











GROVE'S  
DICTIONARY OF MUSIC  
AND MUSICIANS









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# L

**L. H.** (abbr. for Eng., left hand; Ger., *linke Hand*). This is often used in pianoforte, organ or harp music where the notation does not of itself make it clear that a certain note, chord or passage is to be played by the left hand.

**LA.** The sixth note of the major scale and first of the minor in the nomenclature of France and Italy.

See also A. Hexachord. Solmization. Tonic Sol-Fa. **Laban, Rudolf von.** See Ballet.

**LA BARRE, Michel de** (b. Paris, c. 1674; d. Paris, c. 1744).

French flautist and composer. He was royal chamber musician and composed opera-ballets, trios, duets, solos and suites for flute, songs, etc. E. v. d. s.

See also Hotteterre (Rigaud's portrait of L.).

**LA BASSÉE, Adam de** (b. La Bassée, ?; d. Lille, 25 Feb. 1286).

Netherlands ecclesiastic, poet and composer. Nothing is known of his biography except that he was canon at the collegiate church of Saint-Pierre at Lille towards the end of his life. He wrote in Latin rhymed prose and composed 'Chants liturgiques', adapting old church melodies as well as dance-tunes and trouvère songs for the setting of his words and recommending "the sound of the timbrel, the hurdy-gurdy and a psalter as well as songs and sweet consorts of voices". The 'Chants liturgiques' were republished in facsimile by the Abbé D. Charnel in the 'Messager des sciences historiques' (Ghent, 1858). E. v. d. s., rev.

**LABBANÂTU** (Instrument). See BABYLONIAN MUSIC.

**L'ABBÉ.** French family of musicians, whose real name was Saint-Sevin. The two elder members, who were brothers and both obliged to wear ecclesiastical dress on account of their church employment, thus became known as "L'Abbé l'aîné", or simply "L'Abbé", and "L'Abbé le cadet" respectively; and this name remained with them until their deaths and even passed on to the next generation.

(1) **Pierre Philippe Saint-Sevin L'Abbé** (b. ?; d. ?, 15 May 1768), violoncellist. He was music master at the church of Saint-Caprais at Agen early in the 18th century. In 1727 he gave up that post and went to Paris, where he obtained an engagement as violoncellist at the Opéra.

(2) **Pierre Saint-Sevin L'Abbé** (b. ?; d. ?, Mar. 1777), violoncellist. He also held a church post at Agen, but followed his brother

to Paris in 1730, joining him in the Opéra orchestra. He seems to have been one of the cleverest violoncellists of his time, remarkable for his beautiful tone.

(3) **Joseph Barnabé Saint-Sevin L'Abbé** (b. Agen, 11 June 1727; d. Paris, 25 July 1803<sup>1</sup>), violinist, nephew of the preceding, son of (1). He was a pupil of his father and became a musical prodigy, entering the orchestra of the Comédie-Française when only twelve years of age. He afterwards studied with J. M. Leclair. Admitted as violinist at the Opéra on 1 May 1742 (La Borde) or 1743, he retired after twenty years' service and devoted his time to the teaching profession and to composition. The musical gifts of "L'Abbé le fils", as he was called, were highly appreciated by contemporary opinion. He played at the Concert Spirituel from 1741 to 1755. Owing to the particularly high standard of his technique, he largely contributed to the development of violin execution in France. An interesting innovation of his was the writing out of cadenzas.

His works (9 printed numbers) consist of 2 books of violin sonatas with continuo (1748-c. 1764), symphonies for 3 violins and continuo (c. 1754), 5 collections of airs arranged for 1 and 2 violins, with variations, etc., and a pedagogic work, 'Les Principes du violon' (1761). M. L. P.

BIBL.—LA LAURENCIE, L. DE, 'L'École française de violon de Lully à Viotti', Vol. II (Paris, 1923).

**Labé, Louise.** See Beck (C., sonnets). Sauguet (6 songs).

**LA BEAUSSE, ?** (b. ?; d. ?).

French 15th-century composer. A chanson of his is preserved at Oxford, Bodl. Can. misc. 213, and published in part by Dannemann.

E. D. (ii).

BIBL.—DANNEMANN, E., 'Die spätgotische Musiktradition in Frankreich und Burgund vor dem Auftreten Dufays' (Strasbourg, 1936).

**LABEY, Marcel** (b. Le Vésinet, Seine-et-Oise, 6 Aug. 1875).

French conductor and composer. He studied the pianoforte with Breitner and Delaborde in Paris, harmony with R. Lenormand, and counterpoint and composition with d'Indy at the Schola Cantorum. In 1902 he became Secretary of the Société Nationale de Musique, being responsible for the organization of its concerts. In the following year he was appointed to assist d'Indy with the orchestra class at the Schola Cantorum, and in

<sup>1</sup> His death is stated by Fétis and Vidal as taking place at Maison, near Charenton, in 1787, but this is incorrect.

this capacity he conducted numerous concerts both in Paris and in the provinces. In 1907-14 he was professor of the advanced class for pianoforte there. On the death of d'Indy in 1931 he became Vice-Principal of the Schola Cantorum, and in 1935 of the École César Franck. He directed the orchestra class and the conductors' class, and was also responsible for the concerts given by the school.

As a composer Labey must be regarded as one of d'Indy's disciples. He has written a dramatic work in three acts, 'Bérangère' (1912), which was selected as a prize-winner at the Concours de la Ville de Paris in 1921, but he is, in spite of this, more interested in symphonic music than in dramatic. Among his works are 'Fantaisie' for orchestra, 'Symphony No. 1' (first performed in 1904 under Cortot), 'Symphony No. 2' (performed at the Lamoureux concerts, Angers, Nancy, etc.), 'Lied' for cello and orchestra (1921), 'Overture pour un drame' (Lamoureux, 1921); 'Suite champêtre' for orchestra (1923); 'Symphony No. 3' (Poulet concerts, 1934); two Sonatas for violin and pianoforte (1905 and 1924); a pianoforte Quartet, a string Quartet (1919), two Trios; a Quintet for strings and pianoforte; numerous pieces for pianoforte, songs, choruses, etc. All these have been frequently performed both in France and elsewhere.

E. B. (ii).

**LABIAL PIPES.** Organ pipes possessing lips, as distinct from reeds.

**Labiche, Eugène.** See Bowles ('Horse eats Hat', incid. m.). Delibes ('Omelette à la Follembûche', lib.). Ibert ('Chapeau de paille', incid. m.). Listov ('Money Box', do.). Rota ('Capello di paglia', opera). Sauguët ('37 Sous', incid. m.). Shaparin ('Italian Straw Hat', do.). Thompson (R., do.).

**LABITZKY.** German-Bohemian family of musicians.

(1) **Josef Labitzky** (b. Schönfeld, Eger, 4 July 1802; d. Carlsbad, 18 Aug. 1881), violinist and composer. He was grounded in music by Veit of Bečov (Petschau). In 1820 he became first violin in the band at Marienbad and in 1821 removed to a similar position at Carlsbad. He then formed an orchestra of his own, and made tours in southern Germany. Feeling his deficiencies, he took a course of composition under Winter at Munich, and in 1827 he published his first dances there. In 1835 he settled at Carlsbad as director of the band, making journeys from St. Petersburg on the one hand to London on the other and becoming every day more famous, both as a performer and as a composer of dance music.

Labitzky's dances are full of rhythm and spirit. Among his waltzes, the 'Sirenen', 'Grenzboten', 'Aurora', 'Carlsbader' and 'Lichtensteiner' are good. In galops he fairly rivalled Lanner and Strauss, though he had not the poetry of those two composers.

(2) **August Labitzky** (b. Bečov, 22 Oct. 1832; d. Reichenhall, 28 Aug. 1903), violinist and conductor, son of the preceding. He became associated with his father as director of the band at Carlsbad in 1853.

(3) **Wilhelm Labitzky** (b. ? Carlsbad, c. 1836; d. ? Toronto, ?), violinist, brother of the preceding. He was an excellent player, but emigrated to Canada, where he settled at Toronto.

There was also a sister of (2) and (3), who was a favourite singer at Frankfort o/M.

F. G.

**LABLACHE, Luigi** (b. Naples, 6 Dec. 1794; d. Naples, 23 Jan. 1858).

Italian bass singer of French descent. His father, Nicolas Lablache, a merchant of Marseilles, had left France in consequence of the Revolution in 1791. His mother was Irish. The father died in 1799, but the family was patronized by Joseph Buonaparte, and Luigi was placed in the Naples Conservatorio della Pietà dei Turchini at the age of twelve. Gentili taught him the elements of music and Valesi instructed him in singing; at the same time he studied the violin and cello under other masters. At this period his boy's voice was a beautiful contralto; his last use of it was to sing, as it was just breaking, the solos in Mozart's Requiem on the death of Haydn in 1809. Before many months were passed he became possessed of a magnificent bass, with a compass of two octaves, from Eb to eb'.

Continually dominated by the desire to appear on the stage, the youth made his escape from the Conservatory no less than five times, only to be brought back in disgrace. To these escapades was due, however, the institution of a little theatre within the Conservatory, and Lablache was satisfied for a time.

Having at length completed his musical education, Lablache was engaged at the San Carlino Theatre at Naples, as *buffo napoletano*, in 1812, though then only eighteen. He made his début in Fioravanti's 'La molinara'. A few months later he married Teresa Pinotti, the daughter of an actor engaged at the theatre. His young wife persuaded him, not without difficulty, to quit the San Carlino to recommence serious study of singing, and to give up the dialect in which he had hitherto sung and spoken. Accordingly, a year later, after a short engagement at Messina, he went as *primo basso cantante* to the Opera at Palermo. His first appearance was in Pavesi's 'Ser Marc-Antonio', and his success was so great as to decide him to stay at Palermo for nearly five years. But the administration of the Teatro alla Scala at Milan engaged him in 1817, and he made his début as Dandini in Rossini's 'Cenerentola' with great success.

It is said that at Naples he had enjoyed the great advantage of the society and counsels of Mme Méricofre, a banker's wife, known in Italy before her marriage as La Coltellini. To such influence as this, and to that of his intelligent wife, Lablache perhaps owed some of the impulse which prompted him to continue to study; but much must have been due to his own desire for improvement.

In 1821 the opera 'Elisa e Claudio' was written for him by Mercadante; his position was made, and his reputation spread throughout Europe. From Milan he went to Turin, returned to Milan in 1822, then appeared at Venice and in 1824 in Vienna, and always with the same success. At the last city he received from the enthusiastic inhabitants a gold medal bearing a most flattering inscription. After twelve years' absence he returned to Naples, with the title of singer in the chapel of Ferdinand I and with an engagement at the Teatro San Carlo.

Although Ebers had endeavoured as early as 1822 to secure him for London, Lablache did not tread the English boards till the season of 1830, when he made his début on 30 Mar. in Cimarosa's 'Matrimonio segreto'. In London, as elsewhere, his success was assured from the moment he sang his first note, almost from the first step he took upon the stage. It is indeed doubtful whether he was greater as a singer or as an actor. His head was noble, his figure very tall, atoning for his bulk, which became immense in later years. He shone as much in comic as in tragic parts.

Lablache appeared for the first time in Paris on 4 Nov. 1830 as Geronimo in the 'Matrimonio segreto', and there too he was recognized immediately as the first *basso cantante* of the day. He continued to sing in Paris and London for several years; and it may be mentioned that his terms in 1828 for four months were 40,000 frs. (£1600), with lodging and one benefit night clear of all expenses, the opera and his part in it to be chosen by himself on that occasion, as also at his début.

In 1833 Lablache sang again at Naples, renewing his triumphs in Donizetti's 'Elisir d'amore' and 'Don Pasquale'. He returned to Paris in 1834, after which he continued to appear annually there and in London, singing at the English provincial festivals as well as at the Opera for many years. In 1836-37 he was Queen Victoria's singing-master, and she more than once expressed the warm esteem in which she held him.<sup>1</sup> In 1852 he sang in St. Petersburg with no less success than elsewhere. Whether in comic opera, in the chromatic music of Spohr or in that of Palestrina, he seemed equally at home. He

sang in Vienna on 3 Apr. 1827 the bass solo part in Mozart's Requiem after the death of Beethoven, as he had, as a child, sung the contralto part at a memorial service for Haydn; and he generously paid Barbaia 200 florins for the operatic singers engaged on that occasion. He was also one of the thirty-two torch-bearers who surrounded Beethoven's coffin at its interment. Schubert dedicated to him his three Italian songs (Op. 83), written to Metastasio's words and composed in 1827, thus showing his appreciation of the great Italian's powers.

In 1856 Lablache's health began to fail, and he was obliged in the following spring to take the waters at Kissingen, where he was met and treated with honour by Alexander II of Russia. He received the medal and order given by the tsar with the prophetic words "These will do to ornament my coffin". After this he returned for a few days in Aug. to his house at Maisons-Laffitte, near Paris; but left it on the 18th to try the effect of his native climate at his villa at Posilipo. But the air was too keen for him, and he had to take refuge at Naples, prolonging his life only a short while, however. His remains were brought to Paris and buried at Maisons-Laffitte.

Lablache had many children; one of his daughters married the pianist Thalberg. A 'Méthode de chant', written by Lablache, was published in Paris, but it rather disappointed expectation. J. M., abr.

BIBL.—CASTIL-BLAZE, F. H. J., 'Biographie de Lablache' (Paris, n.d.).

'Onori alla memoria di Luigi Lablache' (Naples, 1858).

ORTIGUE, J. D', Article in 'Journal des Débats' (Paris, 24 Feb. 1858).

See also Tarantella (Rossini's, ? written for L.). Thalberg (son-in-law).

**LABOR, Josef** (b. Horovice, 29 June 1842; d. Vienna, 26 Apr. 1924).

Austrian (Bohemian) pianist, organist and composer. He studied at the Vienna Conservatory. Although blind, he made the most of his considerable gifts and became chamber musician to the King of Hanover in 1863. In 1868 he went to settle in Vienna, where he devoted himself to teaching and composition. He edited Biber's violon sonatas for the D.T.Ö., and among his compositions are church music, a 'Konzertstück' for piano-forte and orchestra, two pianoforte Quintets, a pianoforte Quartet, a pianoforte Trio, a violin and pianoforte Sonata, organ fantasies, piano-forte pieces, etc. E. B.

**LA BORDE, Jean Benjamin de** (b. Paris, 5 Sept. 1734; d. Paris, 22 July 1794).

French violinist and composer. He was a pupil of Dauvergne for the violin and of Rameau for composition, and attained great eminence as an amateur composer. He wrote 32 operas, many solo songs and several works

<sup>1</sup> See 'The Letters of Queen Victoria', Vol. I, ed. by A. C. Benson and Viscount Esler (London, 1908).

on music, among which the 'Essai sur la musique ancienne et moderne' (1780) is the most important; his 'Recueils de chansons avec un accompagnement de violon et la basse continue' also deserves mention. The 4 volumes of his 'Choix de chansons mises en musique' (1773), with their charming illustrations, have become a bibliographical rarity. Some of the contents were edited separately by Lucy E. Broadwood. La Borde was guillotined.

J. A. F.-M.

**LABROCA, Mario** (b. Rome, 22 Nov. 1896).

Italian composer. He studied under Respighi and Malipiero, but came closer to Casella in his work on behalf of modern music. He actively participated in the affairs of the *Corporazione delle Nuove Musiche* and those of the Italian section of the I.S.C.M.; and he showed the same zeal when he was called upon to direct the musical division of the *Direzione Generale dello Spettacolo* attached to the Ministry of Popular Culture, as well as later in his post of manager of the *Teatro Comunale* of Florence (*Maggio Musicale Fiorentino*) in 1935-43. After having been artistic director of the *Teatro alla Scala* at Milan (1948) he became director of the music department of *Radio Italiana*.

Labroca's activities as a musical organizer, which made especially heavy claims on him after 1935, and those of music critic, which he exercised chiefly between 1924 and 1930, when he wrote for Roman dailies and for musical periodicals, did not prevent him from producing a considerable number of compositions. Among these the following may be mentioned in chronological order: Suite 'Ritmi di marcia' for pianoforte; Sonatina for violin and pianoforte; Suite for viola and pianoforte; string Quartet No. 1; Trio for violin, cello and pianoforte; 'Sinfonietta' for orchestra; string Quartet No. 2; 'Stabat Mater' for solo voices, chorus and orchestra; Symphony for small orchestra with pianoforte *obbligato*; 'Il lamento dei mariti e delle mogli' for 6 voices and small orchestra; 'Tre cantate dalla Passione secondo S. Giovanni' for bass, chorus and orchestra (Venice, International Festival, 1950).

Labroca's music was influenced by neo-classical tendencies, especially during the period of his close collaboration with Casella; but his is a case of neo-classicism animated by a strongly emotional temperament, and this manifests itself more and more decisively in his latest works—above all in the 'Passion Cantatas'—together with a pronounced vein of romanticism and a certain tinge of folk music, elements traceable both in his melodic forms and his instrumental writing.

G. M. G.

**La Bruère, Charles Antoine Leclerc de.** *See* Rameau (2 libs.).

**LABUŃSKI, Feliks Roderyk** (b. Ksawerynowo, 27 Dec. 1892).

Polish composer, critic and author. He studied the pianoforte in his childhood under R. Hill, in 1922-24 theory and composition with L. Marczewski and W. Maliszewski in Warsaw, and later with Nadia Boulanger and Paul Dukas in Paris. In 1927 he founded, together with Czapski, Perkowski and Wiechowicz, the Association of Young Polish Musicians in Paris, and he acted as its chairman in 1930-34. In 1931 his 'Triptyque champêtre' won a prize in a competition held in Warsaw. He returned to Poland and was appointed to the post of head of the "Serious Music Department" in the *Polskie Radio* of Warsaw. In 1936 he moved to the U.S.A., where he has been domiciled ever since. He has contributed to many periodicals ('Musical America', 'Musical Courier', 'Modern Music') as well as to the 'International Cyclopaedia of Music and Musicians'. His compositions include the following:

- 'Polish Cantata' for solo voice, chorus & orch. (1937).
- 'The Birds' for soprano, chorus & orch. (1934).
- 'Triptyque champêtre', suite for orch. (1931).
- Suite for stgs. (1935).
- 'Concertino' for pf. & orch.
- String Quartet (1934).
- 'Divertimento' for flute & pf. (1936).
- 'Fantastic Dance' for pf.
- 'Bagatelles' for pf.
- Mazurka and Prelude for pf.
- Numerous songs.

C. R. H.

**LABUŃSKI, Wiktor** (b. St. Petersburg, 14 Apr. 1895).

Polish pianist, conductor and composer, probably a cousin of the preceding. He studied the pianoforte under Nikolayev and theory under Wihtol; later the pianoforte with Safonov and Blumenfeld, and conducting with Emil Młynarski. For eight years (1920-28) he was head of the pianoforte department at the Cracow Conservatory. He went to the U.S.A., where he made his début at Carnegie Hall, New York, in 1928. The same year he was offered the post of head of the pianoforte department at the Nashville Conservatory. Later he became director of the Memphis College of Music.

In 1934 he visited his native country as guest conductor with the Warsaw Philharmonia, Warsaw Symphony Orchestra and *Polskie Radio* Symphony Orchestra. In 1935 the Curtis Institute of Music at Philadelphia conferred upon him the title of Doctor *honoris causa*. He lives permanently in the U.S.A. He has composed mainly for the pianoforte, e.g. a 'Concertino' for pianoforte and orchestra (1932), a Concerto (1937), and made a concert transcription of Bach's violin Prelude in E major.

C. R. H.

**LA CASINIÈRE, Yves de** (b. Angers, 11 Feb. 1897).

French composer, printer and lithographer.

A promising organist by the time he was twelve years of age, he lost his right arm during the first world war in 1918. He studied counterpoint and fugue with Caussade and composition with Max d'Ollone and Nadia Boulanger, and received the first award of the second Prix de Rome in 1925. In 1924 Stokowski performed with the Philadelphia Orchestra his symphonic poem 'Hercule et le centaure'. Other works are the symphonic poem 'Persée et Andromède' (1925), a Symphony (1930), two string Quartets (1930 and 1943) and other chamber music, a pianoforte Sonata (1923) and vocal music. During the 1920s he wrote accompanying music for Cavalcanti's then silent films, 'En rade', 'Rien que les heures', etc.

In 1930 La Casinière took to printing, especially of music. During the second world war his underground activity led to his imprisonment. After the liberation of Paris he resumed his work as printer, lithographer, free-lance composer and teacher. F. E. G.

**LAC DES FÉES, LE** (Opera). See AUBER.

**LACERDA, Francisco de** (b. Ribeira Seca, S. Jorge, Azores, 11 May 1869; d. Lisbon, 18 July 1934).

Portuguese conductor, musicologist and composer. He came of a family of musicians and amateurs. From his early youth he showed an inclination for music and a special interest in folksong studies. Having given up his medical course, he entered the Lisbon Conservatory, where he won many awards and was later appointed teacher. In 1895 he went to Paris with a state scholarship to attend the Conservatoire and the Schola Cantorum, where he was especially noticed by Vincent d'Indy. After a short stay in Portugal he dedicated himself to folk-music research, founded in Paris, with Bourgault-Ducaudray, an International Folklorist Association and began his career as a conductor. He spent many years in France and other European countries, taking a prominent share in the spread of modern Russian and French music, as conductor and artistic adviser to the Kursaal concerts of Montreux and of the Grand Classical Concerts at Marseilles. He had Ernest Ansermet for a pupil. The first world war caused him to return to his native country, where he continued his study of folk music.

In 1923 Lacerda founded in Lisbon the Orquestra Filarmonica de Lisboa and the artistic society Pro-Arte, and took part in the movements of the Homens Livres and the União Intelectual Portuguesa, where were gathered together some of the most remarkable Portuguese minds of the time. He returned to France and gave at Marseilles the first complete performance of Falla's 'La vida breve'. In 1928 he again went back to Lisbon, in poor health, and the last years of his life were

devoted to the 'Cancioneiro musical português', a collection of more than 500 folksongs, of which only a small part has been published. As a composer he left some scattered works. To his activity as conductor and organizer is due much of the impulse given to the modern Portuguese musical movement. J. J. G.

**LACH, Robert** (b. Vienna, 29 Jan. 1874).

Austrian musicologist and composer. He studied at the Vienna Conservatory in 1893-99, with Robert Fuchs, and musical history and research under Wallaschek and Guido Adler. He graduated Ph.D. in Prague in 1902. His studies in folklore and melody bore fruit in the papers contributed to the S.I.M.G. In 1911 he became director of the musical department of the Vienna State Library, in 1915 a teacher of the University and in 1920 a professor. He contributed to Adler's 'Handbuch' (1924) a chapter on 'Musik der Natur- und orientalischen Kultur-Völker'. In 1927 he succeeded Adler in his professorship at the University of Vienna and the direction of the Music-Historical Institute.

Among Lach's scientific works the most important is 'Studien zur Entwicklungsgeschichte der ornamentalen Melopöie' (1913). In this extensive study he endeavours to ascertain the connection between exotic and occidental music, and he arrives at new conclusions affecting both domains. For the 'Sitzungsberichte der Akademie der Wissenschaften in Wien' Lach edited 3 volumes of songs of Russian war prisoners. For the Vienna State Academy of Music, where he lectured on the history of music, he wrote in 1927 a history of the institution. His other studies include:

- 'Mozart als Theoretiker' ('Sitzungsberichte der Akademie', 1918).
- 'Zur Geschichte des Gesellschaftsstanzen im 18. Jahrhundert' (Vienna, 1920).
- 'Die vergleichende Musikwissenschaft' ('Sitzungsberichte der Akademie', 1924).
- 'Schubert und das Volkslied' ('Schubertkongress', 1928).
- 'Das Ethos in der Musik von J. Brahms' ('Simrock-Jahrbuch', 1930).

As a composer Lach showed romantic tendencies. Among his works are two fairy operas, three cantatas, eight masses, a Requiem, ten symphonies, numerous chamber-music works, choruses, songs, etc. K. G.

**La Chaussée, Pierre Claude Nivelle de.** See Zémire et Azor (Grétry, opera).

**LÄCHERLICHE PRINTZ JODELET, DER** (Opera). See KEISER.

**Lachmann, Hedwig.** See Salome (trans. of). Strauss (R., do.).

**LACHMANN, Robert** (b. Berlin, 28 Nov. 1892; d. Jerusalem, 8 May 1939).

German authority on Oriental music, especially Arabian music of North Africa. He was the son of Jewish parents, his father, Dr. Georg Lachmann, a junior college professor (*Gymnasial-Oberlehrer*), being German, and his

mother, born Handler, being English. He studied Germanic philology and languages at Berlin University and London University respectively, and at the outbreak of the 1914-1918 war was called to the German army. After two years' active service as a N.C.O. he was sent, owing to bad health, to the prisoners-of-war camp at Wünsdorf, where he came in contact with Muhammedan and Hindu prisoners from French and British regiments. From the former he learned Arabic and, being a musician, he took down the words and music of their songs. His work attracted the attention of Erich M. von Hornbostel and Kurt Sachs of Berlin who, as members of the Royal Phonographic Commission, visited Wünsdorf, and they recommended him to make a more serious study of his work when the war was over. After 1918, when he was demobilized, he studied musicology under Johannes Wolf and Karl Stumpf, this being his major subject, Arabic, under Mittwoch, being one of his minor subjects, at Berlin University, and in 1922 he took his degree of Ph.D., his thesis being 'Die Musik in den tunisischen Städten', which was published in the 'Archiv für Musikwissenschaft' (1923).

In 1924, being desirous of an official career, Lachmann entered the Berlin State Library as a volunteer worker and, having passed his examination for a librarian's diploma, he was appointed to a library post at Kiel in 1926. Meantime he had been prosecuting studies in Oriental music farther afield in a search for parallels. This resulted in two interesting studies on certain phases of music in India and Japan, as is indicated respectively by two of his articles: 'Ein grundlegendes Werk über die Musik Indiens' ('Archiv für Musikwissenschaft', 1924) and 'Musik und Tonschrift des No' ('Bericht über den musikwissenschaftlichen Kongress der Deutschen Musikgesellschaft', 1925). Returning to Berlin in 1927, he was appointed, in Nov., a librarian in the music department of the State Library under Johannes Wolf. By this date he had filled almost every spare moment of leisure in his researches into Oriental music. In Nov. 1925 he made a short trip to Tripoli, and in the spring of 1926 he was in Tunisia, on both occasions making phonographic records of country and bedouin music. In 1927 his 'Zur aussereuropäischen Mehrstimmigkeit' ('Kongressbericht der Beethoven-Zentenarfeier', Vienna) and in 1928 his article (in collaboration with A. H. Fox Strangways) on 'Muhammedan Music' in the 3rd edition of this Dictionary appeared. Then came his first book, 'Musik des Orients' (Breslau, 1929), which revealed Lachmann at his best. It was followed by two thoughtful studies: 'Die Musik der aussereuropäischen Natur- und Kulturvölker' (in E. Bücken's 'Handbuch

der Musikwissenschaft', Potsdam, 1929) and 'Die Weise vom Löwen und der pythische Nomos' (in the 'Festschrift für Johannes Wolf', Berlin, 1929). This latter, which he had phonographed in Tunis, Lachmann believed to be a descendant of the 'Nomos Pythicos' of antiquity. In Mar. and Apr. 1929 he was again busy recording in Tunisia.

His first attempt at translating from the older Arabic theorists of music was his 'Al-Kindi: Risāla fī khubr ta'lif al-alhān' (Leipzig, 1931), which he accomplished in collaboration with Máhmúd el-Hefnī. It is a praiseworthy piece of work. In 1932 his experience in recording music led to his appointment as President of the Commission of Recording Music at the "Congress of Arabian Music" in Cairo, 1932, where the best Arabian music from Morocco in the West to Irak in the East was recorded at his selection. The need for a society and a special journal devoted to the prosecution of research into Oriental music was felt by most workers in this field, and it was due to Lachmann that the Gesellschaft zur Erforschung der Musik des Orients was founded in 1930, with Johannes Wolf, Georg Schünemann, Erich M. von Hornbostel and Kurt Sachs as sponsors, although the projected quarterly journal, the 'Zeitschrift für vergleichende Musikwissenschaft', did not make its appearance until 1933, when its title showed that an even wider interest had been evoked. It was edited by Lachmann until its second-last number in 1935, when its continuance became impossible. During its run three important articles appeared from Lachmann's pen, the first two in conjunction with Hornbostel: 'Asiatische Parallelen zur Berbermusik' and 'Das indische Tonsystem bei Bharata und sein Ursprung', both in 1933, and 'Musiksysteme und Musikauffassung' in 1935.

The coming to power of the Nazis in Germany robbed Lachmann of his position at the State Library. He languished until the opening of 1935, when the University of Jerusalem invited him to take charge of its department of extra-European Music. There he established his own valuable archives of Oriental music, to which he added a thousand new records during his four years of unremitting toil at Jerusalem. Here he made other useful contributions to our knowledge of Oriental music, e.g. a fresh interpretation of Bible cantillation and a new outlook on the music of the Samaritans. Nor did he ignore his earlier interest in Arabian music, as two articles in the Arabic journal 'Al-Kulliyat al-'Arabiyya' (1935-36) give evidence in 'The Future of Arabian Music' and 'The Musical Education in the Arab College'. His posthumous book, 'Jewish Cantillation and Song in the Isle of Djerba' (Jerusalem, 1940) was his last effort,



although he did not live to complete its English translation.

H. G. F.

**BIBL.**—The last-mentioned book contains a complete list of Robert Lachmann's writings and a just appraisal. Letters from him to Henry George Farmer (1923 to 1938) in Glasgow University Library. Personal information from Professor Kurt Sachs (New York) and Dr. Edith Gerson-Kiwi (Jerusalem).

See also Berber Music.

**LACHNER.** German family of musicians. They were the children of an organist at Rain o/Lech, Bavaria, a man of worth and character, but very poor, who was twice married and brought up a very large family. Of the following (1) was a son of the first wife, the others were children of the second.

(1) **Theodor Lachner** (b. Rain o/Lech, 1798; d. Munich, 22 May 1877), organist. He was a sound musician, but unambitious, and ended his career as organist at Munich and chorus master at the court theatre.

(2) **Thekla Lachner** (b. Rain o/Lech, ?; d. Augsburg, ?), organist, half-sister of the preceding. She was organist at St. George's Church, Augsburg.

(3) **Franz Lachner** (b. Rain o/Lech, 2 Apr. 1803; d. Munich, 20 Jan. 1890), conductor and composer, brother of the preceding. He was solidly educated in other things besides music, but music was his desire, and in 1822 he prevailed on his parents to let him go to Vienna. He put himself under Stadler and Sechter, and was constantly in the company of Schubert, with whom he became very intimate. In 1826 he was made vice-*Kapellmeister* of the Kärntnertor Theatre and the next year, on the retirement of Weigl, principal *Kapellmeister*. He retained this post till 1834, and it was a time of great productivity. In that year he went to Mannheim to conduct the Opera there, and in 1836 he advanced to the top of the ladder as court *Kapellmeister*—in 1852 general music director—at Munich. There he remained till 1865, when he retired on a pension. In 1872 the University of Munich gave him the honorary degree of Ph.D.

Lachner's writings are of prodigious number and extent. Two oratorios, 'Moses' and 'Die vier Menschenalter'; four operas ('Die Bürgschaft', Pest, 1828; 'Alidia', Munich, 1839; 'Catarina Cornaro Königin von Cypern', Munich, 3 Dec. 1841; 'Benvenuto Cellini', Munich, 1849); a Requiem; three masses; various cantatas, entr'actes and other pieces; many large compositions for men's voices; eight symphonies, among them those in D minor (No. 3), in C minor (Op. 52), which won the prize offered by the Gesellschaft der Musikfreunde in Vienna, and in D major (No. 6), which Schumann finds twice

<sup>1</sup> The libretto was a German version of Vernoy de Saint-Georges's written for Halévy ('La Reine de Chypre', prod. Paris, 22 Dec. 1841). Balfe's 'Daughter of St. Mark', prod. London, 1844, was an English translation.

as good as the prize one; seven suites, overtures and serenades for orchestra, the orchestration of Schubert's 'Song of Miriam'; five quartets; concertos for harp and for bassoon; a Nonet for wind instruments, trios, duos, pianoforte pieces of all dimensions; and a large number of vocal pieces for solo and several voices. All that industry, knowledge, tact and musicianship can give is here—if there were but a little more of the sacred fire! No one can deny to Lachner the praise of conscientiousness and artistic character; he was once deservedly esteemed by his countrymen almost as if he were an old classic and held a similar position in the south to that of Hiller in the north.

See also National Anthems (Bavaria).

(4) **Christiane Lachner** (b. Rain o/Lech, 1805; d. Rain, ?), organist, sister of the preceding. She was organist at her native place.

(5) **Ignaz Lachner** (b. Rain o/Lech, 11 Sept. 1807; d. Hanover, 24 Feb. 1895), organist, conductor and composer, brother of the preceding. He was brought up to music, and at twelve years of age was sent to the "Gymnasium" at Augsburg, where he is said to have had no less a person than Napoleon III (then Count Saint-Leu) as a schoolfellow. In 1824 he joined his brother in Vienna, where in 1825 he was made vice-*Kapellmeister* of the Kärntnertor Theatre. In 1831 he became court music director at Stuttgart and in 1842 rejoined his brother in a similar position at Munich. In 1853 he took the conduct of the theatre at Hamburg, in 1858 was made court chapel master at Stockholm and in 1861 settled down for good at Frankfurt o/M., where he filled many musical posts and retired in 1875.

He produced a long list of works—three operas ('Der Geisterturm', Stuttgart, 1837; 'Die Regenbrüder', with Eduard Mörike as part-author of the libretto, Stuttgart, 1839; 'Loreley', Munich, 1846); several ballets, melodramas, etc. etc.; masses, symphonies, quartets, pianoforte works and many songs, one of which—'Überall Du'—was very popular in its day.

(6) **Vincenz Lachner** (b. Rain o/Lech, 19 July 1811; d. Carlsruhe, 22 Jan. 1893), organist, conductor and composer, brother of the preceding. He was also brought up at the Augsburg "Gymnasium". He began by taking Ignaz's place as organist in Vienna in 1834, and rose to be court *Kapellmeister* at Mannheim from 1836 to 1873, when he retired on a pension. He was in London in 1842, conducting the German company. After his retirement he settled at Carlsruhe, where he taught at the Conservatory from 1884. His music to Gozzi's 'Turandot' was performed at Mannheim in 1843. Some of his songs were favourites in their day.

o., adds.

BIBL.—WALTER, F., 'Briefe Vincenz Lachners an Hermann Levi' (Mannheim, 1931).  
WÜRZ, ANTON, 'Franz Lachner als dramatischer Komponist' (Würzburg, 1928).

*See also* Oberthür (difference with).

**LACHNITH, Ludwig Wenzel** (b. Prague, 7 July 1746; d. Paris, 3 Oct. 1820).

Bohemian horn player and composer. He was in the service of the Duke of Zweibrücken, and thence went to Paris, where he made his début at the Concert Spirituel as a horn player. He was a clever, handy creature, who wrote not only quantities of all kinds of instrumental music, but several pasticcios and other pieces. His notorious achievements, however, were his adaptations of great operas, by way of making them acceptable to the big public, such as 'Les Mystères d'Isis', for which both libretto and music of Mozart's 'Zauberflöte' were "arranged" into what Fétis calls "a monstrous compilation"<sup>1</sup> (Opéra, 20 Aug. 1801). No wonder that the piece was called 'Les Misères d'ici' and that Lachnith was styled "le dérangeur". He was adept also at working up the music of several composers into one piece and torturing it to the expression of different words and sentiments from those to which it had originally been set — e.g. 'Le Laboureur chinois', in which the music of "several celebrated composers" was "arrangée par M. Lachnith" (5 Feb. 1813). In these crimes he had an accomplice in the elder Kalkbrenner, who assisted him to concoct two "oratorios in action" — 'Saul' (6 Apr. 1803) and 'The Taking of Jericho' (11 Apr. 1805).

Lachnith also wrote several operas of his own, e.g. 'L'Heureuse Réconciliation' (1785), 'L'Antiquaire' (1789) and 'Eugénie et Linval' (1798). G., rev.

**LACHOWSKA, Aga** (b. Lwów, 1886).

Polish mezzo-soprano singer. Educated both in Poland and abroad she established her position in the operatic field in Poland, Spain and Italy, especially as the heroines in 'Carmen' and 'Samson and Delilah'. She also frequently appeared on the concert platform, delightfully interpreting songs by old and modern composers. C. R. H.

**LACOMBE, Louis (Trouillon)** (b. Bourges, 26 Nov. 1818; d. Saint-Vaast-la-Hougue, 30 Sept. 1884).

French pianist and composer. He entered the Paris Conservatoire under Zimmerman at the age of eleven, and at thirteen carried off the first pianoforte prize. In 1832 he undertook a concert tour with his sister and in 1834 settled in Vienna, where he had lessons from

Czerny and studied theory, etc., with Sechter and Seyfried.

From 1839 he lived in Paris and devoted himself mainly to composition, writing numerous pieces for pianoforte solo, studies, etc., a Quintet for violin, oboe, cello, bassoon and pianoforte, and two trios, his best-known pieces of chamber music; two dramatic symphonies for solo voices, chorus and orchestra, 'Manfred', after Byron (1847), and 'Arva' (1850), as well as a melodrama with choruses, 'Sapho', which received a prize at the Exhibition of 1878. The two stage works performed in the composer's lifetime were music for J. A. P. Niboyet's *légende* 'L'Amour' (Théâtre Saint-Marcel, Paris, 2 Dec. 1859) and 'La Madone', one-act opera (Théâtre-Lyrique, 16 Jan. 1861); the four-act 'Winkelried' was given on 17 Feb. 1892, at Geneva; the two-act 'Le Tonnelier de Nuremberg' in Hugo Riemann's adaptation, as 'Meister Martin und seine Gesellen', was given at Coblenz on 7 Mar. 1897, and the three-act 'Korrigan' at Sondershausen in 1901.

A monument was erected to Lacombe's memory in 1887 in his native town. In 1896 his treatise 'Philosophie et musique' appeared posthumously. J. A. F.-M., rev.

**LACOMBE, Paul** (b. Carcassonne, 11 July 1837; d. Carcassonne, 5 June 1927).

French composer. He was taught theory in his birthplace by a former pupil of the Paris Conservatoire, an organist, François Teyssere. In 1866 he began to correspond with Bizet, and he was his disciple until Bizet's death. Lacombe belonged to the group of composers whose desire was to reform French music after 1870. He travelled in Europe, but lived in his native town till his death. In 1901 he was elected "corresponding member" of the Institut, and he was made chevalier of the Legion of Honour in 1902.

Lacombe produced more than 150 works — instrumental music, chiefly for pianoforte, and songs. There are also some unpublished compositions. His first Sonata for violin and pianoforte (1868) was played by Delaborde and Sarasate in 1869. A great many of his works were performed by the Société Nationale de Musique between 1872 and 1921. He also composed orchestral music: an 'Ouverture symphonique' (Pasdeloup concerts, 1876); 3 symphonies (the third awarded the prize of the Société des Compositeurs de Musique, 1886); a Suite for pianoforte and orchestra. In chamber music his important works are 3 violin sonatas, a cello sonata, 3 trios and a quartet. His last works were: 'Marche dernière' (orchestra), 'Dialogue sentimental' (flute, bassoon and pianoforte, 1917), 'Petite suite', 'Deux Pièces' (pianoforte, 1922), 'Trois Mélodies' (1922), 'Berceuse' (1924).

<sup>1</sup> See the account by O. Jahn ('Mozart', 2nd ed., II, 337). The magic flute and all the comic music were omitted; Papageno was turned into a shepherd sage; while many pieces were left out, others were put in — as for instance "Fin ch' han dal vino", arranged as a *duet*! The opera opened with Mozart's finale, and the disorder must have been complete. And yet it ran forty-nine nights!

Lacombe's music owes much to the romanticism of Mendelssohn, Chopin and Schumann.

M. L. P.

BIBL.—MOULIN, LÉON, 'Le Romantisme musical allemand et l'âme française. Un classique français du piano: Paul Lacombe' (Montauban, 1915, 1917).

'Paul Lacombe et son œuvre' (Paris, 1924).

**LACOSTE, ?** (*b. ?*, *c.* 1670; *d. ?*).

French composer. He was from 1710 to 1714 conductor of the Paris Opéra, which it is said he had joined as a chorus singer in 1693. His last known work dates from 1732, but according to Durey de Noinville's 'Histoire du Théâtre de l'Académie Royale de Musique', published in 1757, he was still alive then.

Lacoste's first opera was 'Aricie' (1697), followed by 'Philomèle' (1705), 'Bradamante' (1707), 'Créuse l'Athénienne' (1712), 'Télégonie' (1725), 'Orion' (1728) and 'Biblis' (1732). Apart from 'Philomèle', which was revived three times, reached provincial stages and was even parodied, they were failures; but all of them were published in full score by Ballard. Besides the operas — to the number of which Fétis adds an undated 'Pomone' — Lacoste wrote a book of solo cantatas with continuo. He was by some contemporaries accused of plagiarism and too close imitation of the style of Campra. He died after 1757.

A. L.

**LACOUR, Marcelle (Antoinette Eugénie) de** (*b.* Besançon, 6 Nov. 1896).

French harpsichordist. She studied music thoroughly in all its branches (history of art and music, pianoforte, harp, singing, harmony and the teaching of music) both at Besançon and in Paris. Deciding to specialize in harpsichord playing, she worked for some time under Wanda Landowska. She lives in Paris, and each year gives concerts in France and abroad, particularly in Italy, Belgium, Germany, England and Portugal. She is remarkable for her scholarly knowledge of old music and the delicacy of her interpretation of it. Numerous composers have dedicated their works to her and have written her new works for the harpsichord, among them Florent Schmitt, Honegger, Martinů, Tansman, Turina, Demuth, Murrill and others.

A. H. (ii).

**La Cruz, Ramón de.** See Laserna ('Café de Barcelona', incid. m.).

**LACY, Frederick (St. John)** (*b.* Blackrock, Co. Cork, 27 Mar. 1862).

Irish musical educationist and composer. He studied at the R.A.M. in London, of which he became Associate (1888) and Fellow (1911). He taught in London from 1886 to 1900, but was appointed lecturer in music at Queen's College, Cork, in 1906, and Professor of Music at University College, Cork, in 1908. He became examiner for musical degrees at the N.U.I. in 1909 and examiner in

theory to the Intermediate Board of Education in 1922; Vice-President of the Cork Orchestral Union, 1905–9; President of Cork Literary and Scientific Society, 1915–17.

In addition to various songs, partsongs, song cycles and sacred music, Lacy composed a fine Serenade for orchestra (Op. 21) and a book of Irish tunes for Irish regiments. He became also well known as a lecturer.

W. H. G. F.

**LACY, John** (*b. ?*; *d.* Devonshire, *c.* 1865).

English bass singer. He was a pupil of Rauzzini at Bath. After singing in London he went to Italy, where he became complete master of the Italian language and style of singing. On his return he sang at concerts and the Lenten oratorios, but although he possessed an exceptionally fine voice and sang admirably in various styles, circumstances prevented him from taking any prominent position. In 1818 he accepted an engagement at Calcutta, and, accompanied by his wife, left England, returning about 1826. Had he remained there he would most probably have been appointed successor to Bartleman.

Mrs. Lacy, originally Miss Jackson (*b.* London, 1776; *d.* London, 19 May 1858), appeared as a soprano singer at the Concert of Ancient Music on 25 Apr. 1798. In 1800 she became the wife of Francesco Bianchi, the composer, and in 1810 his widow. In 1812 she was married to Lacy and sang as Mrs. Bianchi Lacy in 1812–15. She was noted for a grand, simple style and for her perfect delivery of Italian.

W. H. H., adds.

**Lacy, John.** See Morgan ('Old Troop', incid. m.). Purcell (5, 'Sawney the Scot', incid. m.).

**LACY, Michael Rophino** (*b.* Bilbao, 19 July 1795; *d.* London, 20 Sept. 1867).

Irish violinist. He was the son of an Irish merchant, learned music from an early age and made rapid progress on the violin, appearing in public at the age of six in a concerto by Giornovich at a concert given at Bilbao by Andreossi. In 1802 he was at college at Bordeaux and in 1803 was sent to Paris to finish his education. He attained to considerable skill as a linguist. Kreutzer was his principal instructor in music. About the end of 1804 he performed before Napoleon at the Tuileries. He was then known as "le petit Espagno". He played in the principal Dutch towns on his way to London, which he reached in Oct. 1805. There he soon gave concerts at Hanover Square Rooms, under the sobriquet of "The Young Spaniard", his name not being announced until May 1807, when an engraved portrait of him by Cardon after Smart was published. He next performed at Catalani's first concert in Dublin, during a visit of Michael Kelly's opera company to Ireland, and was afterwards engaged for Corri's concerts at Edinburgh at 20 guineas per night.

A few years later he quitted the musical for the theatrical profession and performed the principal genteel comedy parts at the theatres of Dublin, Edinburgh, Glasgow, etc. In 1818 he was appointed leader of the Liverpool concerts *vice* Janiewicz, and at the end of 1820 returned to London and was engaged as leader of the ballet at the King's Theatre.

Lacy adapted to the English stage both words and music of several popular operas; his adaptations display great skill, although gross liberties were frequently taken with the original pieces, which can only be excused by the taste of the time. Among them are 'The Turkish Lovers' from Rossini's 'Turco in Italia', 1827; 'Love in Wrinkles' from Fétis's 'La Vieille', 1828; 'The Casket', music from Mozart, 1829; 'The Maid of Judah' from Scott's 'Ivanhoe', the music from Rossini's 'Semiramide', 1829; 'Cinderella', the music from Rossini's 'Cenerentola'; 'Fra Diavolo', 1831; 'Robert le Diable', under the title of 'The Fiend Father', 1832; 'The Coiners' from Auber's 'Le Serment', 1833.

In 1833 he produced an oratorio entitled 'The Israelites in Egypt', a pasticcio from Rossini's 'Mosè in Egitto' and Handel's 'Israel in Egypt', which was performed with scenery, dresses and personation. He rendered great assistance to Schoelcher in collecting the material for his 'Life of Handel'.

W. H. H., adds.

**ŁADA, Janina** (b. Warsaw, 1876; d. Zakopane, 30 Mar. 1947).

Polish pianist. She studied at the Cracow Conservatory with Domaniewski and later with Leschetizky in Vienna. In 1919-22 she gave many pianoforte recitals in Poland, Germany and Austria. She also taught the pianoforte at the Cracow Conservatory. Later she settled at Zakopane, where she remained until her death.

C. R. H.

**ŁADA, Kazimierz** (actually **Ładowski**) (b. Kaliskie, ?; d. Włocławek, 1872).

Polish violinist and composer. He was taught first by his elder brother Maciej and later by Collet in Paris. From 1840 onwards he toured all over Europe. His numerous compositions, now forgotten, include a 'Kujawiak' in D major, 'Cygan' ('The Gypsy') and many other concert pieces of a virtuoso character. He also published in Warsaw a 'History of Music' in 1861.

C. R. H.

**LADMIRAULT, Paul (Émile)** (b. Nantes, 8 Dec. 1877; d. Saint-Nazaire, 30 Oct. 1944).

French composer. He showed great musical gifts from childhood and in 1884 began to play the pianoforte. Later he also took violin, organ and harmony lessons, and he began to compose at the age of eight. An opera, 'Gilles de Retz', for which his mother

had written the libretto, was produced at Nantes on 18 May 1893, but never repeated or published. He studied first at the Conservatory of his native town, but in 1895 entered the Paris Conservatoire, where after a year's military service in 1899 he finished his studies under Gédalge and Fauré. But he left after three vain attempts to obtain the Prix de Rome.

Ladmirault's works were soon taken up, mainly by the Société Nationale de Musique, including the 'Suite bretonne' in 1904 and the symphonic prelude 'Brocéliande au matin', which was repeated at the Colonne concert of 28 Nov. 1909. Both were extracts from a second opera, 'Myrdhin', which was never performed. In 1926 the ballet 'La Prêtresse de Korydwen' was produced at the Paris Opéra and in 1929 he wrote incidental music for 'Tristan et Iseult'. But he never settled in Paris, and became professor of harmony at the Nantes Conservatory. During the second world war Ladmirault, with his wife, was isolated in the "pocket" of Saint-Nazaire and surrounded by U.S.A. gunfire concentrated on the enemy's desperate last stand.

Ladmirault is one of the "regional composers" of whom the French school of his time produced several; he resembles Séverac in this respect, but while the latter represents southern France, he stands for Brittany and sometimes for the Celtic spirit in a wider sense. For this reason, perhaps, his music never became widely known, but it deserves attention for its refined and poetical qualities, as well as for the Breton accents which give much of it a special character.

The following is a list of Ladmirault's chief compositions (some unpublished):

#### STAGE WORKS

- 'Gilles de Retz', opera in 3 acts (Louise Ladmirault) (1892-93).
- 'Myrdhin', opera in 4 acts (L. Ladmirault & Albert Fleury) (1899-1902).
- 'La Prêtresse de Korydwen', ballet (1926).
- 'Tristan et Iseult', incidental music (1929).

#### CHURCH MUSIC

- 'Offertoire' for stg. 4tet & organ (1893).
- 'Ave Maria' for voice & organ (1893).
- 'Tota pulchra es' for voice, stg. 4tet & organ (1899).
- 'Tantum ergo' for tenor, chorus, organ, harp, violin & double bass (1904).
- 'Messe brève' for chorus & organ (1937).

#### CHORAL WORKS

- 'Printemps' (Alfred Gauche) for women's voices & pf. (1902).
- 'Dominical' (Max Elskamp) for S.A.T.B. & pf. (1911).

#### ORCHESTRAL WORKS

- 'Suite bretonne' (1902-3)
  1. Ronde.
  2. Pantomime.
  3. Scherzo.
  4. Chant populaire.
  5. Danse de l'épée.
- Symphonic prelude 'Brocéliande au matin' (1905).
- Symphony, C ma. (1910).

- 'La Brière' (1926).  
'La Jeunesse de Cervantes.'  
Symphonic poem 'En forêt' (1932).

## PIANOFORTE AND ORCHESTRA

- 'Valse triste.'

## CHAMBER MUSIC

- 'Airs anciens' for tenor, stg. 4tet & pf. (1897).  
'Ballet bohémien' for flute, oboe, double stg. 4tet & pf. (1898).  
'Variations on a Choral' for stg. 5tet & pf. (1935).

## ONE INSTRUMENT AND PIANOFORTE

- Suite for oboe (1896).  
'Mélodie' for cello (1897).  
'Fantaisie' for vn. (1899).  
'Chanson grecque' for flute (1900).  
Sonata for vn. (1901).  
Modal Fantasy 'De l'ombre à la clarté' for vn. (1936).  
Sonata, clar. & pf.

## PIANOFORTE SOLO

- 4 Pieces (1898)  
1. Impromptu.  
2. Regrets.  
3. Plaisanterie.  
4. Valse fantasque.  
'Esquisses' (1902)  
1. Le Chemin creux.  
2. Valse mélancolique.  
3. Vers l'église dans le soir.  
4. Minuit dans les clairières.  
'Deux Danses bretonnes.'  
'Les Mémoires d'un âne.'

## PIANOFORTE DUET

- 'Variations sur des airs de biniou trécorois' (1906).  
'Musiques rustiques' (1909)  
1. Fantaisie sur deux "ronds" camoëlais.  
2. 'Tro Cornouailles'.  
3. Final sur deux thèmes vannetais.  
'Rapsodie gaélique' (1909)  
1. Les Campbells arrivent.  
2. Danse des fées.  
3. Nocturne.  
4. Limerick Pibroch.  
5. Chanson écossaise.  
6. Fantaisie sur une contredanse.  
'Dan Lullaby' (1927).

## TWO PIANOFORTES

- Sonatina (1888).  
'Épousailles' (1902).

## SONGS

- 'Le Vase brisé' (Sully-Prud'homme) (1889).  
'La Naissance de Merlin' (Louise d'Isole) (1894).  
'A Poor Young Shepherd' (Paul Verlaine) (1899).  
'La Belle Mahaut' (J. Marcel) (1899).  
'C'est l'extase' (Verlaine) (1899).  
'Spleen' (Verlaine) (1899).  
'Streets' (Verlaine) (1899).  
'Berceuse créole' (Louise Ladmiraault) (1900).  
'J'ai peur de t'aimer' (Marcel) (1900).  
'Madrigal' (Marcel) (1900).  
'Lied' (William Treille) (1901).  
'Les Sanglots longs' (Verlaine) (1901).  
'La Douceur des premiers aveux' (A. Gauche) (1901).  
'Les Béatitudes' (Marie Dauguet) (1908).  
'Les Gnomes' (Dauguet) (1908).  
'Six Chansonnettes de Baif' (Antoine de Baif).

Also military music and numerous arrangements of Breton, Scottish and other folksongs.

E. B.

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See also Warlock (ded. of 'Capriol').

**LADRÉ** (Street Singer). See ÇA IRA.

**LADURNER, Ignaz Anton** (b. Aldein, Tyrol, 1 Aug. 1766; d. Massy, Seine-et-Oise, 4 Mar. 1839).

Austrian composer. The eldest son of Franz Xaver Ladurner, he was educated at the monastery of Benediktbeuern. In 1782–84 he filled his father's post as organist. He made further studies at Munich and went with a Countess of Heimhausen to Bar-le-Duc. He was succeeded in the latter appointment by his younger brother. In July 1788 he went to Paris as composer and teacher, became professor at the Conservatoire and teacher of Auber and Boëly. He retired to his country seat near Massy in 1836.

Ladurner composed 2 operas ('Wenzel, ou Le Magistrat du peuple', Paris, 1794, and 'Les Vieux Fous', Paris, 1796), sonatas for pianoforte and for violin, divertissements, variations, etc. E. v. d. s., adds.

**LADURNER, Joseph Aloys** (b. Algund, 7 Mar. 1769; d. ?).

Austrian composer, brother of the preceding. He was in the service of the Countess of Heimhausen at Bar-le-Duc in succession to his brother, and became court chaplain, councillor of the consistory, etc., at Brixen. He was a talented composer of church music. He died some time after 1835. E. v. d. s.

**LADY MACBETH OF MTSENKS, A.** Opera in 4 acts by Shostakovich. Libretto by the composer and A. Preis, based on a story by Nikolay Semenovich Leskov. Prod. Moscow, 22 Jan. 1934. 1st perf. abroad, Cleveland, Ohio, 31 Jan. 1935.

**LADY OF THE LAKE, THE** (Rossini). See DONNA DEL LAGO, LA. SCHUBERT (Songs).

**LADY ROHESIA** ("Operatic Frolic"). See HOPKINS (A.).

**LA FAGE, (Juste) Adrien (Lenoir) de** (b. Paris, 30 Mar. 1805; d. Charenton, 8 Mar. 1862).

French composer and writer on music. He was a grandson of the celebrated architect Lenoir. After education for the church and the army, he settled to music as a pupil of Perne for harmony and counterpoint, devoting himself especially to the study of plainsong. Perne recommended him to Choron, who took him first as pupil and then as coach or assistant master. In 1828 he was sent by the government to Rome and studied for a year under Baini. While in Italy he produced a comic opera, 'I creditor', but comic opera was not to be his road to distinction. On his return to Paris, in Dec. 1829, he was appointed *maître de chapelle* of Saint-Étienne-du-Mont, where he substituted an organ (built by John Abbey) for the harsh out-of-tune serpent hitherto used to accompany the voices.

The years 1833–36 La Fage spent in Italy and there lost his wife and son. He returned

to Paris and published the 'Manuel complet de musique vocale et instrumentale' (1836-38), the first chapters of which had been prepared by Choron, 'Séméiologie musicale' (1837), 'De la chanson considérée sous le rapport musical' (1840), 'Miscellanées musicales' (1844), 'Histoire générale de la musique' (1844) and many biographical and critical articles collected from periodicals. He again visited Italy after the Revolution of 1848, and during this trip took copies of manuscripts never before consulted. He also visited Germany and Spain, and during the London Exhibition of 1851 made a short excursion to England. He then settled finally in Paris and published the works which place him in the first rank of "musicians"—to use a favourite word of his own—of his time. In 1853 he published three books on ancient music—'Nicolai Capuani presbyteri compendium musicale', 'De la reproduction des livres de plain-chant romain' and 'Lettre écrite à l'occasion d'un mémoire pour servir à la restauration du chant romain en France, par l'abbé Céleste Alix'—and in 1859 he brought out 'De l'unité tonique et de la fixation d'un diapason universel'. Overwork as an author and as editor-in-chief of 'Le Plain-chant', a periodical which he founded in 1859, brought on a nervous affection, which ultimately led to his removal to the asylum for the insane at Charenton.

La Fage composed much music of many kinds, both vocal and instrumental, sacred and secular, but it is as an historian and didactic writer that he is remembered. His 'Cours complet de plain-chant' (Paris, 1855-56, two vols. 8vo) is a book of the first order and fully justifies its title. It was succeeded in 1859 by the 'Nouveau Traité de plain-chant romain', with questions, an indispensable supplement to the former. His 'Histoire générale de la musique et de la danse' (Paris, 1844) is incomplete, treating only of Chinese, Indian, Egyptian and Hebrew music, but it is a careful and conscientious work. His learning and method appear conspicuously in his 'Extraits du catalogue critique et raisonné d'une petite bibliothèque musicale' (Rennes, n.d., pp. 120, 8vo, 100 copies only), and in his 'Essais de dipthérogaphie musicale' (Paris, 1864, two vols. 8vo, one containing very curious musical examples). He left a valuable library (the catalogue was published, Paris, 1862, 8vo), afterwards dispersed by auction; but his unpublished works and materials are in the Paris Bibliothèque Nationale, to which he bequeathed all his papers, with the manuscripts of Choron and Baini in his possession.

G. C., adds.

BIBL.—DENNE-BARON, DIEUDONNÉ, 'Adrien de La Fage' (Paris, 1863).

**LA FAGE, Guillaume.** See FAUGUES.

**LA FAYA, (Don) Aurelio** (b. ?; d. ?).

Spanish 16th-century composer. He was a priest and *maestro di cappella* at Lanciano, Naples. He wrote 2 books of madrigals for 5 voices (1564 and 1579). He was dead before the latter year.

E. v. d. s.

**La Fayette, General.** See 'Ça ira'.

**LA FERTÉ, DE.** See PAPILLON.

**L'AFFILARD, Michel** (b. ?; d. ?).

French 17th-18th-century tenor singer and composer. He was appointed to the Sainte-Chapelle in Paris on 24 Mar. 1679 and to the royal chapel on 11 Mar. 1696. He remained there till 1708. His work on singing at sight, 'Principes très faciles, pour bien apprendre la musique' (Paris, 1691, Amsterdam, 1717), in which the time of the airs is regulated by a pendulum—precursor of the metronome—passed through seven editions. Airs by him are in the collections printed by Ballard and in MS 1040 of the Versailles Library.

M. L. P.

BIBL.—BRENET, M., 'Les Musiciens de la Sainte-Chapelle du Palais' (Paris, 1910).

**LAFONT, Charles Philippe** (b. Paris, 1 Dec. 1781; d. Tarbes, 23 Aug. 1839).

French violinist and composer. He had his first instruction on the violin from his mother, a sister of Berthame, a well-known violinist of that period, whom he also accompanied on his travels through Germany, performing successfully, when only eleven years of age, at Hamburg, Oldenburg and other towns. On his return to Paris he continued his studies under Kreutzer and soon appeared at the Théâtre Feydeau, though not as a violinist, but as a singer of French ballads. After some time he again took up the violin, this time under the tuition of Rode, and soon proved himself a player of exceptional merit.

From 1801 to 1808 Lafont travelled and played with great success in France, Belgium, Holland, Germany and Russia. In 1808 he was appointed Rode's successor as solo violinist to the tsar at St. Petersburg, a position in which he remained for six years. In 1815 he returned to Paris and was appointed solo violinist to Louis XVIII. In 1816 he had a public contest with Paganini at Milan.<sup>1</sup> In 1831 he made a long tour with Henri Herz, the pianist, which occupied him till 1839, when his career was suddenly ended by a carriage accident in the south of France, through which he lost his life.

Spohr, in his autobiography, praises Lafont's fine tone, perfect intonation, energy and gracefulness, but deplores the absence of deep feeling and accuses him of mannerism in phrasing. He also relates that Lafont's repertory was confined to a very few pieces, and that he would practise a concerto for

<sup>1</sup> See PAGANINI for that artist's comment on the occasion.

years before venturing on it in public. Lafont's compositions for the violin are of no musical value; they comprise seven concertos, a number of fantasies, rondos, etc. He wrote a number of *duos concertants* in conjunction with Kalkbrenner, Herz, etc., and more than 200 ballads (romances), which for a time were very popular. The only opera of his that can be verified is 'La Rivalité villageoise' (1799). Fétis mentions a second one, 'Zélie et Terville' (1803), but this is by Blangini; and yet another, supposed to have been written in Russia, cannot be traced.

P. D., rev.

See also Herz (H., tour with). Osborne (collab. in vn. & pf. duet).

**La Fontaine, Jean de.** See Audinot ('Tonnelier'). Audran ('Cigale et fourmi'). Caplet (3 fables, voice & pf.). Colasse ('Astrée', lib.). Cox (H., 3 songs). Dalayrac ('Éclipse totale' & 'Renaud d'Ast', operas). Dauvergne ('Troqueurs', opera). Egk ('Fuchs und Rabe', radio m.). Françaix ('Invocation à la volupté', voice & orch.). Gounod ('Colombe', opera; 2 choruses, 2 songs). Grétry (3 operas). Hérold (4 operas). Jongen (J., 'Cigale et fourmi', children's chorus). Manziarly (3 fables). Masson (P. M., 'Cigale et fourmi', song). Monsigny (5 operas). Mortelmans (L., 'Krekel en Mier', opera). Offenbach (*chansonnettes*, parodies of L.'s poems). Philidor (12, 3 operas). Pierné ('Coupe enchantée', opera). Poulenc ('Animaux modèles', ballet). Sauguet ('Cigale et fourmi', ballet; 'Adonis', radio m.). Thomson (V., song). Weigl (2, 'Nachtigall', opera).

**Laforge, Jules.** See Chailley ('Pan et Syrinx', lib.). Dupont (G., 'Chant de la destinée', symph. poem). Honegger (song). Ibert ('Pénélope et Andromède', opera). Sauguet (2 songs).

**LAGARDE, Pierre**<sup>1</sup> (b. nr. Crécy, Brie, 10 Feb. 1717; d. ?).

French composer. Little is known about his early years before 1750, when he was assistant conductor at the Paris Opéra; in 1755 he was joint-conductor there, with Chéron. Later he became music teacher of the royal children (1764) and still later superintendent of music to the Comte d'Artois. He still received a pension from the Opéra in 1792. Lagarde published a large amount of miscellaneous vocal music, cantatas, *cantatilles*, *brunettes*, duos, airs, etc., among them two collections called 'Les Soirées de l'Isle Adam' (1764-66). For the stage he wrote the opera-ballets 'Aegle' (Versailles, 13 Jan. 1748, Paris, Opéra, 18 Feb. 1751), the score of which was published, 'Silvie' (Versailles, 26 Feb. 1749), 'La Journée galante' (Versailles, 25 Feb. 1750), consisting of 'Aegle' and two additional acts, and 'Les Fêtes de Thalie' (Bellevue, 11 Apr. 1752).

A. L.

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See also Iso (law-suit).

**LAGERCRANTZ, (Anna) Ingeborg** (b. Viborg [Viipuri], 27 Mar. 1913).

Finnish musicologist. She studied at the Åbo Academy (Swedish University of Åbo

[Turku]) until 1931 and then at Uppsala University in 1945-46, her principal subjects of research being musical science and folk poetry. She published her doctor's dissertation, 'Lutherska Kyrkovisor i finländska musikhandskrifter från 1500- och 1600-talen' (Helsingfors, 1948) and several other works and articles on church and folk music.

A. R.

**Lagerlöf, Selma.** See Juon (Capriccio on 'Gösta Berling' for pf. trio). Gurlitt (M., 'Nordische Ballade', opera). Lindberg ('Fredlos', opera). Vittadini ('Nazareth', opera). Zandonai ('Cavaliere di Ekebù', opera).

**Lagerquist.** See Kilpinen (15 songs).

**LAGKHNER, Daniel** (b. Marchpur, Styria, ?; d. ?).

Austrian 16th-17th-century organist and composer. He was organist to Count Losenstein at Losdorf about 1607. He composed motets for 4-8 voices and other church music, also secular songs (published c. 1601-28).

E. v. d. s.

**LA GROTTÉ, Nicolas de** (b. ?; d. ?).

French 16th-century lutenist, organist and composer. He was chamber musician and organist to Henry III of France about 1563-87 and composed a book of chansons, to words by Ronsard, Desportes and others (1575); also songs and lute and organ pieces in collective volumes.

E. v. d. s.

**LA GUERRE.** French family of musicians.

(1) **Michel de La Guerre** (b. Paris, c. 1605; d. Paris, 13 Nov. 1679), organist and composer. He was made organist of the Sainte-Chapelle in Paris on 1 Jan. 1633, in place of La Galle, according to the registers of the proceedings of the Chapter. He remained organist there for the rest of his life, and from 1658 he was given, with his family, free quarters in the precincts of the palace. At the same time he added to his post as organist that of "Receveur Général du temporel de la Sainte-Chapelle", that is to say "man of business" to the canons, and this occupation turned him somewhat from his musical activities during the later years of his life. He died in the palace.

None of his compositions has survived, though court songs by several poets of the mid-17th century became well known through his musical settings.

He probably also wrote motets and organ works. About 1650 he was well known as a composer. His name merits recognition in musical history as that of the author of the first French opera, a *comédie de chansons*, as it was called, 'Le Triomphe de l'Amour sur des bergers et bergères', written to a libretto of the court poet Charles de Beys. It was sung at the Louvre before the king on 22 Jan. 1655, after having been rehearsed in public on 15 Dec. 1654. Two years later, on 26 Mar. 1657, it was revived at the court, and this time it was produced with scenery. Of the libretto, which

<sup>1</sup> Following Fétis and Eitner his name is wrongly given as N. de Lagarde in most dictionaries and catalogues, although this was rectified by Pougin as early as 1880.



is a short pastoral in one act, there are two editions in quarto, and both appear to have been published by the composer. The first is of 1654; the other, undated, seems to be of 1661, and it contains also a little collection of verses by various authors which La Guerre is stated to have set to music. This second edition was made with the object of claiming priority in the invention of the *comédie française en musique*, which Perrin, in the libretto of his 'Pastorale', had attributed to himself, in 1659 and once more in 1661; this 'Pastorale', with music by Cambert, had been first performed in Apr. 1659, more than four years after La Guerre's work.

During those years almost all the composers of court airs tried to compose dramatic music, in imitation of the Italian operas presented under the ægis of Mazarin. They are written as dialogues with music, sometimes on fairly extended lines linked with airs and duets where the employment of recitatives was more or less shunned; and both 'Le Triomphe de l'Amour' and the 'Pastorale d'Issy' are nothing more than dialogues of this kind. However, they were not sung singly, but as scenes, and they were in fact the first attempts at French opera; unfortunately no trace of the music of either remains.

Michel de La Guerre had, by his wife Marguerite Trespagne, ten children, of whom two became organists.

(2) **Jérôme de La Guerre** (b. Paris, c. 1654; d. ?), organist, son of the preceding. He was admitted in 1675 as substitute for the "recette du temporel de la Sainte-Chapelle". He replaced Michel in this post from 26 Mar. 1678 and took charge of the organ likewise from 1679. But on 20 Sept. 1698, with the object of devoting himself entirely to business, he appointed in his place as organist his brother Marin. In the following years, although he had associated in his management his wife, Claude Marguerite de Saizy, and her sister-in-law, Catherine de Saizy, his affairs became imperilled, and he had to abandon the "recette du temporel" in 1716, with a debt of 11,000 livres, which he had to repay at once. The Chapter registers mention him often at this time and also the subject of the various dwellings which he occupied in the precincts of the palace. Probably he had taken up the organ again in 1704 at the death of his brother. He had as his successor Pierre Février, author of a book of harpsichord pieces.

(3) **Marin de La Guerre** (b. Paris, 1 Dec. 1658; d. Paris, 16 July 1704), organist, brother of the preceding. He was, in 1686 until the death of his mother, whose certificate he signed, organist of the Jesuit Church in the rue Saint-Antoine. In 1690 he was also organist of Saint-Séverin, and in 1698 he took his brother Jérôme's place at the Sainte-Chapelle.

He died in the palace and was buried the day after his death in the lower chapel. He had married, probably in 1687, Élisabeth Jacquet, the celebrated clavecinist and composer. They had a son who showed great musical gifts and appeared as an infant prodigy, but who died in his tenth year.

As in the case of Michel, the works of his two sons have not been preserved.

A. T., adds. A. L.

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See also Bibl. of the article LA GUERRE, ÉLISABETH.

**LA GUERRE, Élisabeth Jacquet de** (b. Paris, 1659; d. Paris, 27 June 1729).

French composer. She belonged to a family of professional musicians; her father was an organist and teacher of the harpsichord; her brother, Pierre Jacquet, played the organ of Saint-Louis-en-l'Île. A precocious child, she gave, from the age of five years, it appears, "des marques d'une science infuse pour le clavecin".<sup>1</sup> She was presented at court and Louis XIV interested himself in the gifted girl. He always treated her with benevolence, and the majority of her works were dedicated to the king. Some years later, about her fifteenth year, Mme de Montespan took control of her, and charged herself with completing Élisabeth's education. When she was eighteen the 'Mercure de France' in 1677<sup>2</sup> announced her compositions, and during her sojourn at Versailles a pastoral of hers was played (1685) in the Dauphin's apartments which Louis XIV wished to hear repeated several times.

She left the court only to be married to Marin de La Guerre, organist of Saint-Louis des Jésuites, Saint-Séverin, and later of the Sainte-Chapelle. Soon after her marriage (1687) she published her first book, a collection of harpsichord pieces, of which, unhappily, not a single copy appears to exist to-day. The year 1691 appears to be the date of her ballet, 'Les Jeux à l'honneur de la victoire', prepared to celebrate the taking of Mons, and which does not seem to have been produced. She composed an opera for the Académie de Musique, 'Céphale et Procris', with a libretto by Duché. This work, which the 'Mercure' announced in 1691, was played in 1694, but with only moderate success. Leaving dramatic music, she (still called "Mademoiselle" de La Guerre, the title of Madame [then equivalent to "My Lady"] being reserved for women of quality) was smitten, like Couperin, by the Italian sonatas, the introduction of which into France had at that time excited the musicians

<sup>1</sup> 'Mercure de France.'

<sup>2</sup> The 'Mercure' said she was aged ten that year, and in Mar. 1687 remembered to be consistent and gave her age as twenty.



and the concert-going public. She composed from this time her most notable works: new harpsichord pieces, published 1707; sonatas in three parts about 1695, of which the manuscript copies are in the Brossard Collection; sonatas for violin and bass, of which six were printed in 1707; and finally cantatas. Of these the first two books are dated 1708 and 1711. The third, belonging to the time after 1715, is dedicated to the Elector of Bavaria, who appears to have appreciated Mme de La Guerre and for whom, according to Brossard, she also wrote a pastoral, 'La Musette, ou les Bergers de Suresne', published anonymously in 1713. She assisted at that time at the Théâtre de la Foire, and there occurs in Le Sage's 'La Ceinture de Vénus' a comic duet of hers which had a great success. Among vocal religious works of hers is a 'Te Deum' for full choir, sung in the chapel of the Louvre in 1721 to celebrate the recovery of Louis XV.

She lived in L'Île Saint-Louis, at the corner of the Rue Regrattière, at least after 1704, the date of her husband's death. There she gave periodical concerts, which were much sought after and which ceased in 1716-17. Her skill as a harpsichordist, together with her compositions and her remarkable talent for improvisation, made her attractive to all. Later she lived in the Rue des Prouvaires, parish of Saint-Eustache, in which church she was buried on 28 June 1729, having died the previous day.

Her contemporaries have not belittled her; her fame was great, even outside her own country. Her opera and also her pastoral, 'Les Bergers de Suresne', if it really is by her, do not show a great deal of personality. One finds the pure style of Lully, with a gracious melodic vein, utilized not without spirit. But her keyboard pieces give evidence of subtle harmonic sentiment and refinement. They rank, without doubt, with the harpsichord compositions of the school of Chambonnières. Her sonatas, on the other hand, must stand among the best of those which the imitation of Corelli produced in France quite at the end of the 17th century. The sustained interest which presents their well-ordered development and their often original modulations puts them by the side of Couperin's sonatas. Her cantatas were among the first to be published in France, where this form, imitated, like the sonata, from Italy, had in the 18th century an enormous vogue. A dozen of them (the two first books) are written to words by the poet Houdar de La Motte, and their subjects are taken from the Bible. The three others are secular. For the most part they present, with brilliant symphonic interludes, airs of graceful form and varied expression, always closely allied to the texts which the author chose. The duet of 'Raccommodement de

Pierrot et de Nicole', composed for the Théâtre de la Foire, which was published at the end of the 3rd volume, has a pleasant *vis comica*.

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- 'Sonates pour le violon et pour le clavecin composées par Mademoiselle de La Guerre, et gravées par H. de Baussen' (Paris, 1707), contains 6 sonatas.
- 'Air sérieux de Mlle de la Guerre. Aux vains attraits d'une nouvelle ardeur' (Collection of 'Airs sérieux et à boire', Paris, April 1710).
- 'Cantates françaises, sur des sujets tirez de l'Écriture; à voix seule, et basse continue; partie avec symphonie, et partie sans symphonie, Par Mademoiselle de La Guerre. Livre Premier, contenant Esther, Le Passage de la Mer Rouge, Jacob et Rachel, Jonas, Suzanne et les vieillards, Judith' (Paris, 1708).
- The same title, except: 'À I. II voix et basse continue', and 'Par Mademoiselle Jacquet de La Guerre. Livre Second, contenant Adam, Le Temple rebâti, Le Déluge, Joseph, Jephthé, Samson' (Paris, 1711).
- 'Sémélé, l'Île de Délos, le Sommeil d'Ulysse, Cantates françaises, auxquelles on a joint le Raccommodement comique; Pièces mises en musique par Mademoiselle Jacquet de La Guerre gravées par H. de Baussen' (Paris).
- 'La Musette, ou les Bergers de Suresne, Divertissement pastoral, chanté devant S. A. E. de Bavière, à Suresne. Présenté par le Sieur D. L. T. le douzième May, 1713' (Paris, 1713). Brossard believes that this pastoral, published without the name of the author, is by Mme de La Guerre.

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### MODERN REPRINTS

Two pianoforte pieces: 'Sarabande' in D and 'Gigue' in G, edited by Paul Brunold.

A. T.

**LAGUERRE, Jean**<sup>1</sup> (b. ? London, c. 1700; d. London, 1748).

Anglo-French tenor singer. He was the son of Louis Laguerre, the artist who painted the greater part of Verrio's large picture in St. Bartholomew's Hospital, London, 'The Labours of Hercules' in chiaroscuro at Hampton Court, the staircase at Wilton, etc., and is immortalized by Pope in the line

Where sprawl the saints of Verrio and Laguerre.

This painter went to England in 1683 and died in 1721, his son Jean having, as it is supposed, been born about 1700. The lad was instructed by his father for his own profession, and had already shown some ability; but, having a talent for music, he took to the stage, where he met with fair success. He sang at concerts in 1723-25. It may have been he who, under the name of "Mr. Legar"<sup>2</sup>, played the part of

<sup>1</sup> Commonly called Jack.

<sup>2</sup> "Mr. Legar" sang with Leveridge and Mrs. Chambers on St. Cecilia's Day 1723 at Lincoln's Inn Fields.

Metius in 'Camilla' (revived, 1726), which had formerly (1706 and 1708) been sung by Ramondon, a low tenor. Again, he is advertised ('Daily Journal', 13 Mar. 1731) as sustaining the added part of Corydon in Handel's 'Acis and Galatea', "for the benefit of M. Rochetti, at Lincoln's Inn, Theatre Royal, on Friday 26th", his name being spelt as in the cast of 'Camilla'. In 1733 he sang Mercury in John Durant Breval's mock-opera 'The Rape of Helen' (performed only once at Covent Garden, 19 May 1733). His name is correctly spelt in the libretto published four years later.

J. M., adds.

**LAH.** The name for the submediant note in any key in Tonic Sol-Fa, so pronounced, but in notation represented by the symbol l.

**LA HALLE, Adam de** <sup>1</sup> (b. Arras, c. 1240; d. ?; c. 1286).

French trouvère, nicknamed *le bossu* or *le boiteux d'Arras*. He is one of the most prominent figures in the long line of trouvères who contributed to the formation of the French language in the 12th and 13th centuries. Tradition asserts that he owed his nickname to a personal deformity; but he himself writes "On m'appelle bochu, mais je ne le suis mie". His father, Maître Henri, a well-to-do burgher attached to the sheriffdom of Arras, sent him to the Abbey of Vauxcelles near Cambrai, to be educated for holy orders; but, falling desperately in love with a "jeune demoiselle" named Marie, he evaded the tonsure and made her his wife. He soon effected a separation, however, went to Paris to complete his studies and retired, in 1263, to Douai <sup>2</sup>, where he appears to have resumed the ecclesiastical habit. After this we hear little more of him, until the year 1282, when, by command of Philip the Bold, the Comte d'Artois, Robert II, accompanied the Duc d'Alençon to Naples, to aid the Duc d'Anjou in taking revenge for the Sicilian Vespers. Adam de La Halle, having entered Count Robert's service, accompanied him on this expedition and wrote some of his most important works for the entertainment of the French court in the Two Sicilies. A story of his death at Naples, between 1285 and 1288, is told by his contemporary, Jean Bodel d'Arras, in 'Le Gieus du Pelerin'; the statement in Prud'homme's 'Dictionnaire historique' that he returned to France and became a monk at Vauxcelles may therefore be incorrect.

The first of the compositions of his which are held to have been the beginning of *opéra-comique* was 'Le Jeu Adam, ou de la feuillée', performed at Arras about 1262; it is a piece <sup>3</sup> of considerable freedom, not to say licence, and the author had to learn greater seemliness

before he wrote his most interesting work. This was a dramatic pastoral entitled 'Le Jeu de Robin et de Marion', written for the French court at Naples, and first performed in 1275 or 1285. Ten personages appear in the piece, which is written in dialogue, divided into scenes and interspersed — after the manner of an *opéra-comique* — with airs, couplets and *duos dialogués*, pieces in which two voices sing alternately, but never together. The work was first printed by the Société des Bibliophiles de Paris in 1822 (30 copies only), from a manuscript in the Paris Bibliothèque Nationale; one of the airs is given in Kiesewetter's 'Schicksal und Beschaffenheit des weltlichen Gesanges' (Leipzig, 1841), and two were published by Tappert in 1874. In 1872 the works of Adam de La Halle were published by Coussemaker; and in June 1896 a performance of 'Le Jeu de Robin et Marion' was given at Arras in connection with the festivities in honour of the composer.<sup>4</sup> The authentic text was edited by Ernest Langlois in 1896, and Julien Tiersot edited the complete work, adding accompaniments to the songs.

Adam de La Halle was a distinguished master of the chanson, of which he usually wrote both the words and the music. A manuscript <sup>5</sup> of the 14th century, in the Paris Library, contains sixteen of his chansons *a* 3, in rondeau form, and six motets, written on a *canto fermo*, with florid counterpoint in the other parts. Combarieu speaks of seven motets; other poetical and musical works of his are found in manuscripts at Paris, Arras, Montpellier, Aix, Cambrai, Rome, Oxford and Siena. Kiesewetter printed one of them, and also one of the motets *a* 3, in the work mentioned.

W. S. R., adds.

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See also Chanson (rondeau & virelai, mus. exx.).  
 Franck (E., opera).

**La Harpe, Jean François de.**

See Alembert (opponent). Arnaud (F., disputes with).

**LAHEE, Henry** (b. London, 11 Apr. 1826; d. London, 29 Apr. 1912).

English organist and composer. He studied under Sterndale Bennett, Goss and Cipriani Potter, held the post of organist at Holy Trinity Church, Brompton, from 1847 to 1874,

<sup>4</sup> See 'Revue du Nord', 1893.

<sup>5</sup> This manuscript is often pointed to as containing the earliest known instance of the use of the sharp sign.

<sup>1</sup> Also spelt "de la Hale" or "de la Halle".

<sup>2</sup> Fétis says to Paris. <sup>3</sup> No music is preserved.

and was well known in London also as a professor and composer. Lahee was the victor in various prize competitions for glees and madrigals: in 1869 with 'Hark, how the birds' (Bristol); in 1878, with 'Hence, loathed melancholy', after Milton (Manchester); in 1879, with 'Away to the hunt' (Glasgow); in 1880 and 1884, with 'Love in my bosom' and 'Ah! woe is me' (London Madrigal Society). Equally good work can be seen in his other choral songs, such as 'The Unfaithful Shepherdess', 'Love me little, love me long' and the popular 'Bells', and in his anthems no less than in his various songs and instrumental pieces.

Good taste is shown by this composer in the choice of his words, and he found Longfellow congenial with his musical style. The cantata 'The Building of the Ship' was written in 1869 for John Curwen, who desired a work of moderate difficulty for the use of Tonic-Sol-faists. It was performed on a large scale in the Hanover Square Rooms, attained considerable popularity in the provinces and made its way to Africa and America. The subject of another cantata, Tennyson's 'The Sleeping Beauty', afforded Lahee scope for a greater variety of treatment, and contains some graceful writing for women's voices. L. M. M.

**LA HÈLE (La Helle), George de** (b. Antwerp, 1547; d. ? Madrid, prob. late 1586).

Netherlands composer. He was a choir-boy at Antwerp Cathedral and a pupil of Barbé (1) there, and later became a chorister at Soignies Cathedral. In 1560 he was sent to Madrid to join the royal chapel of Philip II, and he remained in Spain as a chorister for ten years. In 1570 he was sent back to the Netherlands to be enrolled as a student at the University of Louvain; but he left there on 28 Mar. 1572 to become choirmaster at the church of Saint-Rombaud at Mechlin in succession to Séverin Cornet. In 1573, while still there, he is mentioned as holding some clerical dignity at Toledo, but he was never a fully ordained priest. In 1576 he took two prizes at the competitions of Évreux, for the second-best motet, 'Nonne Deo subjecta', and the best chanson, 'Mais voyez mon cher esmoy'. About 1577 he obtained an appointment at Tournai Cathedral, and from there he dedicated eight masses to Philip II in Oct., published as 'Octo Missae, quinque, sex et septem vocum . . .' with Christophe Plantin of Antwerp the following year.<sup>1</sup> In 1578 he became a canon at Tournai and in 1581 prebendary; but he seems to have been at

Arras by that time, and in 1582 he returned to Madrid to become chapel master in the royal chapel, where he improved the service list and enlarged it by having music copied for it. He held church benefices at Courtrai and elsewhere, but lost them on getting married about the early part of 1586. He became ill on 16 June of that year and was no longer alive on 19 Feb. 1587.

The eight Masses of 1577-78 are remarkable as being all *missae parodiae*, the motives being borrowed from the most celebrated motets of the great Netherlands masters. Thus there are 2 masses *a* 5 based on two motets by Lassus *a* 5, 'Oculi omnium' and 'Gustate et videte'; 2 masses *a* 6 based on two motets by Lassus *a* 6, 'Quare tristis es' and 'Fremuit Spiritus Jesu'; 2 masses *a* 7 based on Josquin's celebrated motets 'Praeter rerum seriem' and 'Benedicta coelorum regina'; 2 other masses *a* 5 based on Rore's 'In convertendo' and Crecquillon's 'Nigra sum sed formosa'. The whole work is thus a homage paid by La Hèle to his greater predecessors. A number of works of La Hèle are supposed to have perished in a fire at Madrid in 1734.

According to van der Straeten other known works by La Hèle are a Credo for 5 voices, a Kyrie *a* 5 and another *a* 6, two 4-part Passions, a 'Lamentatio Jeremiae' *a* 5 and another *a* 6, and 2 motets *a* 8 and one *a* 4. The printed 'Octo Missae' are in the libraries of Brussels (Bibl. Roy.), Antwerp (Musée Plantin), Tournai (Bibl. Comm.), Paris (Cons.), Vienna (State Lib.), Milan (Cath. Lib.), Cambrai, Rome (Sistine Chapel and Lateran) and Stockholm. Manuscript copies of the mass 'Fremuit Spiritus Jesu' are at Turin and Danzig. The Évreux prize motet is in a volume entitled 'Musici sacrum canticum . . .' (Prague, 1593), to be found in London (B.M.), Berlin (State Lib.), Munich (State Lib.), Ratisbon (Proské Coll.), Cologne, Vienna (City Lib.) and Zwickau. The prize chanson is in Phalèse's volume 'Le Rossignol musical des chansons de divers auteurs' (Antwerp, 1598), which also contains another, 'Au contraire, vos beaux yeux', and is at Brussels (Bibl. Roy.), The Hague (Scheurleer Coll.) and Danzig (City Lib.).

J. R. M., adds.

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**LAHMER, Ruel** (b. Maple, Ontario, 27 Mar. 1912).

American composer. He was taken from Canada to the U.S.A. as a child and attended secondary and high schools there. Later he studied at Stetson University, DeLand, Florida, and at the Westminster Choir College at Princeton, N.J. Afterwards he attended Columbia University in New York and Cornell University, Ithaca, N.Y. Conducting

<sup>1</sup> A facsimile of this work, which is one of the most magnificent specimens of musical typography, and an account of it may be seen in Goovaerts's 'Histoire et bibliographie de la typographie musicale dans les Pays-Bas', pp. 46 & 233.

he studied with John Finlay Williamson and composition with David Hugh Jones, Seth Bingham and Roy Harris.

Lehmer has taught at the following schools: Cornell University, as assistant to Roy Harris (1940-41); Carroll College, Waukesha, Wis., as composer in residence (1946-48); at Colorado College, as head of theory and composition (from 1948).

His works include the following:

#### CHORAL WORKS

'Folk Fun' for unison chorus, flute, clar. & pf. duet (1947).

'Folk Fantasy' for unison chorus & orch. (1948).

'Paul Bunyan' for narrator, chorus & orch. (1948).

'The Campbells are coming' for chorus & military band (1948).

Also various accompanied and unaccompanied choruses.

#### ORCHESTRAL WORKS

Prelude and Fugal Fantasy for woodwind & stgs. (1945).  
Theme with Variations for stgs. (1946).

4 Chorale Preludes (1948).

'Concerto grosso' for stgs. with solo vn., viola & cello (1949).

#### CHAMBER MUSIC

'Song Universal' for mezzo-soprano & stg. 4tet (1939).

'God be merciful' for soprano, oboe (or vn.), viola & cello (1949).

#### ONE INSTRUMENT AND PIANOFORTE

Passacaglia and Fugue for clar. & pf. duet (1949).

Suite on American folk hymns for vn. (1949).

Variations on a Folk Hymn for clar. (1949).

Also miscellaneous inst. pieces, 10 sets of pf. pieces, songs, &c.

P. G.-H.

**Lahor, Jean.** See Chausson (song). Duparc (H., 3 songs). Rey (songs). Saint-Saëns (song). Walker (E., song).

**LAHOUSAYE, Pierre** (b. Paris, 12 Apr. 1735; d. Paris, 1818).

French violinist and composer. He was a pupil of André Noël Pagin (1721-?), who himself had been a pupil of Tartini, and during a long stay in Italy Lahoussaye took further lessons with the "maestro delle nazioni" at Padua. He stayed for some years at the court of Parma, playing in the court orchestra there under Traetta, and in 1768 went with Guglielmi to London, where he became leader at the King's Theatre. After his return to Paris he was appointed *chef d'orchestre* of the Concert Spirituel (under the directorship of the singer Joseph Legros) in 1777, a post he gave up in 1782 to become conductor of the Comédie-Italienne. In 1790 he changed over to the Théâtre de Monsieur (later Théâtre Feydeau); in 1801, on the amalgamation of the Favart and Feydeau theatres, he lost his post, and in his old age saw himself reduced to a second violin desk at the Opéra. For a few years he also held an appointment as professor at the Conservatoire. Fétis, who knew Lahoussaye personally, speaks of him in very sympathetic terms.

Of Lahoussaye's compositions only his Op. 1, consisting of 6 violin sonatas, was published (copy in B.M.). For the stage he wrote a

comic opera, 'Les Amours de Courcy' (Théâtre de Monsieur, 22 Aug. 1790).

A. L.

**LAI.** See LAY. MACHAUT. SONG, p. 909.

**LAICH.** See SONG, p. 909.

**LAIDLAW, Robena Anna**<sup>1</sup> (b. Bretton, Yorkshire, 30 Apr. 1819; d. London, 29 May 1901).

English pianist. She was educated in Edinburgh at the school of her aunt, and in music by Robert Müller, a pianoforte teacher there. Her family went to Königsberg in 1830, and there her vocation was decided. She improved in playing rapidly and in three or four years appeared in public in Berlin with great applause. In 1834 she was in London studying under Herz and played at Paganini's farewell concert. In 1836 she returned to Berlin, and played at a Gewandhaus concert at Leipzig on 2 July 1837. Soon afterwards Schumann distinguished her by the dedication of his 'Fantasiestücke', (Op. 12)<sup>2</sup>, and she made the composer's acquaintance. After a lengthened tour through Prussia, Russia and Austria, she returned in 1840 to London. She was appointed in that year pianist to the Queen of Hanover. In 1855 she married a Mr. Thomson and retired. G.

**LAJARTE, Théodore (Édouard Du-faure)** de (b. Bordeaux, 10 July 1826; d. Paris, 20 June 1890).

French writer on music and composer. He was a pupil of Leborne at the Paris Conservatoire, and in early life wrote a good many small operettas, etc. ('Monsieur de Floridor', 1 act, Opéra-Comique, 11 Oct. 1880; 'Les Deux Jumeaux de Bergame', ballet, Opéra, 26 Jan. 1886), but was best known for his works on musical history. He published 'Bibliothèque musicale du Théâtre de l'Opéra' (2 vols. 1876-79), a very important catalogue of the operas produced at the Paris Opéra, with annotations based upon the archives of the institution; 'Instruments Sax et fanfares civiles' (1867); a 'Traité de composition musicale' (in collaboration with Bisson, 1880). He also edited a collection of 'Airs à danser' from Lully to Méhul and a number of old operas and ballets in vocal score, in nine series, comprising in all forty compositions, under the title of 'Chefs-d'œuvre classiques de l'Opéra français' (Paris) and 'Curiosités de l'Opéra' (1883).<sup>3</sup> He was sub-librarian of the Opéra from 1873 to 1890. G. F., rev. M. L. P.

**LAJTHA, László** (i.e. Ladislav; Leslie) (b. Budapest, 30 June 1892).

Hungarian conductor, folklorist, writer on music and composer. He studied at the

<sup>1</sup> This is the original order of her names; they were transposed to "Anna Robena" at Schumann's suggestion as being more euphonious.

<sup>2</sup> See Z.I.M.G., III, 188 ff.

<sup>3</sup> Lajarte directed this publication in collaboration with Weckerlin, Guilman, Gevaert and others.

Academy of Music in Budapest under Victor Herzfeld (composition) and Árpád Szendy (pianoforte), and concurrently read law at the University, where he obtained a degree in 1913. In 1910 he became associated with Bartók's and Kodály's folk music movement and joined their collecting expeditions, which he has continued independently and in the company of folklorists ever since. On his early travels he visited Leipzig (1910), Geneva (1910-11) and Paris (1911-13), where his becoming acquainted with some of the leading musicians contributed to the widening of his experience and outlook. In 1913 he joined the staff of the Ethnographical Department of the Hungarian National Museum. His travels were interrupted in Aug. 1914, when, at the outbreak of the first world war, he returned to Hungary and joined the services. After the war, in 1919, he was appointed professor of composition and of chamber music, subsequently also of musical aesthetics and theory of Magyar music, at the National Conservatory in Budapest, of which he became hon. director after the second world war and where he remained until the institute ceased to function in 1949.

In 1926 Lajtha became choirmaster of the Goudimel Choir attached to the Budapest Congregation of the Calvinist (Presbyterian) Church. In 1929 he won the Coolidge Prize for his third string Quartet; from 1930 he was music expert of the Institute of Intellectual Co-operation, a League of Nations organization; and in 1932 he was appointed director of the music section of the Commission Internationale des Arts et Traditions Populaires. He organized a chamber orchestra in 1941 and conducted its performances until 1944. After the end of hostilities he was appointed director of the music department in the Hungarian Broadcasting Service in 1945.

In the years between the wars Lajtha travelled widely in Europe, appearing frequently in Paris, the place of his most important successes. In 1947, when the C.I.A.P. held its first post-war meeting in Paris, he took part in the deliberations which resulted in the setting up of the International Folk Music Council. In the same year he visited London, where he finished his important third *Symphony and Variations* for orchestra. In 1951 he was awarded the Hungarian State Kossuth Prize in recognition of his merits in connection with Hungarian folk music. The following year he was appointed professor-supervisor of musical folklore researches by the Budapest Academy of Music.

THE MUSIC.—Lajtha's musical personality occupies in many respects a unique position among Hungarian composers. Like Bartók and Kodály he is not only acknowledged as a composer of distinction, but also recognized

as an authority on folk music; further, again like Bartók and Kodály, his activities have not been confined to creative and scientific work, but also included teaching: in this respect his influence is felt in the particular outlook of certain younger musicians. His main distinguishing characteristic, on the other hand, is his attachment to French — and generally to Latin — culture in sensibility and taste, discernible above all in the quality of his musical inspiration and in the manner of its expression. In this he is one of the few non-conformists among the personalities of Hungarian musical history, most of whose development was affected by German influences; while among living composers he is the only one who remains consistently faithful to French artistic ideals. Superior workmanship is the most prominent and consistent feature of his music; and the principle that "in all works of art the quality of craftsmanship is a decisive factor of evaluation" has always guided his artistic consideration. As a consequence his orchestral and chamber music respectively represent genuine works of their kind whose musical qualities cannot be divorced from their medium of expression.

Regarding the Hungarian accent, the influence of Magyar folk music is less obvious in his works than in those of Bartók and Kodály, chiefly because Lajtha was attracted by another aspect of the traditional materials: it is their melodic shape and form — viewed primarily as an objective musical element regardless of their peculiarly national characteristics — which inspired him. This conception admits a considerable stylistic freedom of treatment: thus the Magyar flavour succeeds in permeating equally his Italianized passages (*e.g.* the slow movement of the *Sonatina* for violin and pianoforte; 'Aria' in *Sonata* for cello and pianoforte), his sectional forms (couplets, rondeaux, etc.) modelled on classical French prototypes, dance movements and contrapuntal textures (fugues). This conception also permitted him to resort to popular tunes — some of which would not satisfy the modern definition of a folk tune — often assuming the understanding of an allusive quotation, and to subject them to "western" treatment, *i.e.* elaborate harmonization and contrapuntal development (*e.g.* especially the *Serenade* for string trio; also the *Sinfonietta* for string orchestra). Here is to be observed an unexpected affinity with the 19th-century "romantic" Hungarian composers, who also availed themselves of popular tunes and treated them in western (mainly German) fashion, and whose style and endeavours were vehemently rejected by the generation immediately following, to which Lajtha himself belongs.

These stylistic mainstays kept in view, a

survey of Lajtha's music reveals an almost unbroken continuity of development, in the early phases of which the harmonic aspects are stressed, giving place, during subsequent stages, to predominantly contrapuntal treatment and arriving in recent years at an equilibrium of craftsmanship and invention of exceptional clarity and directness. Seen from another standpoint, Lajtha's development may be characterized as a gradual assertion of melody.

Regarding the style of his harmony, the early works show a complex idiom derived from the experimental tendencies of the first decade of the 20th century: superimposed fourths, appoggiaturas and suspensions and other dissonant aggregates furnish the basis of chordal structure whose progression is predominantly chromatic. These are evident in his early pianoforte works, where the specific influences of Bartók and Debussy are also discernible; in addition the part-writing of his pianoforte Sonata, apart from its considerable harmonic complexities, is conceived in the grand virtuoso manner of Liszt. In his subsequent works, where the contrapuntal aspect is gradually gaining prominence, his harmony, though not relinquishing the advanced vocabulary, is subordinated to the horizontal elements. Discords are more purposefully used, and their tension values consequently become increased. Emergence of counterpoint has also led to a preoccupation with chamber combinations during a period which may be said to have started, approximately, with the years following the first world war and lasted up to about the mid-1930s. The most typical works, with the points previously mentioned well in evidence, are his third and fourth string Quartet, the second string Trio and the fifth string Quartet, which indicates a transition to his subsequent creative period. This was characterized, as far as harmony is concerned, by a return to a chordal structure of diatonic purity, in which Lajtha rediscovered the far from exhausted potentialities of the common chord. The new harmonic conception is evident in the extended D major passages of the 'Capriccio' and the sustained E♭ of his third Symphony. Nevertheless, Lajtha's is fundamentally a contrapuntal temperament. Even in his early works contrapuntal passages appear frequently, and their neatness and competence of treatment, although embryonic, provide a curious contrast to his harmonic extravagance.

In his second period horizontal elements dominate the field, manifesting themselves, above all, in the frequency of complete fugues expanding into independent movements, prolonged fugal and imitative passages, and of canonic treatment. The contrapuntal aspect is also evident in his particular treatment of

figuration; though obviously instrumental in character, his invention shows a conspicuous melodic shapeliness. The primacy of horizontal values in these works also appears in the contrapuntally conditioned harmony which is derived from the interplay of the various polyphonic strains. In the earlier works of this period the resulting harmony is often bitonal or polytonal: thus in his chamber music with pianoforte, in which this treatment is particularly advantageous owing to the differentiation of colour. In the later works of this period, and also in more recent ones, his return to a simplified harmonic basis resulted in a more euphonious texture (chamber music with harp, 'Capriccio', third string Trio). The vitality of his counterpoint gains a great deal from the energy of his rhythmic drive: derived from folk-music impulses, Lajtha's symphonic music absorbed this element into a "civilized" musical speech much more readily than did Bartók's or Kodály's.

In his subsequent period the assertion of melodic values is his main concern. Seeking to display them in a suitable formal disposition has prompted him to investigate the designs of Italian and French 17th- and 18th-century composers; the titles of many of his movements — 'Aria', 'Strophes et ritournelles', etc. — indicates this attitude. The conspicuous simplification of musical grammar, concurrently with and in consequence of a superior technical accomplishment, produces in these works an equilibrium between transparency of expression and range of emotional sensibility, between technique and inspiration: a classical art in the truest sense of the word (Symphonies, especially the third, 'Sinfonietta' for strings, third string Trio, second Quartet for harp, violin, viola and cello).

SCHOLARSHIP. — Lajtha's folk-music investigation included the collecting of melodies from those districts which were left largely untouched by Bartók and Kodály. These explorations yielded many variants of the previously collected material which, together with not a few hitherto unknown tunes, supplemented the work of the two pioneers. Lajtha took a considerable share of the "laboratory work", conducted in the Ethnographical Museum, of transcribing melodies from phonograph recordings preserved there: he has been engaged in this almost continuously from the time of his joining the Society up to the present day. As a delegate of the Hungarian Ethnographical Society he took an active part in the memorable gramophone recording scheme undertaken jointly by the Society and the Hungarian Broadcasting Station in 1937. Among his numerous collecting expeditions those in the 1930s (Great Hungarian Plain and adjoining districts) and during the years 1940-44 (Transylvania) are

the most important. The latter resulted in a particularly rich harvest: a representative selection of it was published in a Transylvanian periodical and an important part, whose evaluation may considerably modify the current view concerning the origin and development of Magyar music, was prepared for publication in 1950.

Lajtha's conception of folk music, shared by most students of the phenomenon, is of the "dynamic" school of thought and may be best summarized in his own words:

... la ... mélodie enregistrée mécaniquement ne donne qu'un instantané du chant vivant, alors que celui-ci, ayant essentiellement un caractère d'improvisation continue, modifie sinon essentiellement, du moins dans une mesure importante, ses éléments caractéristiques. La musique populaire vit d'une vie organique... elle change comme change par exemple le visage d'un homme à différents moments, différentes conditions, ou différents états d'âme (p. 11).

La musique populaire a créé dans ses chants, ses mélodies, ses airs de danse, un style qui est sorti de l'âme du peuple sans qu'on en décèle l'origine, et dont la tradition s'est perpétuée, modifiée involontairement au cours des siècles... (p. 17).

La musique populaire produit du nouveau, soit par un processus de variations, soit sous l'effet d'influences étrangères ou d'influences nationales artistiques (p. 19).<sup>1</sup>

His interest in the subject led him to investigate other, related manifestations of folk art: he is a leading authority on folk dance. He also served the cause of folk music by taking part in many conferences and joining the international organizations. He participated, together with Bartók, in the first International Congress of Folk Art, held in Prague in 1928, at which their suggestions resulted in the adoption of a number of far-reaching resolutions. In fact the Congress constituted the first step towards the setting up of the International Folk Music Council, ante-dating its official foundation by some twenty years.

As a teacher Lajtha exercises an influence necessarily less than that of the professors at the State Academy, which absorbs by far the greater number of music students of the country; yet in encouraging his pupils to study the Latin musical culture he did a great service to the indigenous development of a healthy musical life. Being a professor of theory and practice of Hungarian music, he was the first to introduce folk music into the ordinary curriculum, based partly on Bartók's book ('Hungarian Folk Music') and partly on practical exercises in the Ethnographical Museum. In his composition class he insists on the investigation of modern, especially French music. In general he does not attach great importance to an academic, prescribed course of study, but relies on the intellectual curiosity of his students, which he stimulates with his sharp-witted conversation and by allowing free discussion of controversial points.

<sup>1</sup> 'Musique et chansons populaires: dossiers de la Coopération Intellectuelle' (Société des Nations, Institut International de Coopération Intellectuelle. Preface. Paris, 1934).

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 51. 'Chapeau bleu', *opera-comique* in 2 acts (libretto by Salvador de Madariaga) (1948-52).

## BALLETS

19. 'Lysistrata', based on the comedy of Aristophanes (1933), prod. Budapest, Royal Hungarian Opera House, 25 Feb. 1937.  
 38. 'Les Bosques à quatre dieux' (1943).  
 39. 'Capriccio' (1944).

## FILM MUSIC

- 'Hortobágy.'  
 'Shapes and Sounds' (documentary).  
 'Murder in the Cathedral' (after T. S. Eliot).

## CHORAL WORKS

- Op.  
 16. 2 Choruses for mixed voices (Lajos Áprily) (1932).  
 23. 2 Choruses for mixed voices (Charles d'Orléans).  
 29. 'Quatre Madrigaux' (Charles d'Orléans) (1939).  
 32. Chorus for mixed voices (Áprily) (1940).  
 50. Mass for chorus & orch. (1949-50).  
 54. Mass for chorus & organ (1951-52).

## ORCHESTRAL WORKS

- 21a. Petite Suite (1935).  
 21b. 'Enterrement'; Galopade sur la grande plaine' 2 pieces (1935).  
 21c. 'Orage' (1935).  
 24. Symphony No. 1 (1936).  
 25. 'Divertissement' No. 1 for small orch. (1936).  
 27. Symphony No. 2 (1938).  
 30. 'Divertissement' No. 2 (1939).  
 33. 'Les Soli' for stgs. (1941).  
 35. 'In Memoriam' (1941).  
 37. 'Évasion — Fuite — Liberté', symph. poem (1942).  
 38. Suite (1943).  
 39. 'Capriccio' (1944).  
 43. 'Sinfonietta' for stgs. (1946).  
 44. '11 Variations sur un thème simple' (1947-48).  
 45. Symphony No. 3 (1947-48).  
 48. Symph. Poem for chamber orch. (1948-49).  
 52. Symphony No. 4 ('Le Printemps') (1951).  
 55. Symphony No. 5 (1952).  
 — 3 Transylvanian Songs (1952).  
 — 4 Dances from Udvarhely (1952).  
 — 2 Transylvanian Dances (1952).

## VIOLIN AND ORCHESTRA

15. Concerto (1931).

## CHAMBER MUSIC

3. Sextet for stgs. (1921).  
 4. Quintet for stgs. & pf. (1920-22).



*Op.*

5. String Quartet No. 1 (1923).
6. Quartet for stgs. & pf. (1925).
7. String Quartet No. 2 (1927).
9. Trio No. 1 for vn., viola & cello, 'Serenade' (1927).
10. Trio for vn., cello & pf. (1928).
11. String Quartet No. 3 (1929).
12. String Quartet No. 4 (1930).
18. String Trio No. 2 (1932).
20. 'Cinq Études pour quatuor à cordes' (String Quartet No. 5) (1934).
22. Trio for flute, cello & harp (1935).
26. 'Marionnettes', Suite of 4 pieces for flute, vn., viola, cello & harp (1937).
34. 'Trois Nocturnes' for voice, flute, vn., viola, cello & harp (1941).
36. 'Quatre Études', String Quartet No. 6 (1942).
40. Trio for oboe, clarinet & bassoon (1944).
41. String Trio No. 3, 'Soirs transylvains' (1945).
42. 'Hommages', quartet for flute, oboe, clar. & bassoon (1945).
46. Quintet No. 2 for flute, vn., viola, cello & harp (1948).
47. Trio No. 2 for flute, cello & harp (1949).
49. String Quartet No. 7 (1950).
53. String Quartet No. 8 (1951).

## VIOLIN AND PIANOFORTE

13. Sonata (1930).
28. 'Sonate à concert' (1939).

## VIOLONCELLO AND PIANOFORTE

17. Sonata No. 1 (1932).
31. 'Sonate à concert' (1940).

## PIANOFORTE MUSIC

1. 'Des Écrits d'un musicien', 9 fantasies (1913).
2. 'Contes pour le piano' (1915).
- Sonata (1916).
14. Scherzo and Toccata (1930).

## VOICE AND PIANOFORTE

8. Motet (1926).
- 'Vocalise-Étude' for soprano (1930).
- Also c. 20 folksong arrangements (1924).

## LITERARY WORKS

- 'Játékkország' ('Toyland'), in collab. with Imre Molnár (Budapest, 1929).
- 'Musique et chansons populaires: dossiers de la coopération intellectuelle' (Paris, 1934).
- 'A tárogató útja Perzsiából Európába' ('Migration of the Tárogató from Persia to Europe') (Budapest, 1923).
- 'Bartók Béla zenefolklorisztikai munkái' ('Bartók's Works on Music Folklore') ('Ethnographia', Vol. XXXVI, Nos. 7-12, Budapest, July-Dec. 1925).
- 'Két régi lantról' ('Of Two Old Lutes') ('Zenei Szemle', Vol. XI, Nos. 3, 4-5, Budapest, Jan.-Mar. 1927).
- 'A magyar népzene kora' ('The Age of Hungarian Folk Music') ('Debreceni Szemle', Vol. I, No. 9, Debrecen, Nov. 1929), 4 melodies.
- 'A kassai Szt. Erzsébet himnusz' ('The Hymn to St. Elisabeth of Kassa') in collab. with Elemér Varju ('Könyvtárak Lapja', Vol. I, No. 2, Budapest, 1928).
- 'Diszített hangszerek' ('Decorated Instruments'), 'Magyar Művészet', Vol. V, No. 3, Budapest, 1929).
- 'Magyar hangszerábrázolásokról' ('Hungarian Drawings of Instruments') ('Muzsika', Vol. I, No. 10, Budapest, Nov. 1929).
- 'Népzenei formaproblémák' ('Form Problems in Folk Music') ('Muzsika', Vol. I, No. 3, Budapest, Apr. 1929).
- 'Népies játékok és táncok Magyarországon' ('Popular Games and Dances in Hungary'), Lecture given at the International Congress of Folk Arts and Traditions, Prague, Oct. 1928 ('Zenei Szemle', Vol. XIII, No. 1, Budapest, 1929).
- 'Az 1930. évi népzenei gyűjtések' ('Folk Music Collected in the Year of 1930') ('Ethnographia', Vol. XLII, No. 2, Budapest, 1931), 28 melodies.
- 'A népzeneről' ('Of Folk Music') ('Nyugat', Vol. XXVI, No. 1, Budapest, 1 Jan. 1933).

- 'Danse Hongrie' ('Archives Internationales de la Danse', No. 4, 1935).
- 'Kuruc eredetű dallam a magyar népdalgűjtésben' ('Melody of "Kuruc" Origin in the Hungarian Folk Music Collection') ('Ethnographia', Vol. XLVII, Nos. 1-2, Budapest, 1936).
- 'Népdal, népdalgűjtés' ('Folksong, Folksong Collecting') with Sándor Veress ('Magyar Muzsika Könyve', Budapest, 1936).
- 'A magyar néptánc' ('The Hungarian Folk Dance') ('Magyar Muzsika Könyve', Budapest, 1936).
- 'Une Danse sacrée de Hongrie' ('Archives Internationales de la Danse', 1936).
- 'A magyar néptánc' ('The Hungarian Folk Dance'), in collab. with Sándor Gonyei ('A Magyarság Néprajza', IV, Budapest, 1937), 17 melodies.
- 'La musica d'oggi e il pubblico', Congresso Internazionale di Musica (Florence, 1940).
- 'Hongrie. Folklore Musical' ('Musique et chanson populaires', Vol. II, Paris, 1939).
- 'A tekerő' ('The Hurdy-Gurdy'), in collab. with Oszkár Dincser ('A Néprajzi Múzeum Ertesítője', Nos. 2-4, Budapest, 1939).
- 'Der Bauerntanz: Ungarn, das Antlitz einer Nation' (Budapest, 1940).
- 'Erdélyi népköltés' ('Transylvanian Folk Poetry') ('Pásztorújs', Vol. XXVII, Nos. 3-9, Kolozsvár, Mar.-Sept. 1941), 22 melodies.
- 'Les Origines de l'art populaire' ('Nouvelle Revue de Hongrie', Budapest, Jan.-Feb. 1941).
- 'Ujra megtalált magyar népdaltípus' ('Rediscovered Hungarian Folksong Type'). Memorial volume for the sixtieth birthday of Kodály (Budapest, 1943).
- 'Egy magyar ráolvasó énekelt toredéke' ('A Song Fragment') ('Ethnographia', Vol. LVIII, Nos. 1-2, Budapest, 1947), 2 melodies.
- 'Music and Films' ('Chesterian', Vol. XXIII, No. 155, London, July 1948).

J. S. W.

**LAKATOS, István** (i.e. **Stephen**) (b. Nagyzerlenc, Hungary [now Rumania], 26 Feb. 1895).

Hungarian critic and writer on music. Having terminated his studies at the Unitarian College of Kolozsvár, he matriculated at the Technical University, Budapest, in 1913 and received his civil engineering diploma there in 1922. Having returned to Kolozsvár (now Cluj, Rumania) he joined the technical staff of the Municipal Council, and in 1949 became director of the Department of High-roads there; he taught at the Technical College of that city between 1928 and 1936. He studied philosophy at the Kolozsvár University of Sciences and obtained the Ph.D. for his thesis 'A román népdal és irodalma' (*see below*) in 1938. He took an active part in the musical life of Cluj, by organizing two musical exhibitions (1941 and 1942) and founding a string quartet which, during the thirty years of its existence, introduced many new chamber works, including string quartets by Debussy, Lekeu, Malipiero, Milhaud, etc., to the public of that city. He has been music critic successively of various dailies and periodicals. His monographs and studies published independently and his numerous essays and studies contributed to periodicals disclose a great number of facts and details relating to the history of music in and the connections of various musicians with Transylvania. His most important writings are listed below.

- 'Magyaros elemek Brahms zenéjében' ('Hungarian Elements in Brahms's Music') ('Erdélyi Tudományos Füzetek', 73, Cluj, 1935).



- 'Az új magyar műzene' ('The New Hungarian Art-Music') (*ibid.*, 85, Cluj, 1936).
- 'A román zene fejlődéstörténete' ('History of the Development of Rumanian Music') (*ibid.*, 98, Cluj, 1938).
- 'A román népdal és irodalma' ('The Rumanian Folk-song and its Literature'), dissertation ('Apollo Könyvtár', 10, Budapest, 1939).
- 'Kodály művészeti útja Erdélyben' ('The Progress of Kodály's Art in Transylvania') ('Emlékkönyv Kodály Zoltán Hatvanadik Születésnapjára' [Mélanges Kodály], Budapest, 1943; also separate).
- 'A kolozsvári magyar zeneélet alapvetője: Farkas Ödön' ('The Founder of Hungarian Musical Life in Transylvania: Edmund Farkas') ('Magyar Zenei Szemle', Vol. III, No. 11, Budapest, Nov. 1943; also separate).
- 'Liszt Ferenc Erdélyben' ('Franz Liszt in Transylvania') ('Hitel', Kolozsvár, Dec. 1943; also separate).
- 'Liszt Ferenc Kolozsváron' ('Franz Liszt at Kolozsvár') (with bibl.) (Kolozsvár, 1944).
- 'Bartók-Dohnányi-Weiner' ('Napkelet', Kolozsvár, 1920).
- 'Kodály Zoltán a klasszikus magyar zene megteremtője' ('Zoltán Kodály, Creator of Classical Hungarian Music') ('Erdélyi Szemle', Nos. 9-12, Kolozsvár, 1932).
- 'Reményi Ede hegedűművész Erdélyben' ('The Violin Virtuoso Edward R. in Transylvania') ('Holgyfutár', Kolozsvár, Jan. 1936).
- 'Hubay Jenő' ('Eugen Hubay') (*ibid.*, No. 4, Kolozsvár, 1937).
- 'Hummel emlékezete' ('Memory of Hummel') ('Pásztorúti', Kolozsvár, 31 May 1937).
- 'Haydn Mihály Nagyváradon' ('Michael Haydn at Nagyvárad') ('Keleti Újság', Kolozsvár, 2 Sept. 1937).
- 'János Zsigmond a muzsikáló erdélyi fejedelem' ('Johannes Sigismund the Musician-Prince of Transylvania') ('Keresztény Magvető', Kolozsvár, 1939).
- 'Dittersdorf zeneszerző Nagyváradon' ('The Composer Dittersdorf at Nagyvárad') ('Erdélyi Helikon', Kolozsvár, 1939).
- 'Mozart és Magyarország' ('Mozart and Hungary') (*ibid.*, Kolozsvár, 1942).
- Karl Ditter von Dittersdorf in Siebenburgen' ('Ungarn', Budapest, May 1943).
- 'An der Wiege der ungarischen Kunstmusik' ('Ungarn', Budapest, 1943).
- 'Bartók Béla hegedűversenye' ('The Violin Concerto of Béla Bartók') ('Erdélyi Helikon', Kolozsvár, 1943).
- 'Farkas Ferenc' ('A Zene', Budapest, 1944).
- 'Bakfark Bálint' ('Valentin Bakfark') ('Erdély', Kolozsvár, 17 Sept. 1946).
- 'Bartók Béla' ('Ifjú Erdély', Kolozsvár, 1946).

J. S. W.

**LAKMÉ.** Opera in 3 acts by Delibes. Libretto by Edmond Gondinet and Philippe Gille. Produced Paris, Opéra-Comique, 14 Apr. 1883. 1st perf. abroad, Frankfurt o/M. (trans. by F. Gumbert), 3 Dec. 1883. 1st in England, London, Gaiety Theatre (in French), 6 June 1885. 1st in U.S.A., New York (in English), 1 Mar. 1886.

**LAKS, Szymon (Simon)** (b. Warsaw, 1 Nov. 1901).

Polish composer. After matriculation he pursued an academic course (mathematics) at Warsaw University, at the same time studying conducting and composition under Melcer and Statkowski at the Warsaw Conservatory. In 1925 he went to Paris and continued his studies under Henri Rabaud and Paul Vidal at the Conservatoire. In 1941 he was arrested by the Gestapo and the next year deported to a concentration

camp at Auschwitz. Since his return to Paris in May 1945 he has been domiciled in France.

Laks's numerous compositions include the following:

## CHORAL WORK

'Échos de Pologne' (1939).

## ORCHESTRAL WORKS

- Symphony, C ma. (1924).
- 'Farys', symphonic poem (1924).
- Scherzo (1924).
- 'Symphonic Blues', jazz fantasy (1928).
- 'Suite polonaise' (1936).
- Sinfonietta for stgs. (1936).
- Little Suite on Silesian Tunes, for small orch. (1945).
- 'Songs of the Polish Earth', fantasy on Polish popular songs (1946).
- 'From Roof to Roof', fantasy on popular songs (1947).
- 'Three Warsaw Polonaises', arr. for chamber orch. of 3 polonaises by an unknown 18th-century composer (1947).

## VIOLIN &amp; ORCHESTRA

'Poem' (1947).

## CHAMBER MUSIC

- 'Petite Suite' for stg. 4tet (1926).
- String Quartet No. 1 (1928).
- Quintet for flute, oboe, clar., bassoon & horn (1929).
- String Quartet No. 2 (1932).
- String Quartet No. 3 (on Polish popular songs) (1945).
- Trio for vn., cello & pf. (1950).

## VIOLIN AND PIANOFORTE

- Concert Sonata (1929).
- 'Suite polonaise' (1935).

## VIOLONCELLO AND PIANOFORTE

- Sonata (1932).
- 3 Concert Pieces (1933).

## PIANOFORTE (AND HARPSICHORD) MUSIC

- Sonatina (1927).
- 'Sonate brève' for harpsichord or pf.
- 'Suite ancienne' (1948).
- 'Ballade' (1949).

## SONGS

- 'Ombres et lumières', 20 songs in popular style (1940).
- 'A travers nos prés et nos champs', popular fantasy on Polish tunes (1945).
- 'Passacaille' (wordless) (1946).
- 8 Jewish Popular Songs (1947).

C. R. H.

**LALANDE, Désiré (Alfred)** (b. Paris, 5 Dec. 1866; d. London, 8 Nov. 1904).

French oboist. He was the son of a well-known bassoon player. After studying for two and a half years at the Paris Conservatoire he obtained his first important engagement under Lamoureux in that conductor's famous orchestra. He went to England in 1886, joined the Hallé Orchestra and played in Manchester for five years. He next joined the Scottish Orchestra when conducted by Henschel and subsequently became a member of the Queen's Hall Orchestra in London, with which organization he played till his death in London from pneumonia. It was during this latter part of his career that he may be said to have established his reputation completely as one of the most gifted instrumental players of his time, possessing, as he did, a

beautiful tone, great powers of refined expression and a perfect technique. He was also constantly in request for cor anglais solos.

N. C. G.

**LALANDE, Henriette Méric.** See MÉRIC-LALANDE.

**LALANDE, Michel (Richard) de** (b. Paris, Dec. 1657; d. Versailles, 18 June 1726).

French organist and composer. He was the fifteenth child of a tailor and was at first a chorister of the church of Saint-Germain l'Auxerrois, where he studied music under Chaperon and learnt, almost entirely by himself, to play the violin, bass viol, organ and harpsichord. When, on the breaking of his voice at the age of fifteen, he was obliged to leave the *maîtrise*, he bethought himself of turning his violin playing to account and applied for admission into Lully's orchestra. He was refused, and swore out of pique never to touch the violin again, giving substance to his resolution by breaking his instrument forthwith. He gave himself up to the organ and made such progress that he was soon appointed organist of four different churches in Paris — Saint-Gervais, Saint-Jean en Grève, Petit Saint-Antoine and that of the Jesuits of the Maison Professe, who confided to him the composition of symphonies for several of the tragedies performed at their college. He soon afterwards applied for the post of organist to the king, but though Lully pronounced him to be the best of the competitors, he was refused on account of his youth. His performance had, however, brought him to the notice of the Maréchal de Noailles, who engaged him to teach his eldest daughter and recommended him to Louis XIV, who chose him to superintend the musical education of the princesses, afterwards the Duchesse d'Orléans and Madame la Duchesse. In 1683, on the retirement of Du Mont and Robert, the post of *surintendant de la chapelle royale* was at first divided among four musicians, Couppillet, Minoret, Colasse and Lalande, who were to serve for three months by turns. This marked the starting-point of Lalande's successful career at court. He rose steadily through a number of different offices until by 1704 he was in complete control of the royal chapel and also director of the chamber music, serving as composer in both capacities. In 1684 the king had given him a wife, Anne Rébel, said to be the best singer of the court, had paid the expenses of the wedding and had presented a dowry to the bride. In 1722, having lost his wife and two gifted daughters, who died of smallpox in the same year as the dauphin (1711), Lalande begged the king to allow him to remit three-quarters of his salary as master of the royal chapel, and to return to the original arrangement of sharing the duties with others. He presented

as his substitutes and assistants Campra, Bernier and Gervais. As a reward for his disinterested conduct the regent granted him a pension of three thousand livres. In the following year he married again — Mlle de Cury, daughter of one of the Princesse de Conti's surgeons — and he died three years later at the age of sixty-eight, having spent forty-five years in the service of the court.

Lalande's fame rests chiefly on the impressive collection of forty-two motets for chorus and orchestra, composed for the chapel at Versailles, which were published posthumously at the king's expense in 1729. These reveal a distinctive personality, in many respects far removed from the style of Lalande's illustrious predecessor Lully. Italian influence is equally strongly in evidence with both composers, but in Lalande it produced a brighter and clearer texture than in Lully, and a firmer, more balanced melodic line. Lalande was outstanding among his French contemporaries for his fluent and muscular handling of polyphony; his clean, energetic writing often achieves effects of real brilliance and exhilaration — qualities not otherwise predominant in the French church music of this period. Although Lalande had a definitely contrapuntal outlook, and therefore might have been expected to have been in reaction against current trends, his traditional technique is combined so skilfully with the more homophonic methods of the admired Italian style that he achieved far greater success than those that attempted a more servile imitation of popular models. His use of counterpoint is never academic, but always directed to an artistic end; his selection and treatment of counter-subjects is particularly felicitous. By keeping the soprano lines well up in their register he prevents his five-part polyphonic writing from becoming thick and heavy, and in the occasional passages in ten real parts the result is massive without being confused. The solos have often much elegance and charm; the declamation is perhaps inclined to be more flowing and persuasive than eloquent, but particular attention is paid to verbal rhythm and emphasis. Noteworthy is the widespread use of *obbligato* instruments (violin, oboe or flute) with the solo voices in the dialogue style which found its culmination in the arias of J. S. Bach. Lalande's use of the orchestra generally in these motets shows a lively appreciation of its resources and a careful regard for technical detail in matters such as bowing and figuration which is in advance of his time. The contents of this important series of volumes reveal a composer who is always an expert stylist and frequently much more than that. Lalande brought qualities to French church music comparable, in type if not in degree, to some of the con-

tributions of Schütz to the German music in the preceding epoch.

Other church music by Lalande comprised three 'Leçons de ténèbres', a 'Miserere' for solo voice and a number of 'Symphonies des Noëls'—short interludes for violins, flutes and oboes played between the end of matins and midnight on Christmas Eve at Versailles. For secular court occasions he composed the following works: the cantata 'Le Concert d'Esculape' (1683), 'Ballet de la jeunesse' (Versailles, 1686), 'Le Palais de Flore, ou Le Trianon' (1689), 'L'Amour fléchi par la Constance' (Fontainebleau, 1697), 'Adonis', 'Les Fées' and 'Myrtil et Mélécerte' (1698), 'L'Hymen champêtre' (1700), 'Ballet de la paix' (1713), 'Les Folies de Cardenio' (Tuileries, 1720), 'Ballet de l'inconnu' (Paris, 1720), 'L'Amour berger', 'Églogue', 'Les Fontaines', the delightful 'Symphonies pour les soupers du roi', copied by Philidor in 1703 at the king's request, and other miscellaneous instrumental music, some of which appeared in the 'Recueil d'airs de violons' (1727).

A. C. L.

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COMBARIEU, J., 'Histoire de la musique', Vol. II, 'Motets de Lalande', 1729, Introduction.  
LA LAURENCIE, L. DE, 'France, XVII<sup>e</sup>-XVIII<sup>e</sup> siècles' in *Encycl. de la Mus. et Dict. du Conservatoire*; O.H.M., IV, 290-98.  
REPRINTS: 'Musique d'Eglise des XVII<sup>e</sup> et XVIII<sup>e</sup> siècles' (Paris); 'Panis angelicus'; 'Quando veniam'; 'Symphonies pour les soupers du roi' (Paris); 'De Profundis' (Paris).

See also Rébel (1, brother-in-law; collab. in 'Leçons de ténèbres'; 2, wife).

**LA LAURENCIE, Lionel de** (b. Nantes, 24 July 1861; d. Paris, 21 Nov. 1933).

French musicologist. After following the study of law and of science he learnt the violin from Léon Reynier and harmony from Alphonse Weingartner and Bourgault-Ducoudray at the Paris Conservatoire in 1891-92. At the end of 1898 he devoted himself entirely to the study of music, gave some very popular courses at the École des Hautes Études Sociales, on such subjects as 'Quelques Maîtres de l'ancienne école de violon' (1906), 'Les Origines de l'opéra-comique' (1907), 'Le Ballet de cour avant Lully' (1910), 'Les Pastorales en musique au XVII<sup>e</sup> siècle' (1911), 'Les Formes instrumentales' (1913). He also gave numerous lectures both in France and abroad.

La Laurencie contributed a number of articles to the 'Mercure musical' (1905-6), the review S.I.M., the 'Revue musicale', to the quarterly publications of the I.M.G., to the 'Rivista musicale italiana', and wrote a number of books, of which the best-known are 'Le Goût musical en France' (1905), 'Académie de musique et le concert de Nantes' (1906), 'Quelques Documents sur Jean Philippe Rameau et sa famille' (1907),

'Rameau' (1908) and 'L'École française de violon de Lully à Viotti' (3 vols., Paris, 1922-24). A later work, on the lutenists, was published in 1929 as 'Les Luthistes'. It is an excellent and authoritative work, giving evidence of sound research and vast erudition. Other later works by La Laurencie are 'Inventaire critique du fonds Blancheton à la Bibliothèque du Conservatoire' (2 vols., 1930-31); 'A. B. Bruni' (in collaboration) (1931); 'Orphée de Gluck' (1934); 'Catalogue des livres de musique de la Bibliothèque de l'Arsenal' (in collaboration with A. Gastoué) (1936). He was also responsible for the introduction to 'Airs au luth . . . du XVI<sup>e</sup> siècle' (Pub. Soc. Franç. Musicol., Series i, Vol. IV).

La Laurencie was president at different times of the Société Française de Musicologie, of which he was one of the founders, and he succeeded Lavignac as editor of the 'Encyclopédie de la Musique et Dictionnaire du Conservatoire'.

M. P.

**LALEWICZ, George** (orig. Jerzy) (b. Suwalki, Poland, 21 Aug. 1875; d. Buenos Aires, 1 Dec. 1951).

Argentine (naturalized) pianist. He was a pupil of Annette Essipov for pianoforte and of Liadov and Rimsky-Korsakov for composition in St. Petersburg. In 1900 he won the Anton Rubinstein competition in Vienna, and he was professor of pianoforte at the Odessa Conservatory (1902-5), Cracow Conservatory (1905-12) and the Vienna Imperial Academy (1912-19). He toured extensively all over Europe from 1905 to 1914. In 1921 he became professor at the Conservatorio Nacional in Buenos Aires. Among his pupils were Arthur Rodzinsky, Miesyslaw Munz, Sygmunt Dygat, Leo Podolsky, Herbert Renison, Lia Cimaglia and Pia Sebastiani.

N. F.

**LALLA-ROUKH.** For works based on the poems see MOORE, THOMAS.

**Lalli, Domenico** (Sebastiano Biancardi). See Hasse ('Viriate', lib.). Porpora ('Damiro', lib.). Scarlatti (1, 2 libs.). Vivaldi (4 libs.).

**LALLOUETTE, Jean François.** See LA-LOUETTE.

**LALO, (Victor Antoine) Édouard** (b. Lille, 27 Jan. 1823; d. Paris, 22 Apr. 1892).

French composer of Spanish descent. He studied at the Lille Conservatory under Müller for violin, and for cello under a German named Baumann, who had played in Vienna under Beethoven. Sent to Paris in 1839, he entered the Conservatoire, in Habeneck's violin class, and studied composition privately with the pianist Schulhoff and the composer Crèveœur. He then played the viola in the Armingaud-Jacquard Quartet from its foundation (1855).

His first compositions date from about 1845, and he published in 1848 and 1849 songs bearing the mark of this period. He competed

at the Théâtre-Lyrique in 1867 with an opera, 'Fiesque' (1866), which took a third place; it was subsequently printed and partly performed at the Concert National in 1873. The ballet music from this work, under the title of 'Divertissement', was given with great success at the Concert Populaire of 8 Dec. 1872. Lalo next composed a violin Concerto in F major, played by Sarasate at the Concert National of 18 Jan. 1874 (and at the London Philharmonic Society the following May), and a 'Symphonie espagnole' for violin and orchestra, played by the same artist at the Concert Populaire of 7 Feb. 1875.

After these two great successes, which gave Lalo a front-rank position as a composer for the concert-room, he produced an 'Allegro symphonique',<sup>1</sup> the overture to his opera 'Le Roi d'Ys', a cello concerto, played by Fischer at the Concert Populaire in 1877, a Scherzo<sup>2</sup> for orchestra (all performed in Paris), and a 'Fantaisie norvégienne'<sup>3</sup> for violin and orchestra, first given in Berlin. His 'Rapsodie norvégienne' and his 'Concerto russe', the latter played by Marsick at the Concert Populaire, were the last important works for the concert-room written before his ballet 'Namouna', performed at the Opéra on 6 Mar. 1882. This work has something of a symphonic style and is orchestrated in a manner far superior to that of many more popular ballets, but it was coldly received by the public. 'Namouna' was given only fifteen times, but when transferred to the concert-room in the form of an orchestral suite in five movements it achieved the success it deserved. An *andantino* and two other movements from it, arranged for violin and orchestra, were also received with favour at the Concerts Modernes, and a Serenade, arranged for four stringed instruments, was also successful.

After this reparation for his former failure, Lalo again set to work and orchestrated the whole of his 'Roi d'Ys', of which the general plan had been sketched some five or six years before, and wrote a Symphony in G minor, performed at the Lamoureux concert of Feb. 1887, which was much praised by musicians. The opera was produced at the Opéra-Comique on 7 May 1888, with well-deserved success.<sup>4</sup>

Apart from stage and orchestral works Lalo produced chamber music and songs. Some of his instrumental music gained a

<sup>1</sup> Composed from the Allegro for cello and piano-forte, Op. 16, 1875.

<sup>2</sup> The Scherzo, taken from the Trio in A minor, Op. 26, was orchestrated by Lalo and first performed at the Exhibition, 1889, and at the Lamoureux concert of 12 Nov. 1906.

<sup>3</sup> Partly transformed into the 'Rapsodie norvégienne' for orchestra alone; 1st perf. Colonne Concerts, 26 Oct. 1879.

<sup>4</sup> It was not heard in England till 1901, when it was produced at Covent Garden on 17 July.

reputation in Germany as well as in France, though his dramatic work received but tardy recognition. His talent was of an extremely individual kind and was formed, not by the discipline of the Conservatoire, nor by the influence of professors, but by the direct study of such masters as Beethoven, Schubert and Schumann, for whom he had a special predilection. His chief characteristics were the expressive grace of certain ideas, the piquancy of some of his themes and, above all, the richness and skill of his orchestration.

Lalo was one of the most distinguished of French composers of his time and fully deserved the decoration of the Legion of Honour conferred upon him in July 1880.

A. J., rev.

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## CATALOGUE OF WORKS

### OPERAS

- 'Fiesque' (libretto by M. Beauquier, based on Schiller's tragedy 'Fiesko'), 3 acts (1866), not produced.
- 'Le Roi d'Ys' (lib. by Edouard Blau), 3 acts, prod. Paris, Opéra-Comique, 7 May 1888.
- 'La Jacquerie' (Blau & Simone Arnaud), unfinished (1 act by Lalo), completed by Arthur Coquard, prod. Monte Carlo, 9 Mar. 1895.

### BALLETS

- 'Namouna' (scen. by Charles Nuitter & Blaze de Bury, choreog. by Marius Petipa), prod. Paris, Opéra, 6 Mar. 1882.
- 'Néron', pantomime with chorus, prod. Paris, Hippodrome, 28 Mar. 1891.

### CHURCH MUSIC

- Op. 34. 'O salutaris' for women's voices & organ.
- 'Veni, Creator' for women's voices & organ.
- 'Litanies de la Sainte Vierge' for treble, tenor, bass & organ.

### ORCHESTRAL WORKS

- 'Deux Aubades' (orig. 'Aubade et allegretto') for small orch. (1872).
- 'Divertissement' (1872).
- 16. 'Allegro symphonique' (1875) (see also Violoncello and Piano-forte).
- 'Rapsodie norvégienne' (1881).
- Scherzo (1884).
- Symphony, G mi. (1885-86).
- Also 2 unpublished Symphonies.

### SOLO INSTRUMENT AND ORCHESTRA

- 20. Vn. Concerto, F ma. (c. 1872).
- 21. 'Symphonie espagnole' for vn. (1873).
- Cello Concerto (1876).
- 'Fantaisie norvégienne' for vn. (1880).
- 'Romance-Sérénade' for vn. (1880).
- 'Concerto russe' for vn. (1883).
- Pf. Concerto, C mi. (1889).

### CHAMBER MUSIC

- 7. Trio No. 1, C mi., for vn., cello & pf.
- Trio No. 2, B mi., for vn., cello & pf.
- 19. String Quartet No. 1, E mi. (c. 1855).
- 26. Trio No. 3, A mi., for vn., cello & pf. (1881).
- 45. String Quartet No. 2, E mi. (new version of Op. 19, 1880).
- Also 2 unpublished Quintets.

## VIOLIN AND PIANOFORTE

- Op.*  
 1. 'Fantaisie originale', A mi.  
 2. 'Allegro maestoso', C mi.  
 4. 'Deux Impromptus'.  
   1. Espérance.  
   2. Insouciance.  
 — 'Arlequin: esquisse'.  
 8. 'Impromptus'.  
   1. Pastorale.  
   2. Scherzo alla Pulcinella.  
 12. Sonata.  
 18. 'Soirées parisiennes'.  
   1. Ballade.  
   2. Menuet.  
   3. Idylle.  
 28. 'Guitare' (1882).

## VIOLONCELLO AND PIANOFORTE

14. 'Deux Pièces'.  
   1. Chanson villageoise.  
   2. Sérénade.  
 16. Allegro, E mi. (*see also* Orchestral Works).  
 — Sonata.

## PIANOFORTE DUET

2. 'La Mère et l'enfant: deux petits morceaux' (c. 1873).  
   1. Romance.  
   2. Sérénade.

## SONGS

- 'Adieu au désert' (A. Flobert) (1848).  
 — 'L'Ombre de Dieu' (A. Lehueur) (1848).  
 5. 'Le Novice' (Hippolyte Stupuy) (1849).  
 — 'Six Romances populaires' (Béranger) (1849).  
   1. La Pauvre Femme.  
   2. Beaucoup d'amour.  
   3. Le Suicide.  
   4. Si j'étais petit oiseau.  
   5. Les Petits Coups.  
   6. Le Vieux Vagabond.  
 17. 'Six Mélodies' (Victor Hugo) (1855).  
   1. Guitare.  
   2. Puisqu'ici-bas.  
   3. L'aube naît.  
   4. Dieu qui sourit et qui donne.  
   5. Oh, quand je dors.  
   6. Chanson à boire.  
 — 'Ballade à la lune' (Alfred de Musset) (? 1860).  
 — 'Humoresque' (C. Beauquier) (? 1867).  
 — 'Aubade' (Victor Wilder) (? 1872).  
 — 'Six Mélodies'.  
   1. A une fleur (Musset) (1870).  
   2. Chanson de Barberine' (Musset) (1870).  
   3. La Zuecca (Musset) (1870).  
   4. L'Esclave (Théophile Gautier) (1872).  
   5. La Fenaïson (Stella) (1872).  
   6. Le Rouge-gorge (A. Theuriot) (c. 1884).  
 — 'Cinq Lieder' (1884).  
   1. Prière de l'enfant à son réveil' (Lamartine).  
   2. A celle qui part (Armand Silvestre).  
   3. Tristesse (Silvestre).  
   4. Viens (Lamartine).  
   5. La Chanson de l'Alouette (V. de Laprade).  
 31. 'Chant breton' (Albert Delpit), with oboe (c. 1884).  
 33. 'Marine' (Theuriot) (c. 1884).

## VOCAL DUETS

35. 'Dansons' (arr. of 'Tambourin' from 'Namouna' (*see* Ballets)) (c. 1884).  
 — 'Au fond des halliers' (Theuriot) (1886).  
*See also* Coquard (completion of 'Jacquerie').

**LALO, Pierre** (b. Puteaux, Seine, 6 Sept. 1866; d. Paris, 9 June 1943).

French critic, son of the preceding. He was a contributor to the 'Journal des Débats' and first appeared as music critic with an article on d'Indy's 'Fervaal' in the 'Revue de Paris' of 15 May 1898. He succeeded J. Weber as music critic of 'Le Temps' in

Oct. of that year, his own successor in that post, when he retired in 1914, being Henri Malherbe. Lalo published a selection of his articles in 'La Musique' (Paris, 1898-99) and another book, 'De Rameau à Ravel: portraits et souvenirs', appeared posthumously (Paris, 1947). M. L. P., adds.

**LALOUETTE (Lallouette), Jean François** (b. Paris, 1651; d. Paris, 31 Aug. 1728<sup>1</sup>).

French violinist, conductor and composer. He was a pupil of Lully for composition and of Guy Leclerc for violin. In the Carnival of 1677<sup>2</sup> he composed *intermèdes* for a private performance in Paris of a comedy by Desbrosses and Verneuil. He was violinist and afterwards conductor at the Opéra (1668-77), but was dismissed for having claimed collaboration in Lully's 'Isis'. He then became chapel master of Rouen Cathedral in Mar. 1693 and, in 1695, of Notre-Dame at Versailles.

Lalouette wrote interludes and ballets for the Opéra as well as church music in the later stages of his career. A book of 'Motets à 1, 2 et 3 voix' was published in his lifetime (1726) and another containing "le psalme 'Miserere' . . . et l'hymne 'Veni Creator'" appeared posthumously (1730). There is a Mass of his in manuscript. A. L.

**LALOY, Louis** (b. Grey, Haute-Saône, 18 Feb. 1874; d. Dôle, 3 Mar. 1944).

French musicologist and critic. He studied at the Schola Cantorum in Paris from 1899 to 1905 and later contributed to the 'Revue Musicale', the 'Mercure Musical', 'Comœdia' and numerous other journals. In 1906-7 he lectured at the Sorbonne. In 1914 he became Secrétaire Général of the Opéra, and in 1936 he was appointed professor of the history of music at the Paris Conservatoire. Among his published works are 'Aristoxène de Tarente et la musique de l'antiquité' (1904), 'Rameau' (1908), 'Cl. Debussy' (1907) and 'La Musique chinoise' (1912). He also translated Guido Adler's 'Richard Wagner' into French (1910).

E. B. (ii).

*See also* Debussy ('Ode à la France', choral work). Migot ('Hagoromo', ballet). Ravel ('Ma Mère l'Oye', scen.). Roussel ('Padmâvati', lib.).

**LA MARA.** *See* LIPSIUS, MARIE.

**La Marre, Abbé de.** *See* Mondonville (Jos., 'Titon et l'Aurore', lib.).

**LA MARRE (Lamare), Jacques Michel Hurel de** (b. Paris, 1 May 1772; d. Caen, 27 Mar. 1823).

French violoncellist. He was called by Clementi "the Rode of the violoncello". He toured all over Europe with immense success and visited Russia, but retired from public life in 1815. Four concertos and an *air varié*

<sup>1</sup> According to the 'Mercure de France' for Sept. 1728.

<sup>2</sup> According to the 'Mercure galant', 1677, p. 69.

published under his name are the work of his friend Auber. E. v. d. s.

See also Baillet (tour with).

**Lamartine, Alphonse de.** See Bizet ('Golfe de Bahia' & 3 songs). Debussy ('Invocation', choral work). Godard ('Jocelyn', opera). Gounod (4 songs). Lalo (E., 2 songs). Liszt (No. 19, women's chorus; No. 97, symph. poem). Mazellier ('Graziella', opera). Milhaud (song). Niedermeyer (songs). Satie (song).

**LAMB, Benjamin** (b. ?; d. ?).

English 17th-18th-century organist and composer. He was organist of Eton College in the first quarter of the 18th century and also verger of St. George's Chapel, Windsor. He was the composer of some church music. An evening 'Cantate' service and four anthems by him are in the Tudway collection (Harl. MSS 7341-2). He was also a composer of songs.

W. H. H.

**Lamb, Charles.** See Elgar ('Dream Children', 2 orch. pieces). 'Novello (1, friendship; review of 'Fitzwilliam Music'; 3, poem to).

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**LAMBARDI.** Italian family of musicians.

(1) **Camillo Lambardi** (b. Naples, c. 1560; d. Naples, 1634), tenor singer and composer. He married Lucrezia Esposito in 1579 and was admitted as tenor to the Santa Casa dell' Annunziata at Naples, where he was a pupil of Gian Domenico da Nola. On the latter's retirement in 1588 Lambardi took on the chapel master's duties. He was not officially appointed *maestro di cappella*, however, until 5 May 1592, with the approval of the organists, Scipione Stella and Jean de Macque, on condition that he obeyed their instructions and performed only their music, and not his own. But on 24 May 1595, by which time they had both left the service of the Annunziata, he was allowed to perform his own music also. His salary was increased on 8 Oct. 1614. He was a much respected musician and published church music for Holy Week for 2 choirs (1592), 2 books of madrigals, etc.

F. W. (ii).

(2) **Francesco Lambardi** (b. Naples, 1587; d. Naples, July 1642), son of the preceding. In 1599 he was a *sopranello* in the Santa Casa dell' Annunziata at Naples, where he next became a tenor and then organist in the royal chapel. He concurrently filled both employments until 1615, when he was appointed first organist, a post he held until 1636, except for a break in 1624. In the last years of this period his brother Giacinto assisted him. He published three sets of 'Villanelle' for 3-5 voices (Naples, 1607; 1614, reprinted 1618; and 1616), which also contained a few solo songs with continuo. The partbooks are widely dispersed and hardly a complete copy exists in any one library. The prefaces reveal connections with the family of Carlo Gesualdo, and the last book preserves music which had been commissioned for use in the royal palace

at Naples. Certain of Lambardi's songs may be found complete in collections of Scipione Lacordia, Girolamo Montesardo, Camillo Lambardi (an older relation) and others.

N. F. (ii).

(3) **Andrea Lambardi** (b. Naples, ?; d. Naples, 1629), brother of the preceding. As a boy he was *sopranino* singer at the Santa Casa dell' Annunziata under his father, and later he became a tenor in the Neapolitan royal chapel.

(4) **Giacinto Lambardi** (b. Naples, ?; d. ? Naples, ?), brother of the preceding. He is known only as the composer of the music for a *mascherata*, 'Monte Parnaso', performed at Naples in 1630, the first attempt at anything in the nature of opera in that city.

F. W. (ii).

**LAMBARDI, Girolamo** (b. ?; d. Venice, ?).

Italian 16th-17th-century composer. Nothing is known of his life: some call him a pupil of Palestrina, others of Zarlino. He left a large quantity of church music.

E. v. d. s.

**LAMBE, Walter** (b. ?; d. ?).

English 15th-century composer. The Eton Manuscript includes the following motets by Lambe:

'Ascendit Christus', a 4; 'Gaude flore virginali', a 4; 'Nesciens mater', a 5 (end missing); 'O Maria plena gratiae', a 6 (end missing); 'O regina coelestis gloriae', a 5; 'Salve regina', a 5; 'Stella coeli', a 4; and a Magnificat a 5.

Lost from the Eton Manuscript are:

'Gaude flore virginali', a 5; 'O virgo virginum praeclara', a 4; and 'Virgo gaude gloriosa', a 5.

At Lambeth Palace (MS 1) are:

'O Maria plena gratiae', a 6, and 'Gaude flore virginali', a 5, without name but probably by Lambe, as it is next to 'O Maria' and is among the lost motets of the Eton Manuscript.

"An Inventarye of the Pryke Songys longynge to the Kyngys College in Cambryste" (1529), printed in 'The Ecclesiologist' for Apr. 1863, refers to "6 bokys of parchmente conteynyng Wa[l]ter Lambes Exultavit". This is presumably a 6-part Magnificat differing from that at Eton. The presence of the 3-part Sanctus by one Lambe in the Old Hall Manuscript shows either that there were two composers of this name or that Lambe is of an earlier generation than any of the Eton composers except Dunstable. If there was only one Lambe, he was either a contemporary of Dunstable, Power and Bedyngham (which his music in the Eton manuscript makes it clear that he was not) or one of a small group of composers who link these names with the Fayrfax school. W. Barclay Squire<sup>1</sup> refers to a man of this name in a list of the clerks of St. George's, Windsor, from 1468 to 1479. At 'Nesciens Mater' in the Eton

<sup>1</sup> See S.I.M.G., II, 349.

Manuscript Lambe is described as "de Coll. Magd. Oxon".

'O Maria plena gratiae' is scored by H. B. Collins and is in the Oratory collection at Birmingham; a copy of this, with apparatus from the Eton Manuscript (Collins used Lambeth only) is at Nashdom Abbey. Part was broadcast in the History of Music in Sound, 1948.

J. M. (ii), rev. A. H.

See also Eton Manuscript. Old Hall Manuscript.

**LAMBELET, George** (b. Corfu, 24 Dec. 1875; d. Athens, 30 Oct. 1945).

Greek composer and musicologist. He belonged to a musical family. His father, Edward Lambelet (Corfu, 1820-1903), was a composer; his elder brother Napoleon (Corfu, 1864-London, 1932), also a composer, exercised a certain influence in Greece towards the end of the 19th century and was honoured with the National Medal of Letters and Arts.

George Lambelet studied at Naples for seven years; he returned to Greece and settled in Athens in 1901. He was perhaps the first Greek musician to understand in all its extent the value of Greek folk music and the resources it offered for the creation of a national school, and he published enlightened studies on these lines. His first study, 'National Music', appeared as early as 1901 in the magazine 'Panathenaea' (Vol. III). Other studies on various subjects were published in the 'Critique', a magazine he edited with the composer George Axiotis (1875-1924), in the 'Musical Chronicles' he edited with J. Papadopoulos, in 'Nea Estia' and elsewhere. Mention may be made of the following: 'Language and Music' ('Musical Chronicles', Apr. 1928), 'Greek Music and the Subdivisions of the Tone' (M. Chron., 1929) and 'The Spirit of Music in the Ancient Greek Tragedy' ('N. Estia', July, Aug. 1940). He also published the booklets 'Music and Poetry' (Athens, 1926) and 'Nationalism in Art and Greek Folk Music' (Athens, 1928). His chief musicological work, however, was 'La Musique populaire grecque' (Athens, 1934), containing 60 Greek folksongs and dances harmonized, with an interesting critical study (on Greek scales, harmonization, etc.) edited in French and Greek by the Greek Ministry for Foreign Affairs; Lambelet was awarded a prize by the Academy of Athens (24 Mar. 1940) for this work. He harmonized in all 100 folksongs of which 40 appeared on records.

As a composer Lambelet was consistent with his principles as musicologist, and his music is deeply national in its characteristics. He was chiefly a song-writer and left some interesting songs, like 'Lacrymae rerum' and 'The Flower crowned'. Of his choral works 'The Hymn to Peace' was first performed on the occasion of the 27th Peace Conference

held in Athens (Oct. 1929) and the 'Balkan Hymn' together with the 'Hymn to Peace' and the symphonic poem 'The Feast' under D. Mitropoulos on the occasion of the First Balkan Congress (Oct. 1930). He published two collections of poems, 'Verses' (1909) and 'Old and New Rhythms' (1930). He received the Greek National Medal for Letters and Arts.

Further compositions are: 'Prayer' for women's voices with orchestra or pianoforte, 'Hymn to Greece', 'In the Field' and other choral works; 'Feast', 'Elegy' and 'Dirge' for orchestra; Fugue for string quartet and orchestra. Also a collection of school songs with pianoforte, 'The Swallows', to poems by Papantoniou, many songs and some pianoforte pieces.

S. M.

**LAMBERT, Aleksander** (b. Warsaw, 1 Nov. 1862; d. New York, 31 Dec. 1929).

Polish pianist and composer. After receiving his first lessons from his father he was sent to Vienna with recommendations from Leschetizky and Rubinstein, where he studied with Epstein (pianoforte) and Bruckner (composition), and graduated with high honours in 1879. He spent then three years on concentrated studies alone, and afterwards moved to Weimar, then the musical Mecca of Liszt. In 1883 he was nominated to the post of pianoforte teacher at the Berlin New Academy. Besides his pedagogic activities he appeared frequently on the concert platform with Joachim in Germany and Sarasate in Russia. He visited the U.S.A. in 1880 and again in 1884, appearing as soloist with the New York, Boston and other big American orchestras, as well as giving many pianoforte recitals. He accepted an offer to become director of the New York College of Music (1887-1905), and afterwards he taught there privately.

Lambert's works, mainly for the pianoforte, also include a 'Piano Method for Beginners' and a 'Systematic Course of Studies' (in 3 vols., 1907), which have been widely used.

C. R. H.

**LAMBERT, Constant** (b. London, 23 Aug. 1905; d. London, 21 Aug. 1951).

English composer, conductor and writer on music. He came from an artistic family, his father, George Washington Lambert, being a painter (an A.R.A.), and his brother, Maurice Lambert, a sculptor. He was educated at Christ's Hospital and at the R.C.M. in London, where he studied under at least two distinguished teachers, R. O. Morris and Vaughan Williams. It was while he was still a student at the College that the painter Edmund Dulac introduced him to Diaghilev who, with his remarkable perception of talent, immediately commissioned him to write a ballet for his company. (He was the first English composer to be so honoured.) This



ballet was 'Romeo and Juliet', a work in two tableaux which depicted the members of a ballet school rehearsing scenes from the tragedy, at the conclusion of which the hero and heroine, lovers in actual fact, elope in an aeroplane. The choreography was by Nizhinska, and the ballet was first produced at Monte Carlo on 4 May 1926. The music consists of 13 short movements, each in an old musical form (e.g. Gavotte and Trio, Siciliana, Musette) invigoratingly filled by the composer's light but sure writing. In this early music by Lambert there is much evidence of his respect for "accepted" composers (the finale begins with a theme that might have been written by Domenico Scarlatti); but he did not hesitate to use such modern devices as jazzy displacements of accents and passages of polytonality. An expert hand in counterpoint is also to be noted.

Shortly before the first performance of 'Romeo and Juliet' Lambert had become known as a reciter in the first public performances of the revised settings by Walton of Edith Sitwell's 'Façade' poems, and Lambert's next composition was partly written in the Derbyshire home of the Sitwell family. This work was another ballet, 'Pomona', which may be described as a Latin pastoral depicting the finally successful wooing of Pomona, the goddess of fruit, by the god Vertumnus. The choreography was again by Nizhinska, who produced the work at its first performance in Buenos Aires on 9 Sept. 1927. The music for the ballet (which is in one act) consists of eight movements scored for a small orchestra. It has a cool, refreshing and undisturbing quality which had only been hinted at in the previous work. A dance suite from it has been played in the concert-hall.

'Pomona' was composed in the earlier part of 1926, and in the later months of the year Lambert set eight poems by Li-Po in the translation of Shigeyoshi Obata. The accompaniment of these songs in the original version was scored for flute, oboe, clarinet, string quartet and double bass, but this was later condensed into pianoforte score, in which form the work was published. The first set ('A Summer Day'; 'Nocturne'; 'With a Man of Leisure'; 'Lines') came out in 1927; the second ('The Ruin of the Ku-Su Palace'; 'The Intruder'; 'On the City Street') in 1928, and the remaining song ('The Long-Departed Lover') in 1930. All the songs are dedicated to the Chinese film actress Anna May Wong.

In 1927 Lambert composed what has remained his most important "pure" orchestral work, 'Music for Orchestra'. Scored for large orchestra, it was recognized as a full development of the contrapuntal facility which had shown itself in Lambert's earlier ballets.

It is often regarded as having had a liberating and purifying influence on the younger composers of the time. 'Music for Orchestra' was dedicated to Lord Berners.

Lambert was interested in and influenced by jazz, and in 1927 he began to absorb it systematically and to use the influence in his compositions. The first of these works was the 'Elegiac Blues' written in memory of Florence Mills for small orchestra or pianoforte, and the second was begun in the same year. This was to become the most famous of all his works — 'The Rio Grande', a poem by Sacheverell Sitwell set for solo pianoforte, chorus and orchestra (which excluded all woodwind instruments but included an enlarged percussion section). It was first performed at Manchester on 12 Dec. 1929 with Sir Hamilton Harty playing the solo part. The second performance took place on the following day at Queen's Hall in London. It was an immediate success, and the audiences of the time found the combination of the popular idiom and the brilliant choral and orchestral writing most appealing; and it has proved not to be as ephemeral as much work written in the idiom.

Between 1928 and 1931 Lambert's attention as a composer was concentrated on the writing of two large pianoforte works — a Sonata and a Concerto. They both have as a basis the alert jazzy idiom which Lambert had evolved in 'The Rio Grande'. The keyboard writing in the Sonata is indeed very similar to that in the cadenzas of the earlier work. But there is in both the later compositions a deep seriousness and an intellectual vigour which were not so obvious in the sprightly, rather satirical 'Rio Grande'. It is perhaps significant that the influence of Bernard van Dieren becomes most evident in these works. The Concerto, which has some deeply moving passages, especially in the second movement, is dedicated to the memory of Lambert's friend Philip Heseltine, who died in 1930. It is in three movements ('Overture', 'Intermède' and 'Finale') and the instrumental accompaniment is scored for nine players (flute-piccolo, three clarinets, trumpet, trombone, cello, double bass and percussion). Perhaps because of the unusual combination of instruments required for performance the work has rarely been played.

In 1930 Lambert returned to the ballet. The Camargo Society was formed in London in that year with the intention of continuing the work of Diaghilev, who had recently died. It chose Lambert to be its conductor. This was the beginning of a long and famous connection with the art of the ballet, which involved so much work that he was left with very little time to devote to composition. While working for the Society, Lambert directed the



performance of Vaughan Williams's 'Job: a Masque for Dancing' in his own version for theatre orchestra at the 1931 I.S.C.M. Festival at Oxford. Out of the Society grew the Vic-Wells Ballet Company, and Lambert became the musical director of it at its inception and remained with it until his resignation in 1947.

Owing to his activities as conductor and critic, Lambert, from the completion of the pianoforte Concerto onwards, composed sparingly — although he received the Collard Fellowship of the Musicians' Company in 1934. The composition of 'Summer's Last Will and Testament', his largest work, was spread over more than three years. This masque is a concert work "for orchestra, chorus and baritone solo", based on the "pleasant comedy" of the same name by Thomas Nashe (1593). It was first performed at a B.B.C. Symphony Concert in London on 29 Jan. 1936, the composer conducting. It is a remarkable work, as diverse in its scope as was the Elizabethan London which housed and inspired Nashe, and it exhibits Lambert's most mature style. The contrapuntal texture of the large and elaborate score shows how much Lambert had developed since his last work had appeared, but the old titles of the movements are reminiscent of the earliest ballets. The masque begins with an orchestral 'Intrata', and the chorus joins the orchestra in the next four movements ('Madrigal con ritornelli', 'Coranto', 'Brawles', 'Madrigal con ritornelli'). The orchestra alone then plays a 'Rondo Burlesca' called 'King Pest', which is based not only on Nashe, but also on Edgar Allen Poe's short story of the same name. This section has been performed as a separate work. Then the baritone soloist, chorus and orchestra conclude the work with a 'Saraband' which expresses the effects of the ravages of the plague described in the previous movement. The terrifying nature of this section (with its reiterated "Lord have mercy on us") is of more than transient beauty and most memorable in performance.

Lambert's next composition was another one-act ballet: 'Horoscope'. Based on zodiacal theories, it depicts the love-story of a man (born with the sun in Leo and the moon in Gemini) and a woman (born with the moon in Gemini but the sun in Virgo). The opposing signs, Leo and Virgo, struggle to keep them apart, but they are finally brought together by the Gemini and the moon. The ballet, for which the choreography was devised by Frederick Ashton, was first produced in London, at Sadler's Wells, on 27 Jan. 1938. The music was a fulfilment in Lambert's maturer style of the promise shown in the earlier ballets: all influences were fully assimilated, and the music is very satisfying. A

concert suite from it has been frequently performed, but this does not include the opening eerie 'Palindrome', which is one of the few musical specimens of this form, and certainly the most successful.

The two most notable compositions after 'Horoscope' were the setting for male-voice choir and strings of the dirge from Shakespeare's 'Cymbeline', composed in 1940 and dedicated to Patrick Hadley, and the orchestral 'Aubade héroïque' (1942). The latter work was inspired by the calm of the sunlit morning when the composer and the Vic-Wells Ballet Company were escaping from the invading Germans in Holland in 1940. Lambert admirably captured the disturbing presence of war in his pastoral music. The work was dedicated to Vaughan Williams on his seventieth birthday (1942).

Lambert later composed scores for two films: 'Merchant Seamen' (1943) and 'Anna Karenina' (1947). Both excellent for their original purpose, a suite from the former has been played with success in the concert-hall.

Despite all this activity as a composer, however, Lambert came to be known to the public less as a composer than as a conductor, and his work for the Vic-Wells Ballet did much to emphasize this. He arranged, orchestrated and directed ballets for them and incidentally raised to popularity many little-known works (e.g. the score he arranged from Meyerbeer for 'Les Patineurs'; that from Purcell for 'Comus'; that from William Boyce for 'The Prospect before Us'; and very many others — including an arrangement for pianoforte and orchestra of Liszt's 'Dante' Sonata). His work with the ballet company included conducting for such outstanding events as their performances at the Paris Exhibition of 1937, the gala performance before the King and Queen in honour of the French President in 1939 and the performances in Holland when the Germans began the invasion in 1940. During the early part of the war he devoted most of his time to accompanying ballet performances at the pianoforte.

He gradually became known as a conductor in his own right, however, and his skilled interpretations of a wide range of works (including many "light" works and complex modern music) led to his being appointed associate conductor for two seasons of Promenade Concerts (1945 and 1946), and subsequently to his conducting many rarely performed works on the B.B.C.'s Third Programme.

Apart from all the arranging he undertook as a matter of course for the ballet, he also found time to transcribe (and thus resuscitate) works by William Boyce, Handel and Thomas Roscigno, among others. His critical writings, always acute in thought and well

written, appeared in 'Figaro', 'The New Statesman and Nation' and 'The Sunday Referee'; but his most famous work in this direction is the provocative and eminently readable 'Music Ho!: A Study of Music in Decline', which was published in 1934 and had the unusual honour (for a book on music of this kind) to be reissued in a popular paperbacked series (1948). He also contributed light essays on non-musical topics to magazines.

His work in these varied activities established him as one of the most brilliant and versatile musicians of his time, and his announced intention of devoting more time to composition from 1950 onwards was eagerly received, but unhappily frustrated by his too early death.

## CATALOGUE OF WORKS

### BALLETS

- 'Romeo and Juliet' (after Shakespeare) (1925-26).
- 'Pomona' (1926).
- 'Horoscope' (1937).
- 'Tiresias' (1950).

### INCIDENTAL MUSIC

- 'Hamlet' (Shakespeare).

### FILM MUSIC

- 'Merchant Seamen' (1943).
- 'Anna Karenina' (after Tolstoy) (1947).

### CHORAL WORKS

- 'The Rio Grande' (Sacheverell Sitwell), for pf., chorus & orch. (1927).
- 'Summer's Last Will and Testament' (Thomas Nashe), a Masque for baritone, chorus & orch. (1932-35).
- 'Dirge' (Shakespeare), for male voices and stgs. (1940).

### ORCHESTRAL WORKS

- 'Music for Orchestra' (1927).
- 'Elegiac Blues' (in memory of Florence Mills), for small orch. (or pf.) (1927).
- 'Aubade héroïque' (1942).

### CHAMBER MUSIC

- 8 Chinese Songs (Li-Po, trans. Obata), for voice with 8 insts. (or pf.) (1926).
- Concerto for pf. & 9 insts. (1930-31).

### PIANOFORTE SOLO

- Sonata (1928-29).
- Elegy (1938).

### ARRANGEMENTS

- These include transcriptions of
  - 8 Symphonies by William Boyce;
  - 3 Overtures by William Boyce;
  - Concerto for pf. & small orch. by Handel;
  - Keyboard pieces by Thomas Roseingrave;
  - and innumerable arrangements of works for use as ballet music.

K. A.

See also Berners ('Caprice péruvien' on B.'s themes). Boyce (eds.). Sadler's Wells (Ballet).

**Lambert, Emmanuel Guillaume Théaulon de.** See Boieldieu (3 libs.). Cherubini ('Blanche de Provence', lib.). Hérold (3 libs.). Spontini ('Aldidor', lib.).

**LAMBERT, George Jackson** (b. Beverley, Yorkshire, 16 Nov. 1794; d. Beverley, 24 Jan. 1880).

English organist and composer. He studied

under his father until he was sixteen, then in London under Samuel Thomas Lyon, and finally he became a pupil of Crotch. In 1818 he succeeded his father (d. 15 July) at Beverley. His compositions include overtures, instrumental chamber music, organ fugues, piano-forte pieces, etc. In 1874 ill-health and deafness compelled him to relinquish his post and retire from active life.

The two Lamberts successively held the office of organist of Beverley Minster for the long period of ninety-six years, the father for forty and the son for fifty-six years, and but for the latter's deafness would have held it for a century, a circumstance probably unparalleled.

W. H. H.

**LAMBERT, Herbert** (b. Bath, 22 Dec. 1881; d. Bath, 7 Mar. 1936).

English clavichord and harpsichord maker. The 20th-century revival of interest in the keyboard instruments preceding the piano-forte, which owed its inception to the scholarship and enthusiasm of Arnold Dolmetsch, received after the 1914-18 war a marked stimulus not only from the demand for accuracy in the performance of music written for these instruments and the familiarization of their distinctive tones by means of broadcasting, but equally from the fact that craftsmen interested themselves in the making and reconditioning of harpsichords and clavichords. Among the craftsmen attracted to the movement the name of Herbert Lambert is remembered for his notable technical achievements in instrument making; for while he was by profession a photographer of the first rank, he was by instinct a craftsman and by nature an experimentalist. To improvements in the construction of the clavichord especially he devoted hours of research in his workshop at Combe Down near Bath, accepting nothing on the grounds of tradition and rejecting only when modern theories and materials enabled him to produce that particular quality of tone he strove after and obtained. His success was due to the substitution of thinner strings, a genius for fine adjustment and an instinctive feeling for correct proportions. His experiments in stringing led him to make a most important contribution to the history of instrument making — an easily portable clavichord. These exquisite little instruments, of the old Italian pentagonal spinet shape, were necessarily equipped with considerably shorter strings, and Lambert discovered that by the use of single gold strings for the upper notes the volume of tone was almost equivalent to that in the clavichord of traditional size, and the beauty of tone was actually enhanced. To have provided the keyboard player with an instrument which is as easily carried as a suitcase may justly be counted a real achievement.

Lambert's untimely death at the age of fifty-four interrupted constructional experiments on a harpsichord which he was building in the light of an intensive study of various instruments made by the famous Ruckers family. In this instrument he was assisted by T. R. C. Goff, with whom he discussed his technical innovations. Lambert's name is perpetuated in a small book of compositions for the clavichord written in 1928 by Herbert Howells and entitled 'Lambert's Clavichord'.

P. J.

See also Howells ('Lambert's Clavichord').

**LAMBERT, Lucien** (b. Paris, Jan. 1858; d. Oporto, 21 Jan. 1945).

French pianist and composer. He began his musical studies with his father and had a successful career as a pianoforte virtuoso in America and on the continent. On returning to Paris he worked with Massenet and Théodore Dubois and produced 'Prométhée enchaîné', a *scène lyrique* which gained the Rossini prize of the Institut (Conservatoire, 19 Apr. 1885); 'Sire Olaf', incidental music for a play by A. Alexandre, given at Lille in 1887 and in Paris 1888; 'Brocéliande', a 4-act opera, Rouen, 25 Feb. 1893, the overture to which became widely popular; 'Le Spahi', in 4 acts, Opéra-Comique, Paris, 18 Oct. 1897; 'La Marseillaise', Paris, 14 July 1900; 'La Flamenca', in 4 acts, at the Théâtre de la Gaité, Paris, 31 Oct. 1903; 'La Roussalka', ballet, Opéra, Paris, 8 Dec. 1911; two more operas, 'Penticosa' and 'La Sorcière', were not produced. In the concert-room Lambert was represented by an 'Andante et fantaisie tzigane' for pianoforte and orchestra, 'Tanger le soir', a Moorish rhapsody for orchestra, and other things, most of which were heard for the first time at the Société Nationale de Musique. He also published songs, pianoforte pieces, etc.

G. F., rev. M. L. P.

**LAMBERT, Magister.** See ARISTOTE.

**LAMBERT, Michel** (b. Vivonne, Poitou, c. 1610; d. Paris, 29 June 1696).

French lutenist and singer. He won considerable fame, was master of the royal chamber music and, from 1663, of the children of the royal chapel. He composed several books of airs which attained great popularity. He was the father-in-law of Lully. M. L. P.

See also Lully (son-in-law).

**LAMBERTINI, Giovanni Tommaso** (b. Bologna, ?; d. ?).

Italian 16th-17th-century singer and composer. He was a priest and became treasurer of the cathedral of San Petronio at Bologna, to which he was also attached as a singer for a very long period. Among his compositions are a book of madrigals (1560), 7 penitential psalms (1569) and villotte, etc., in collective volumes. E. v. d. s.

**LAMBERTINI, Luiz Joaquim** (orig. **Luigi Gioacchino**) (b. Bologna, 17 Mar. 1790; d. Lisbon, 13 Nov. 1864).

Portuguese pianoforte manufacturer of Italian birth. He was related to the celebrated Cardinal Lambertini, Archbishop of Bologna, who became Pope Benedict XIV, and is said to have been a fellow-student of Rossini and an excellent pianist. In 1836 he left Italy for Portugal and by 1838 had established his business in Lisbon, where it still exists.

A descendant of Luiz Joaquim, Michel Angelo Lambertini, is known as a historian and writer on Portuguese music.

J. B. T.

**LAMBETH, Henry Albert** (b. Hardway nr. Gosport, 16 Jan. 1822; d. Glasgow, 27 June 1895).

English organist, conductor and composer. He studied for some time under Thomas Adams, went to Glasgow about 1853 as city organist, on the recommendation of Henry Smart, and in 1859 was appointed conductor of the Glasgow Choral Union. This post he held till 1880. In 1874 he formed a choir of from 20 to 30 selected voices, and in the department of Scottish music their concerts met with great success under the name of the Glasgow Select Choir. He left this society in 1878.

Lambeth harmonized several of the best Scottish melodies in a most effective manner. He composed several songs and pianoforte pieces, also settings of Psalms LXXXVI and CXXXVII, both of which were performed by the Glasgow Choral Union. He was organist and choirmaster successively at St. Mary's Episcopal Church and at Park Church. He edited the 'Scottish Book of Praise' with D. Baptie in 1876. W. H. (ii).

**Lamennais, Abbé.** See Alkan (acquaintance). Liszt (No. 81, chorus; No. 112, 'Ode funèbre' for orch.).

**LAMENT.** In Scottish and Irish folk music are melodies named "Laments" or "Lamentations". In Scottish music these were mainly confined to the Highlands, and were generally purely bagpipe tunes, consisting of an air, sometimes set vocally, with a number of more or less irregular variations or additional passages. Each of the clans or important families had its particular "lament" as well as its "gathering", and the former was played on occasions of death or calamity. Many of the laments are of wild and pathetic beauty: 'McGregor a ruaro' and 'MacCrimmon's Lament' are among those which have become more widely familiar.

The latter, Sir Walter Scott says, "is but too well known from its being the strain with which the emigrants from the West Highlands and Isles usually take leave of their native shore". The burden of the original Gaelic words is "we return no more". Of the same class is 'Lochaber no more', which is a true

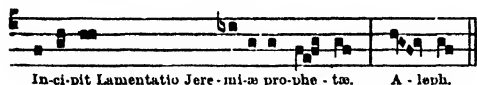
"lament" to the Highlander. The melody in one of its earlier forms is entitled 'Limerick's Lamentation' or 'Irish Lamentation', and there seems to be but little doubt that the song was written to an air then generally recognized as a "lamentation". For examples of the Gaelic laments the reader is referred to Patrick McDonald's 'Highland Vocal Airs' (1783), Albyn's 'Anthology' (1816-18) and other collections of Highland airs.

Bunting supplies several current in Ireland, and in the 'Arie di camera' (c. 1727) are some of the earliest in print, viz. 'Limerick's', 'Irish', 'Scotch', 'Lord Galloway's' and 'MacDonagh's' Lamentations. The Irish laments, however, never became so generally familiar as the Scottish did in their own country.

**LAMENTATIONE.** A hybrid word (Lat. *lamentatio*; Ital. *lamentazione*), one of the nicknames for Haydn's Symphony No. 26, in D minor, composed about 1765, another being "Christmas" Symphony.

**LAMENTATIONS** (Lat. *Lamentationes Hieremiae*). On the Thursday, Friday and Saturday in Holy Week the three first lessons appointed in the Roman Breviary for the Office of Matins (commonly called *Tenebrae*) are taken from the Lamentations of Jeremiah; and the extraordinary beauty of the music to which they are sung, in the Sistine Chapel and other large Roman Catholic churches, contributes not a little to the impressive character of the service.<sup>1</sup>

It is impossible to trace to its origin the plainsong melody to which the Lamentations were anciently adapted. The most celebrated version — though not, perhaps, the purest — is that printed by Guidetti in his 'Directorium chori' of 1582. The best modern editions are those of Solomes, e.g. the 'Officium ultimi tridui majoris hebdomadis'; in which the lessons are given, at full length, in Gregorian notation, although the music is really no more than a simple chant in mode vi, repeated, almost *notatim*, not only to each separate verse of the sacred text, but even to the prefatory "Incipit Lamentatio Jeremiae Prophetæ" and the names of the Hebrew letters with which the several paragraphs are introduced:



Early in the 16th century the use of the plainsong Lamentations was discontinued, in the Pontifical Chapel, to make room for a polyphonic setting, by Elzéar Genet, more commonly known by his Italian nickname of

Carpentrasso, who was attached to the papal court in 1508-18. These compositions remained in constant use till the year 1587, when Pope Sixtus V ordained that the first Lamentation for each day should be adapted to some kind of polyphonic music better fitted to express the mournful character of the words than that of Carpentrasso, and that the second and third lessons should be sung, by a single soprano, to the old plainsong melody as revised by Guidetti. The disuse of Carpentrasso's time-honoured harmonies gave great offence to the choir; but, the pope's command being absolute, Palestrina composed some music to the first Lamentation for Good Friday, in a manner so impressive that all opposition was at once silenced; and the pope himself, on leaving the chapel, said that he hoped in the following year to hear the other two first lessons sung in exactly the same style. Palestrina produced, in Jan. 1588, a volume containing a complete set of the nine Lamentations — three for each of the three days — which were printed the same year by Gardano, under the title of 'Lamentationum liber primus'. The work was prefaced by a formal dedication to the pope, who, though he still adhered to his resolution to have the second and third lessons sung always in plainsong, expressed great pleasure in accepting it; and in 1589 it was reprinted at Venice, in 8vo, by Girolamo Scotto.

More complex in construction than Palestrina's 'Improperia', though infinitely less so than his masses and motets, these Lamentations are written throughout in the devout and impressive style which produces so profound an effect in the first-named work, and always with marked attention to the mournful spirit of the words. They do not, like the plainsong rendering, embrace the entire text, but after a certain number of verses pause on the final chord of a prolonged cadence and then pass on to the strophe "Jerusalem, Jerusalem" with which each of the nine lessons concludes. In the single lesson for Good Friday — which, though not included in the original printed copy, is undoubtedly the most beautiful of all — the opening verses are sung by two sopranos, an alto and a tenor, a bass being added in the concluding strophe with wonderful effect. A similar arrangement is followed in the third Lamentation for the same day; but the others are for four voices only, and most of them with a tenor in the lowest place, while in all, without exception, the introductory sentences, "Incipit Lamentatio" or "De Lamentatione", as well as the names of the Hebrew initial letters, are set to harmonies of infinite richness and beauty.

Since the death of Palestrina the manner of singing the Lamentations in the Pontifical

<sup>1</sup> See TENEBRAE.

Chapel has undergone no very serious change. In accordance with the injunction of Pope Sixtus V the second and third lessons for each day have always been sung in plainsong: generally by a single soprano, but sometimes by two, the perfection of whose unison performance has constantly caused it to be mistaken for that of a single voice. Until the year 1640 the first lesson for each day was sung from Palestrina's printed volume. In that year the single unpublished lesson for Good Friday, composed in 1587, was restored to its place, and the use of the published one discontinued; while a new composition, by Gregorio Allegri, was substituted for Palestrina's lesson for Holy Saturday.

Benedict XIII inaugurated a radical change, by decreeing that the first lessons should no longer be sung in this shortened form, but with the entire text set to music. To meet his desire three Lamentations, by modern writers, were submitted for approval, but unanimously rejected by the College, who commissioned Giovanni Biordi to add to the compositions of Palestrina and Allegri whatever was necessary to complete the text. His work was unhesitatingly accepted and retained in use till the year 1731, when Clement XII restored the Lamentations to their original shortened form. In this form they were allowed to remain till 1815, when the indefatigable Baini restored Palestrina's printed Lamentation for the first day, retaining the manuscript for the second and Allegri's really beautiful composition for the third; while the last-named composer's inferior work (of 1651) was made to fall into disuse.

Besides the printed volume just mentioned, Palestrina composed two other entire sets of Lamentations, which, though written in his best and purest style, remained unpublished for two centuries and a half. One of them was prepared, as early as 1560, for the use of the Lateran Basilica, where the original manuscript is still preserved. The other reaches us only through the medium of a manuscript in the Altaemps Otthoboni collection, now in the Vatican library. In 1842 Alfieri printed the three sets entire, in the fourth volume of his '*Raccolta di musica sacra*', together with the single Lamentation for Good Friday, to which he appended Biordi's additional verses, without, however, pointing out the place where Palestrina's work ends and Biordi's begins. The three single Lamentations, sung in the Pontifical Chapel, are given, with Biordi's now useless additions, in a volume of the same editor's '*Excerpta*', published in 1840, and, without Biordi's verses, in Choron's '*Collection de pièces de musique religieuse*'. Both these editions are out of print and difficult to obtain, but a fine reprint of the nine pieces contained in the

original '*Lamentationum liber primus*' will be found in Proske's '*Musica divina*', Vol. IV. Capes, in his selection from the works of Palestrina, has given the first Lamentation in Coena Domini, and the first in Sabb. Sancto, from the first book (1588) and introduced between them the single lesson for Good Friday (1587) already mentioned. The Lamentations of Palestrina are contained in Vol. XXV of Haberl's collected edition. In 1919 Casimiri published '*Il codice 59*', containing the corrected manuscript of Palestrina's Lamentations in the composer's autograph.

Though the Lamentations of Carpentrasso, Palestrina and Allegri are the only ones that have ever been actually used in the Pontifical Chapel, many others have been produced by composers of no small reputation. Those of Okeghem date from 1474. As early as 1506 Ottaviano dei Petrucci published at Venice two volumes containing settings by Johannes Tinctoris, Ycart, Orto, Francesco (d' Ana) da Venezia, Johannes de Quadris, Agricola, Bartolomeo Tromboncino and Gaspar and Erasmus Lapidica. All these works were given to the world before that of Carpentrasso, which, with many more of his compositions, was first printed at Avignon, by Johannes Channay, in 1532. But the richest collection extant is that entitled '*Piissimae ac sacratissimae Lamentationes Jeremiae prophetae*', printed in Paris, by Le Roy and Ballard, in 1557, and containing, besides Carpentrasso's *capo d' opera*, some extremely fine examples by La Rue, Fevin, Arcadelt, Festa and Claudin Le Jeune.

Lamentations by English composers of the 16th century, such as Tallis, Byrd and Robert Whyte, are now known to be more numerous than was once supposed. W. S. R., rev.

**LAMENTO** (Ital., lament, lamentation). A type of plaintive air in early 17th-century Italian opera, conventionally occurring before the tragic culmination of the plot. Monteverdi's '*Lamento d'Arianna*', the only surviving portion of his opera '*Arianna*', is the most famous example. "When I am laid in earth" in Purcell's '*Dido and Aeneas*' clearly follows the same convention.

**LAMENTS.** See LAMENT.

**LAMIA** (Opeval). See ENNA. See also KEATS.

**LAMM, Pavel Alexandrovich** (b. Moscow, 27 July 1882; d. Moscow, 5 May 1951).

Russian musicologist. He studied the pianoforte at the Moscow Conservatory and began his career as a pianist, but he later turned to musicology. He became a director of the Russian State Publishing Department. His finest achievement is the critical edition of Mussorgsky's complete works.

M. D. C.

See also Assafiev (Mussorgsky ed.).

**LAMOND, Frederic** (b. Glasgow, 28 Jan. 1868; d. Stirling, 21 Feb. 1948).

Scottish pianist. He was at first a pupil of his brother, David Lamond, and in 1880 obtained the post of organist at Laurieston parish church. He studied the violin with H. C. Cooper, and in 1882 went to Frankfort o/M. to the Raff Conservatory, where Heermann was his master for the violin, Max Schwarz for the pianoforte, and Urspruch for composition. There he laid the foundation of his wide musical culture, and for a time his ambition was to devote himself to composition. It is perhaps due to his all-round musical interest and cultivation that all his life he impressed his audiences as a musician first and as a pianist only incidentally. But if technical conquests never seemed to come easily to him, he nevertheless acquired, in his own way, a remarkable virtuosity. His pianoforte studies were completed under Bülow and Liszt. His first important appearance as a mature pianist took place in Berlin on 17 Nov. 1885, when he made a great success; and he appeared in Vienna soon afterwards. His first recital in Great Britain took place at Glasgow on 8 Mar. 1886, and soon afterwards he gave a set of recitals at Princes Hall, London. For the fourth of these, on 15 Apr., St. James's Hall was taken, and Liszt's presence set the seal on the young player's reputation. The recitals showed the depth of Lamond's interpretations of Beethoven, a master in whom he took especial delight. During the next few years he played much in Germany, but appeared occasionally in London. On 5 Apr. 1890 he played Saint-Saëns's C minor Concerto at the Crystal Palace, when his own Symphony in A was given (it was first played at the Glasgow Choral Union on 23 Dec. 1889 and revived at Queen's Hall in 1912).

Lamond's first appearance with the Philharmonic Society in London took place on 14 May 1891, when he played Brahms's second Concerto with great skill. The same society performed his overture, 'From the Scottish Highlands', on 7 Mar. 1895. In 1896 Lamond played in Russia and in 1897 gave a series of recitals in London, at one of which a couple of pianoforte pieces of his own were played. From 1904, when he married the German actress Irene Triesch, he lived in Berlin, but he made an annual appearance in England up to 1914. His performances there were renewed in 1919. In 1917 he accepted a professorship in the Conservatory at The Hague. During and after the second world war he and his wife, who were not accepted by the Nazi régime, nor willing to accept it, lived in London.

Among Lamond's compositions may be mentioned a Sonata, Op. 2, for cello and

pianoforte and a Trio for violin, cello and pianoforte.

J. A. F.-M., adds.

BIBL.—LAMOND, FREDERIC, 'Memoirs' (Glasgow, 1949).

**La Motte, Antoine Houdar de.** See Campra ('Europe galante', lib.). Colasse ('Canente', lib.). Destouches (A., 5 lib.). Marais (2 lib.). Mondonville (Jos., prologue for 'Tito et l'Aurore'). Mozart (song). Rameau ('Pigmalion', lib.).

**La Motte Fouqué.** See Fouqué.

**LAMOTTE, Franz** (b. ?, 1753; d. ?, 1781).

Violinist and composer of uncertain nationality. He is said to have been born in Flanders and educated in London; according to Burney he was a pupil of Giardini. He gave a concert at the Burg Theatre in Vienna on 29 Dec. 1766, when the 'Wienerisches Diarium' gives his age as thirteen and states that the prodigy had arrived a short time ago and that he was generally called "the young Englishman". Lamotte then went on a European tour. Gerber heard him at Hiller's at Leipzig about 1767 and was impressed by his stupendous technique; Leopold Mozart mentions him in a letter of 1772 as having been at Naples. From 1772 till his early death Lamotte was employed in the Austrian imperial chapel; but he still went abroad a good deal, appearing in London first in 1776 and again in 1778-79, when he gave a number of subscription concerts with Rauzzini. His compositions include 3 violin concertos and several sonatas and solos for his instrument, some of them published. Contemporary accounts abound in the anecdotes usually recounted about young virtuosi. Burney, who heard him in 1772, calls him the "best solo player and sightman upon the violin at Vienna"; Mozart writing two years after Lamotte's death (6 Dec. 1783) asks his father to tell Heinrich Marchand to "concentrate hard on staccato playing, for it is just in this particular that the Viennese cannot forget Lamotte".

A. L.

**LAMOUREUX, Charles** (b. Bordeaux, 28 Sept. 1834; d. Paris, 21 Dec. 1899).

French violinist and conductor. He began his violin studies under Beaudoin and was then sent to the Paris Conservatoire, where he was in Girard's class. He obtained a second *accessit* for the violin in 1852, the second prize in the following year and the first in 1854. He also studied harmony under Tolbecque and attended the counterpoint course of Leborne, finishing his theoretical studies under the famous organist Alexis Chauvet. He was solo violinist in the orchestra of the Théâtre du Gymnase (1850) and afterwards joined that of the Opéra, where he played for many years. He was admitted a member of the Société des Concerts du Conservatoire and, like all the members of these orchestras, gave private lessons. But these insignificant posts were not sufficient for Lamoureux, who dreamt

of great undertakings in the musical art of France. Together with Colonne, Adam and A. Pilet he founded in 1860 a society for chamber music of a severe character, in which he showed a taste for new works by producing compositions hitherto unnoticed. He was also the first in France to perform Brahms's sextets. Having travelled in Germany and England, he was anxious to organize performances on a large scale, such as he had heard under Hiller and Costa, of the masterpieces of Handel, Bach and Mendelssohn.

After several preliminary trials at the Salle Pleyel, where he performed among other things Bach's 'Streit zwischen Phöbus und Pan', he succeeded by his own energy and resources in founding the Société de l'Harmonie Sacrée on the model of the Sacred Harmonic Society of London. The first festival was given at the Cirque des Champs-Élysées on 19 Dec. 1873. The success of an admirable performance of 'Messiah' was such that amateurs came in crowds to the following performances. Lamoureux then produced Bach's St. Matthew Passion on 31 Mar. 1874 and Handel's 'Judas Macabæus' on 19 Nov. 1874. Not content with confining himself to well-known masterpieces, he produced Massenet's 'Ève', then unpublished, on 18 Mar. 1875.

These performances showed that Lamoureux was a conductor of great merit, who succeeded in obtaining from his orchestra a matchless precision of attack and regard to expression. When Carvalho became director of the Opéra-Comique in 1876 he offered Lamoureux the post of conductor, but in less than a year the latter resigned, owing to some difficulties arising out of the rehearsal of Chaumet's 'Bathylé' in May 1877. In Dec. of the same year Lamoureux was appointed conductor of the Opéra (1877-79) and this caused him to give up the sub-conductorship of the Concerts du Conservatoire, which he had held since 1872. In 1878 he was decorated by the Legion of Honour and in the following year he resigned his post at the Opéra on account of a dispute with Vaucorbeil as to the tempo of one of the numbers in Mozart's 'Don Giovanni'.

From that time he determined to be self-dependent and, after having carefully prepared the undertaking, he founded on 23 Oct. 1881 the Nouveaux Concerts, called the Concerts Lamoureux, which were held for some years in the theatre of the Château d'Eau and afterwards at the Eden-Théâtre (1885) and the Cirque des Champs-Élysées (1887), where their success constantly increased. In the year of their foundation he appeared as a conductor in London, giving two concerts in St. James's Hall on 15 and 22 Mar. 1881.

Not only did Lamoureux develop as a conductor a precision and firmness, a care for the perfection of the smallest details, without excluding passion and warmth of expression; he also gave a welcome to the works of contemporary musicians such as Reyer, Saint-Saëns, Lalo, d'Indy, Chabrier, Franck, Dukas, etc., and succeeded in placing himself at the head of the Wagnerian movement in France. He gave excellent performances of selections from Wagner's operas to a public that had been too long deprived of these works. The first act of 'Lohengrin', Acts I and II of 'Tristan' and Act I of 'Die Walküre' were given in their entirety. Encouraged by the warmth of the applause and the moral support of his audience, Lamoureux decided to give a performance in a Paris theatre of 'Lohengrin', then almost unknown in France. After a whole year of preparation a perfect performance was given at the Eden-Théâtre (3 May 1887), which was not repeated. Lamoureux lived, however, to see the ultimate triumph of Wagner in Paris. He produced 'Tristan' at the Théâtre Nouveau on 28 Oct. 1899, less than two months before his death.

In Apr. and Nov. 1896, in Mar. and Nov. 1897 and in the spring of 1898 he gave concerts with his orchestra in the Queen's Hall, London; and in May 1899 they were the chief attraction of a London Musical Festival in the Queen's Hall. He was succeeded as conductor by his son-in-law, Camille Chevillard.

A. J.

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**LAMPE, Charles John Frederick** (b. London, c. 1740; d. ?).

English organist and composer, son of Johann Friedrich (John Frederick) Lampe. He succeeded his grandfather, Charles Young, as organist in the London church of All Hallows, Barking, in 1758 and held the appointment until 1769. On 7 May 1763 he married Miss Smith, a singer, and in the following year published 'Six English Songs as sung by Mr. Lowe & Mrs. Lampe Junr. at Mary-bone Gardens'; the "junr." in the title would indicate that his mother, Isabella Lampe, was still alive in 1764.

W. H. H., adds.

**LAMPE, Isabella.** See YOUNG (4).

**LAMPE, Johann Friedrich (John Frederick)** (b. Saxony, c. 1703; d. Edinburgh, 25 July 1751).

German-English bassoonist and composer, father of C. J. F. Lampe. Of his early years in Germany and his musical education there nothing is known apart from a record that connects him with St. Catherine's School, Brunswick, and his own mention of the fact that he was once a student at Helmstedt. He went to London about 1725 and was engaged



as a bassoon player in the orchestra of the King's Theatre and later as composer at the Haymarket Theatre. He began to write for the stage in 1730 and in the following year published his first collection of songs, which appeared in 5 weekly parts, containing 8 ballads each, on subscription, as 'Wit Musically Embellish'd'. The "new English opera . . . after the Italian manner", 'Amelia' (1732), marks the beginning of Lampe's collaboration with Henry Carey, which in 1737 culminated in their burlesque opera 'The Dragon of Wantley'. This met with remarkable success and is an admirable example of the true burlesque, said to have been an especial favourite of Handel. In 1738 there followed a sequel, 'Margery, or A Worse Plague than the Dragon', by the same author and composer, which, however, like most sequels, was much less successful; both 'The Dragon' and 'Margery' were published in full score by J. Wilcox.

About this time, in 1738 or 1739, Lampe married Isabella Young, daughter of Charles Young, organist of All Hallows, Barking, thus becoming the brother-in-law of T. A. Arne (who had married Cecilia, Isabella's sister, in 1736). Both Mrs. Arne and Mrs. Lampe were accomplished singers and frequently appeared on the concert platform in town and at the pleasure gardens as well as on the stage. In 1741 Lampe, his wife and some other singers went on a provincial tour, performing 'Amelia' and 'The Dragon of Wantley' at Preston and Chester, where Burney, then a boy of fifteen, heard them. The Lampes left London about 1748, went to Dublin, and in 1750 to Edinburgh, where he died, leaving behind him the reputation of a good musician and excellent man. He was buried on 28 July 1751 in the Canongate Churchyard. Charles Wesley, whose hymns he set to music in 'Hymns on the Great Festivals . . .' (1746), often mentions him with great affection and wrote a hymn on his death: "'Tis done! the Sovereign Will's obeyed!'

Isabella Lampe returned to London after her husband's death. On 2 May 1753 she had a benefit performance at Covent Garden.

Besides his works for the stage (*see list below*) Lampe wrote a great number of songs, partly collected in 'Wit Musically Embellish'd' (*see above*), 'British Melody' (1739), 'Ladies' Amusement' (Dublin, c. 1748), etc. According to Hawkins he set Swift's cantata 'In harmony would you excel' and published it anonymously as 'The Force of Music and Poetry'; but no copy of this seems to be known. A 'Kirchen-Musik' to celebrate the repression of the Stuart rebellion of 1745 was sung in German in the Savoy Chapel on 9 Oct. 1746 and published at Hanover. Of Lampe's instrumental works the 'Cuckoo Concerto'

for flute, strings and harpsichord was for a time popular; he also published two theoretical works, 'A Plain and Compendious Method of Teaching Thorough Bass' (1737) and 'The Art of Musick' (1740).

The following is a list of Lampe's works for the stage, all but one produced in London:

- 'Diana and Actæon', pantomime (author not known), Drury Lane Theatre, 23 Apr. 1730.
- 'Amelia' (Henry Carey), Haymarket Theatre, 13 Mar. 1732.
- 'Britannia' (Thomas Lediard), Haymarket, 15 Nov. 1732.
- 'Dione' (?), Haymarket, 23 Feb. 1733.
- 'The Opera of Operas, or Tom Thumb the Great' (Eliza Haywood and William Hatchett, altered from Fielding's burlesque), Drury Lane, 7 Nov. 1733.<sup>1</sup>
- 'Aurora's Nuptials' (?) for Drury Lane, 1733, not performed, lib. publ. 1734.
- 'Cupid and Psyche, or Columbine Courtesan' (?), Drury Lane, 4 Feb. 1734.
- 'Fatal Falsehood, or Distress'd Innocence' (tragedy by John Hewitt), Drury Lane, 11 Feb. 1734.
- 'The Tragedy of Chrononhotonthologos' (Carey), Haymarket, 22 Feb. 1734.
- 'The Dragon of Wantley' (Carey), Haymarket, 16 May 1737.
- 'Margery, or A Worse Plague than the Dragon' (also called 'The Dragoness'; Carey), Covent Garden, 9 Dec. 1738.
- 'Orpheus and Eurydice' (Lewis Theobald), Covent Garden, 12 Feb. 1740.
- 'The Sham Conjurer' (?), Covent Garden, 18 Apr. 1741.
- 'The Queen of Spain, or Farinelli in Madrid' (James Worsdale), Haymarket, 19 Jan. 1744 (music perhaps by Lampe).
- 'The Kiss Accepted and Returned' (James Ayres), Haymarket, 16 Apr. 1744.
- 'Pyramus and Thisbe' (? from Shakespeare), Covent Garden, 25 Jan. 1745.

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**LAMPE, Johann Friedrich** (b. Wolfenbüttel, 1744; d. ?).

German composer, singer and clavier player. He was musical director of the Hamburg theatre from 1773 until Nov. 1777, but seems to have stayed on there as a singer for several more years. In 1788 he was a member of the court theatre at Schwedt in Pomerania, and is said to have settled later as a music teacher at Düsseldorf. He wrote symphonies (not extant), songs and, for the stage, prologues, incidental music and 'Das Mädchen im Eichthale', a German adaptation of Bickerstaffe's 'Love in a Village' and Burgoyne's 'The Maid of the Oaks', first performed at Hanover in 1776 and subsequently at Hamburg, Berlin, etc. The score of this has been preserved at the Berlin High School for Music.

A. L.

**LAMPERTI, Francesco** (b. Savona, 11 Mar. 1813; d. Como, 1 May 1892).

Italian singing-master. His father was an advocate and his mother a prima donna of considerable repute. As a child he showed

<sup>1</sup> A rival setting of the same version by Arne had been given at the Haymarket Theatre on 31 May of the same year.



great talent for music and was placed under Pietro Rizzi of Lodi. In 1820 he entered the Conservatory at Milan. Devoting himself afterwards to the teaching of singing, he became associated with Masini in the direction of the Teatro Filodrammatico at Lodi. Selecting many of the members of his company from the natives of the surrounding country, he educated and brought out at his theatre many famous singers. Gradually pupils began to flock to him from other parts of Italy and from elsewhere in Europe, and he there trained many of the most distinguished operatic vocalists. In 1850 he was appointed professor of singing to the Milan Conservatory, a post from which he retired with a pension in 1875, when he began to devote himself entirely to private pupils.

A friend of Rubini and Pasta, and associated with the great singers of the past, Lamperti followed the method of the old Italian school of singing. Basing his teaching upon the study of respiration, he thoroughly grounded his pupils in the production of pure tone.

Lamperti was Commendatore and Cavaliere of the order of the Crown of Italy and a member of many academies and foreign orders. He wrote several series of vocal studies and a treatise on the art of singing, which was translated into English by one of his pupils.

J. G. C. abr.,

**LAMPONS** (Fr., imper. of *lamper* = to drink, to quaff, to swill). An old French name for drinking-songs, often of a satirical or scurrilous character. The English word "lampoon" has the same origin.

**Lampridius.** See Milhaud ('Mort d'un tyran', cantata).

**LAMPUGNANI, Giovanni Battista** (b. Milan, 1706; d. ? Milan, 1781).

Italian composer. He studied in his native town and had already ten more or less successful operas to his credit when, in the autumn of 1743, he went to London to succeed Galuppi as composer to the King's Theatre. He started his activity by producing two operas, 'Alfonso' and 'Alceste' on 3 Jan. and 24 April 1744.<sup>1</sup> During the next two seasons he shared his conductor's responsibilities at the Haymarket with various other composers, Gluck among them.

It is not quite certain when Lampugnani left London; but it seems likely that he returned to Milan in time to prepare the production (20 Jan. 1746) of his new opera 'Il gran Tamerlano' there, and that the new version of the 'Rossane' of 1743, called 'Alessandro nell'Indie' and witnessed by Burney (15 Apr. 1746), was put on at the Haymarket without his active collaboration.

<sup>1</sup> The 'Rossane' performed on 15 Nov. 1743 was a revival of Handel's 'Alessandro'; Lampugnani's 'Rossane' dates from 1746.

He revisited London in 1755, when his 'Siroe' was produced and had a run of twelve nights. Burney's comment on his music is rather half-hearted, and the praise he bestows on it in one sentence he takes away in the next.

The last years of his life Lampugnani spent in his native town, as conductor or *maestro al cembalo* at the Teatro Regio Ducal, and in that capacity he played the second *cembalo* to young Mozart's first in the latter's 'Mitridate' in Dec. 1770 and took over from him after the third performance.<sup>2</sup> Apart from numerous operas (see list below) Lampugnani wrote some instrumental works. During his first stay in London Walsh published his Op. 1, consisting of six trio sonatas, and reissued it a few years later as "by Lampugnani and G. B. Sammartini", together with Op. 2, another six sonatas by the same two composers.

The following is a list of Lampugnani's operas:

- 'Candace' (Milan, 1732).
- 'Ezio' (Milan, 1736).
- 'Antigono' (Milan, 1737).
- 'Demofonte' (Piacenza, 1738).
- 'Angelica' (Venice, 1738).
- 'Il passaggio . . . di Maria Amalia', serenata (Ferrara, 1738).
- 'Didone abbandonata' (Padua, 1739).
- 'Adriano in Siria' (Vicenza, 1740).
- 'Semiramide riconosciuta' (Rome, 1741).
- 'Arsace' (Crema, 1741).
- 'Alfonso' (London, 3 Jan. 1744).
- 'Alceste' (London, 24 April 1744).
- 'La finta schiava' (Venice, 1744) (pasticcio).
- 'Il gran Tamerlano' (Milan, 1746).
- 'Rossane' (London, 15 Apr. 1746).
- 'Tigrane' (Venice, 1747).
- 'L' Olimpiade' (Florence, 1748).
- 'Andromaca' (Turin, 1748).
- 'Artaserse' (Milan, 1749).
- 'Alessandro sotto le tende di Dario' (Piacenza, 1751).
- 'Vologeso' (Barcelona, 1753).
- 'Siroe, re di Persia' (London, 14 Jan. 1755).
- 'Il re pastore' (Milan, 1758).
- 'Le cantatrici' (Milan, 1758).
- 'Il conte Chicchera' (Milan, 1759).
- 'Amor contadino' (Venice, 1760).
- 'Giulia' (Milan, 1760).
- 'Enea in Italia' (Palermo, 1763).
- 'L' illustre villanella' (Turin, 1769).

Airs by Lampugnani were also introduced into the following London pasticcios: 'Alessandro in Persia' (1741); 'Meraspe' (1742); 'Gianguir' (1742); 'Annibale in Capua' (1746); 'L' ingratitude punita' (1748); 'Ipermestra' (1754).

A. L.

**LANCELOT** (Opera). See ALBÉNIZ.

**LANCERS' QUADRILLE.** A square dance for eight or sixteen couples. It is said to have been the invention of a Dublin dancing-master, John Duval; but Joseph Hart claimed to have invented it in 1819, according to the title-page of his original edition, published in 1820:

Les Lanciers, a second set of Quadrilles for the Piano Forte, with entirely new figures, as danced by the Nobility and Gentry at Tenby in the summer of 1819. Composed and most respectfully dedicated to Lady and

<sup>2</sup> See Leopold Mozart's letter of 5 Jan. 1771.

the *Misses Beechy* by Joseph Hart. London, for the Author, Whitaker & Co., 75 St. Paul's Churchyard.

The dance consisted of five figures — *La Rose*, *La Lodoiska*, *La Dorset*, *Les Lanciers* and *L'Étoile* — danced to airs by Spagnoletti, by Kreutzer, from 'The Beggar's Opera' ("If the heart of a man"), by Janiewicz and by Storace ("Pretty Maiden", from 'The Haunted Tower') respectively. In Duval's version<sup>1</sup> the names of the figures and music are substantially the same, though in the figures themselves there is considerable difference. Hart's figures, with a slight difference or two, are still danced, 'L'Étoile' being now called 'Les Visites' and 'Les Lanciers' danced last.

W. B. S.

**LANCIANO, Flavio Carlo** (b. Rome, ?; d. ?).

Italian 17th-18th-century singer and composer. He was *maestro di cappella* at Santa Maria in Trastevere and Sant' Agostino, Rome, at the beginning of the 18th century. He wrote about 10 Latin oratorios for the archconfraternity, "del Crocifisso", between 1683 and 1706, also Italian oratorios, 'Santa Dimma, figlia de re d' Irlanda' (1687), 'La gioia nel seno d' Abramo' (1689), 'Absalone ribello' (1691) and 'Santa Clotilda, reina di Francia' (1702); and the operas, 'Il visir amante geloso, ovvero Le disgrazie di Giorgia' (Todi, 1685), 'L' amante del suo ninico' (Rome, 1688) and 'Amore e gratitudine' (Rome, 1691). A serenata for 3 characters of 1685 is preserved in the Biblioteca Estense, Modena, where there is also the score of 'Santa Dimma'; the 'Santa Clotilda' oratorio is in the Bibliothèque Nationale, Paris, and another, undated oratorio, 'Il martirio di Sant' Eustachio', in the Conservatoire there. None of his works appears to have been printed.

A. L.

**LANCIERS.** See *QUADRILLE*.

**LANCTIN.** See *DUQUESNOY*.

**LANCTINS, Arnold and Hugo de.** See *LANTINS*.

**LAND, Jan Pieter Nicolaas** (b. Delft, 23 Apr. 1834; d. Arnhem, 30 Apr. 1897).

Dutch orientalist and musician. Although of Scandinavian descent, he was a thorough Dutchman<sup>2</sup>, brought up at Leeuwarden in Friesland, educated at the well-known Moravian school at Neuwied on the Rhine and subsequently at the University of Leyden, where he devoted himself to Semitic philology and took his degree of Doctor of Theology. He next spent two years in England working among the Syriac manuscripts at the B.M. On returning to Holland he was made professor of classical and oriental languages at the Academy (now the Municipal University) of Amsterdam;

<sup>1</sup> Danced at the Countess of Farnham's ball in Dublin, 9 Apr. 1817.

<sup>2</sup> His grandfather had been taken prisoner at Camperdown by the English.

whence, in the 1870s, he was speedily promoted to the chair of Logic and Metaphysics at Leyden. This latter post he held for over twenty years, filling in due course the office of Rector of the University and lecturing on Syriac when required, until 1895, when a paralytic seizure compelled his retirement to Arnhem, where he still occupied himself with learned tasks until his death.

Land was devoted to music, especially of the 17th century, and fond of transcribing lute music for his friends from the original tablature. The following works concern music:

- 'Noord Nederlands muziekgeschiedenis' (1874-81).
- 'De Koorboeken van de S'Pieterskerk te Leyden' (1880).
- 'Over de toonladders der arabische muziek' (1880).
- Huygens, 'Correspondance et œuvres musicales' (1882).  
(In this work Jonckbloet collaborated.)
- 'De Pathodia van Constantijn Huygens.'
- 'Recherches sur l'histoire de la gamme arabe' (1884).
- 'Essai de notation musicale chez les Arabes et les Persans' (1885).
- 'Het Tijdschrift der Vereniging voor Noord Nederlands muziekgeschiedenis' (1885).
- 'Quirinus van Blankenburg en zijne Fuga Obligata' (1882).
- 'Joan Albert Ban en de theorie der Toonkunst' (1882).
- 'Het Luitboek van Thysius,' (Containing, among others, both English and French songs.)
- 'Tonschriftversuche und Melodieproben aus dem muhammedanischen Mittelalter' (1886). (A continuation of the lute-book of Thysius, with songs and dance music.)
- 'Het volmaecte Klacuwier of Joan Albert Ban.'
- 'De Gamelan te Jogjakarta' (with examples of Javanese music).
- 'Werken van Sweelinck te Oxford.'

E. J. H. (ii).

**LÄNDERER.** See *LÄNDLER*.

**LANDI, Camilla** (b. Geneva, 1866; d. ?).

Italian mezzo-contralto singer. She was the daughter of Milanese parents, both singers. On 8 Dec. 1884 she made her début at a concert given by Servais at the Sala di Filarmonica, Florence, and made a very favourable impression. In 1886-92 she lived in Paris and made a great success at the *Lamoureux* concerts, and at Rouen, Bordeaux, etc. On 1 Oct. 1888 she played for one night at the Paris Opéra as Amneris in 'Aida', and on 5 June 1890 at the Odéon as Ursula on the production in Paris of Berlioz's 'Béatrice et Bénédict' by the Société des Grandes Auditions.

On 10 Nov. 1892 Camilla Landi made her début in England, under Hallé at Manchester, and became an immediate favourite at subsequent concerts under him in that city and elsewhere. On 22 Feb. 1893, under Hallé, she made her début at an orchestral concert at St. James's Hall in London. On 25 Mar., at the Crystal Palace, she confirmed the favourable impression she had made, and later in the autumn she sang at the Bristol Festival. For the next few years she lived in London, where her mother had established herself as a teacher, and became a great favourite at the above concerts, the Philharmonic and elsewhere. In

1897 and 1898, announced as from London, she sang in Germany and Austria-Hungary, with the greatest success. Her German engagements were principally in Berlin, her mother having settled for the time at Leipzig, where she had made her German début. In 1899 she sang in Holland, Belgium, Russia and Poland, and in 1900 again in Germany, etc. She reappeared in London, giving vocal recitals in 1904-7. She lived subsequently at Geneva. Her voice had a large compass, from the low *d* to *a''*, and a quality of infinite charm.

A. C.

**LANDI, Stefano** (b. Rome, c. 1590; d. Rome, c. 1655).

Italian contralto singer and composer. His first known work is the *tragicomedia pastorale* 'La morte d' Orfeo', one of the earliest operas, thought to have been performed before the pope in 1619 although no account of such performance exists.<sup>1</sup> The score was printed by Gardano of Venice in that year<sup>2</sup>, and in the dedication, dated 1 June 1619, Landi calls himself *maestro di cappella* to Marco Cornaro, bishop of Padua. By 1620, at the latest, the composer had returned to Rome; in 1624 he was *maestro di cappella* at Santa Maria dei Monti and on 29 Nov. 1629 he was appointed contralto singer at the Cappella Giulia, St. Peter's.

Landi wrote, after 'La morte d' Orfeo', a second opera 'Il S. Alessio', which was first given at the Palazzo Barberini on 23 Feb. 1632 and printed by Masotti of Rome two years later, when the work was revived in honour of the visit of a Polish prince to Rome. Both 'La morte d' Orfeo' and 'Il S. Alessio' are important milestones in the development of opera; Baini, in his biography of Palestrina, calls 'S. Alessio' "la più sentimentale musica drammatica" of that period. It in fact anticipates many significant features of later 17th-century opera, including as it does comic situations, highly developed duets, trios, choruses, etc.<sup>3</sup> In his non-dramatic works, too, Landi shows himself as one of the outstanding composers of his time; they consist of madrigals for 4 and 5 voices (1619 and 1624), arias for 1 and 2 voices (5 books, 1620-38), psalms (1624), a 'Missa in benedictione nuptiarum' for 6 voices (1628), a book of masses *a cappella* for 4 and 5 voices, etc. A number of instrumental compositions formerly in the Heyer collection, Cologne, possibly belong to the Neapolitan Stefano Landi

(2nd half of 16th century) rather than to the Roman.

A. L.

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**LANDINI (Landino), Francesco** (b. Fiesole, 1325; d. Florence, 2 Sept. 1397).

Italian instrumentalist and composer. His father, "Jacopo the painter", was probably Jacopo del Casentino, who died in 1358. In early childhood Francesco became blind as a result of smallpox, but despite this handicap he became a highly skilled musician as well as a widely read scholar in the liberal arts. At some time before 1351 he was in the service of Martino della Scala, tyrant of Verona; in 1346 he wrote a song to celebrate the birth of two Visconti princes. In 1364 he was crowned with a laurel wreath by the King of Cyprus at Venice, as winner of a poetical contest. But the greater part of his life was spent as a much admired musician of Florence, especially famous for his virtuoso performance on the portative organ, but also a player of the lute, rebec, recorder and other instruments, and a composer as well. He was buried in the church of San Lorenzo where he had long been organist. Landini's tombstone has a fine full-length bas-relief of the composer playing his little organ, with two angel musicians above his head.

His music represents the highest point reached by Italian *ars nova* music in its hundred years of swift rise and swifter decline. Most of his surviving works are *ballate* or dance-songs, though he left a dozen beautiful madrigals (quite a different form from the later 16th-century madrigal) and a lively canonic fishing-scene in *caccia* form. Designed for a mixed team of voices and instruments, these two- and three-part compositions reveal a limpid yet sensuous beauty in performance which it is difficult to match in any other music.

R. T. D.

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See also Song.

**LANDINO SIXTH.** A special type of cadence in 14th- and 15th-century Italian music, named after Francesco Landino, in whose vocal work it occurs with the frequency of a mannerism. Unlike the most common

<sup>1</sup> No libretto is known either; the words, as reprinted by Solerti in Vol. III of 'Gli albori del melodramma' (1905), are taken from the score of 1619.

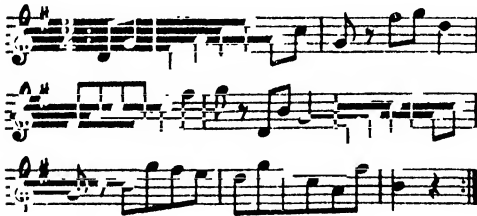
<sup>2</sup> Unique copy of this edition in B.M. The score was reprinted by Grignani, Rome, in 1639.

<sup>3</sup> Parts of the music of 'S. Alessio' were reprinted by Luigi Torchi in Vol. V of his 'L'arte musicale in Italia', by Hugo Goldschmidt (in his 'Studien zur Geschichte der italienischen Oper im 17. Jahrhundert', 1901-4) and in Riemann's 'Handbuch der Musikgeschichte'.

cadential formula, it does not proceed melodically from the leading-note to the tonic, but first descends by a whole tone from the leading-note to the submediant and thence rises to the tonic. The submediant is, of course, the sixth of the scale — hence the name.

E. B.

**LÄNDLER.**<sup>1</sup> A national dance popular in Austria (especially Styria), Bavaria and Bohemia. It probably derives its name from the Landel, a district in the valley of the Ens, where the dance is said to have had its origin; but according to some authorities the word simply means "country dance", i.e. a waltz danced in a country fashion. In fact the Ländler is a homely waltz and differs from the waltz only in being danced more slowly. It is in 3-4 or 3-8 time and consists of two parts of eight bars, each part being repeated two or more times. Like most early dances it occasionally has a vocal accompaniment. Both Mozart (K. 606) and Beethoven (Nottebohm pp. 150, 151) wrote genuine Ländler, but the compositions under this name by Jensen, Raff, Reinecke and others have little in common with the original dance. The following example is the first part of a Styrian Ländler<sup>2</sup>:



The little waltz so well known as 'Le Désir', usually attributed to Beethoven, though really composed by Schubert, is a Ländler. To know what grace and beauty can be infused into this simple form one must hear Schubert's 'Wiener Damen-Ländler' or 'Belles Viennoises' in their unsophisticated form, before they were treated by Liszt.

W. B. S.

**LANDOLFI (Landolphus), Carlo Ferdinando** (b. ?; d. Milan, ?).

Italian 18th-century violin maker. He worked at Milan, where he lived in the Via Santa Margherita in 1750-60. The Landolfi cellos are especially striking in quality and appearance, and are in greater demand than the violins.

E. J. P.

**Landor, Walter Savage.** See Bridge (Frank, 'O that it were so', song). Dieren (8 songs). Lutyens (song). Milford (song).

**LANDORMY, Paul (Charles René)** (b. Issy, 3 Jan. 1869; d. Paris, 17 Nov. 1943).

French musicologist and critic. He was for many years professor of philosophy in various provincial *lycées* and finally went to Paris.

From 1892 onwards he devoted much time to music and studied singing with Sbriglia and Pol Plançon. He organized, with Romain Rolland, a series of lectures on music given at the École des Hautes Études Sociales, and also founded a laboratory for the study of physics in relation to music, which he directed himself from 1904 to 1907. In 1918 he became music critic of 'La Victoire'. He was also a regular contributor to 'Le Temps' and to numerous reviews. In 1937 he was secretary of the Musical Section of the International Exhibition in Paris, and he lectured on music in most European countries.

Landormy was the author of several excellent works, including an 'Histoire de la musique' (1910, 2nd edition 1922), which has been translated into English, Greek, Japanese and Czech, of biographies of Brahms and Bizet in the collection 'Les Maîtres de la musique' and of 'La Vie de Schubert' (1928). He was the editor of 'Les Chefs-d'œuvre de la musique expliqués', to which he himself contributed 'Le "Faust" de Gounod' (1922), and the author of philosophical studies of Socrates and Descartes and of a 'Commentaire au discours de la méthode'. A. H. (ii).

**LANDOWSKA, Wanda** (b. Warsaw, 5 July 1897).

Polish harpsichordist, pianist and writer on music. Her father, Marian Landowski, was a lawyer and a musical amateur; her mother, Ewa, was a linguist. Wanda Landowska began playing the pianoforte at the age of four. Her first teacher was Jan Kleczyński, author of 'Chopin's Greater Works'. She continued her studies at the Warsaw Conservatory under Aleksander Michałowski, a distinguished pianist and interpreter of Chopin. In 1896 she went to Berlin and studied composition under H. Urban. Four years later she moved to Paris and married Henry Lew, a writer and an expert on Hebrew folklore. She devoted herself to music of the past, its interpretation, its renaissance, and to the revival of the harpsichord. With the help of her husband she made researches in this direction, read books, treatises, manuscripts, and went to see all the old keyboard instruments exhibited in museums. Soon after her arrival in Paris, and thanks to her keen interest in the music of the past, she was introduced to the group of musicians of the Schola Cantorum, and she took part in the concerts organized by that school. At the time of her arrival in Paris she was well known as a pianist. Her decision to abandon the pianoforte for the harpsichord was at first thought to be due to little more than a womanly whim, but she soon established a position for herself and her instrument, and her concerts began to attract crowds of music-lovers. In 1903 she played the harpsichord

<sup>1</sup> More rarely Landerer or Landlerischer Tanz.

<sup>2</sup> Kohler, 'Volkstanz' (Brunswick, 1854).

in public for the first time, and subsequently she undertook concert tours introducing the instrument all over Europe.

In 1909 Wanda Landowska published a book under the title of 'Musique ancienne', written in collaboration with her husband.<sup>1</sup> In 1912 Pleyel built a new harpsichord<sup>2</sup> according to her specifications. She played on the new instrument for the first time at the Bach Festival at Breslau the same year. In 1913 Hermann Kretzschmar opened for her a harpsichord class at the Royal High School for Music in Berlin; but her activities there were interrupted by the outbreak of the first world war, and she and her husband were detained in Berlin as civil prisoners on parole. Towards the end of that war Henry Lew was killed in a car accident. In 1919, at the request of Hermann Suter, the director of the Basel Conservatory, Wanda Landowska went to Switzerland and played the continuo in Bach's St. Matthew Passion on the harpsichord for the first time in the 20th century. During the summer months of that year she held a series of master classes and gave several recitals at Basel, afterwards returning to Paris, where she established her home. In 1923 she visited the U.S.A. for the first time.

In 1925 she settled at Saint-Leu-la-Forêt near Paris, where she founded her own École de Musique Ancienne, intended primarily for experienced musicians desiring to improve their knowledge of the styles and to learn the technique of the old instruments. There were both private and public courses, the latter taking place during the summer months only and specializing in the aesthetics of interpretation of the 17th and 18th centuries. The students, both singers and instrumentalists, took part in the performance of the works concerned as well as in discussions, analysis and criticism. Wanda Landowska built a large concert-studio in her garden, where the public lectures were held. In addition she held private courses once a week throughout the year.

In 1940, when the Nazis were approaching Paris, Wanda Landowska had to abandon her school, her library of more than 10,000 volumes and her collection of old instruments. In 1941, after a short sojourn in the Pyrenees, and later in Switzerland, she found herself in the U.S.A. Her first recital, after an absence of fourteen years, took place in the Town Hall, New York. This event was followed by a series of recitals and concerts all over the U.S.A. She has been domiciled in America since, and lives at Lakeville, Connecticut. In 1951 she made recordings

of the whole of Bach's 'Well-tempered Clavier' on the harpsichord.

The first modern works composed for the harpsichord were written especially for Wanda Landowska, such as Manuel de Falla's 'Concerto' and Francis Poulenc's 'Concert champêtre'. Her campaign for the renaissance of music of the past and the harpsichord included successive concert tours in Europe, both Americas, Africa, etc., as well as the publication of essays, articles and lectures, and her classes at Saint-Leu-la-Forêt. Her compositions include a Sercade for strings and several works for string orchestra; a chorus for women's voices with orchestra; a 'Hebrew Poem' for orchestra; 'Polish Popular Songs' for solo voice, woodwind instruments, harpsichord and strings; cadenzas for Mozart concertos and for Haydn's Concerto in D major; more than a hundred songs for voice with pianoforte accompaniment; 'Polish Popular Songs' (*a cappella*) for the Orfeo Catala, Barcelona; many pianoforte pieces. She also transcribed for the pianoforte a 'Chaine de Landler' by Schubert, 'Valse viennoises' by Lanner and Country Dances by Mozart.

Wanda Landowska's literary publications include the following:

- 'Sur l'interprétation des œuvres de clavecin de J. S. Bach' ('Mercure de France', 15 Nov. 1905).
- 'La Musique ancienne' (*ibid.*, 1909).
- 'L'Interprétation de Chopin' ('Courrier musical', 1 Jan. 1910).
- 'Le Clavecin ou piano dans l'exécution des œuvres de Bach' (S.I.M., 15 May 1910).
- 'Les Allemands et la musique française au 18<sup>e</sup> siècle' ('Mercure de France', 1911).
- 'La Nationalité de Chopin' ('Monde musical', 30 Apr. 1911).
- 'Für welches Instrument hat Bach sein "Wohltemperiertes Klavier" geschrieben?' (Z.f.M., 18 May 1911; Fr. trans. Rev. Mus., 1 Nov. 1927, Eng. trans. 'Dominant', Nov. 1927).
- 'Les Influences françaises chez Bach' ('Courrier musical', 15 July 1912).
- 'Pourquoi la musique moderne n'est-elle pas mélodique?' (S.I.M., 15 Mar 1913).
- 'Über die C-dur Fuge aus dem I. Teil des Wohltemperierten Klavier' (B.-J., 1913).
- 'Comment faut-il interpréter les Inventions de J. S. Bach?' ('Monde musical', July 1921).
- 'Le Concerto en mi bémol majeur de Mozart' ('Tribune de Genève', 7-8 Jan. 1923).
- 'Les Musiques d'aujourd'hui' ('Revue contemporaine', 1 Oct. 1923).
- 'En vue de quel instrument Bach a-t-il composé son Wohltemperiertes Klavier?' (Rev. Mus., 1 Dec. 1927).
- 'A propos du 25<sup>e</sup> anniversaire de la Société Bach' ('Guide musical', 1930).
- 'Chopin et l'ancienne musique française' (Rev. Mus., 1 Dec. 1931).
- 'Sur les Variations Goldberg' (*ibid.*, May 1933).
- 'Sur l'interprétation de la musique à deux voix de J. S. Bach' ('Guide musical', Apr. 1936).
- 'Handel, Bach, Scarlatti' ('L'Art musical', 25 Dec. 1936).
- 'Les Suites de clavecin de Handel' ('Radio Magazine', 3-10 Jan. 1937).
- 'A Note on Bach' ('New York Times', 15 Feb. 1942).
- 'Tribute to Rameau' (*ibid.*, Oct. 1942).
- 'Strings Plucked and Struck' (New York Herald Tribune, 28 Feb. 1943).
- 'Note on a Great Neapolitan' ('New York Times', 24 Oct. 1943).

<sup>1</sup> Eng. trans. published New York, 1923.

<sup>2</sup> Two keyboards, four sets of strings producing one 16 ft. register, two 8 ft. registers and one 4 ft. register. Among other features are a coupler and a lute stop.

- 'Commentaries for the Treasury of Harpsichord Music' (New York, 1947).  
 'Notes on Bach's Well-Tempered Clavier' ('Town Hall', Feb. 1948).  
 'Apropos of Couperin' ('Saturday Review of Literature', 31 Mar. 1951).

C. R. H.

See also Well-Tempered Clavichord (Title and Medallion).

**LANDRÉ, Guillaume Louis Frédéric** (usually known as Guillaume Landré, jun.) (b. The Hague, 24 Feb. 1905).

Dutch composer. He is the son of Willem Landré and first studied law, taking the degree of Master of Laws. Even in his university days at Utrecht, however, he found time to take serious lessons from Willem Pijper, whose influence has been continuing. He made his first appearance as a composer soon after this, with a 'Sinfonietta' and a violin Concerto, incidental music to an open-air play, 'Cortez', produced at the lustrum festival at Utrecht, and a light opera, 'De Snoek' ('The Pike', Amsterdam, 1938), produced under the auspices of the Wagner Vereniging. Later he composed much chamber music, including 2 string Quartets, 2 pianoforte Trios, also 2 Symphonies, a Sinfonietta for violin and orchestra, a large number of partsongs for men's and women's voices, a great work for chorus and orchestra, 'Piae Memoriae pro patria mortuorum', an important *a cappella* chorus, 'Egidius waer bestu bleven', and a cello Concerto. Among his other activities have been those of music critic for the Amsterdam 'Telegraaf', member of the committee of the Dutch copyright and performing society Buma, the Genootschap Nederlandse Componisten and the Stichting Nederlands Muziekbelangen. In 1947 he became president of the Dutch section of I.S.C.M. H. A.

**LANDRÉ, Willem** (actually **Guillaume Louis Frédéric**) (b. Amsterdam, 12 June 1874; d. Eindhoven, 1 Jan. 1948).

Dutch writer and composer of French descent, father of the preceding. His whole musical education he had from Bernard Zweers. His first serious work as a writer appeared when he was appointed music critic for the 'Oprechte Haarlemsche Courant' in 1901. From Haarlem he removed to The Hague as musical editor of the 'Nieuwe Courant' in 1901 and five years later to Rotterdam as musical editor of the 'Nieuwe Rotterdamsche Courant', which position he held until 1937. He was also for many years editor of 'Caecilia, Het Muziekcollege', the leading musical periodical in Holland. As a composer he wrote in practically all forms, including the operas 'De Roos van Dekama' (Haarlem, 1897) and 'Beatrix' (The Hague, 1925), a "Romantic" pianoforte Concerto and a number of orchestral works, most of which are of an elegiac character. These last comprise 'In memoriam Matris',

'Three Mood Pictures' (in memory of Frederick Delius) and a symphonic fantasy 'Le Jardin de Marguerite'. Of his choral works the principal are a 'Requiem in memoriam uxoris' and 'Fragments from the Book of Baruch', dedicated to Queen Wilhelmina. A pianoforte Trio and a number of songs and partsongs are welcome numbers in the repertoires of Dutch musicians.

As might be expected of a composer of Huguenot descent, his style is somewhat related to that of the French composers of the nineteenth and early twentieth centuries, but shows a strong personal note. Unfortunately many of his manuscripts were destroyed in the bombardment of Rotterdam in 1940, after which he retired to a small village (Doetinchem) in eastern Holland. H. A.

**LANDSBERG, Ludwig** (b. Breslau, 1807; d. Rome, 6 May 1858).

German pianist and collector. He went to Rome and remained there for twenty-four years, teaching the pianoforte and amassing a wonderful collection of music, both printed and manuscript. On his death his library was taken, part to Berlin and part to Breslau, and a catalogue of the ancient portion was printed (Berlin, 1859, "imprimé chez Ernest Kuhn"). It contains compositions by more than 150 musicians of the old Italian and Flemish schools down to Casali. G.

**LANDSHOFF, Ludwig** (b. Stettin, 3 June 1874; d. New York, 20 Sept. 1941).

German musicologist and conductor. He studied music at Munich and Berlin as a pupil of Ludwig Thuille, Heinrich Urban and Max Reger, and musicology under Adolf Sandberger, Max Friedländer and O. Fleischer. In 1900 he took the Ph.D. at the University of Munich with a thesis entitled 'Joh. Rudolph Zumsteeg: ein Beitrag zur Geschichte des Liedes und der Ballade'. He settled first at Ludwigshöhe near Munich and later in Italy, and devoted all his time to scientific research, which he put to practical use by being one of the first to organize concerts of old music played according to the conventions of its period on contemporary instruments. He then became a conductor, in which capacity he worked successively at Kiel, Würzburg, Breslau and Hamburg. In 1919-28 he was director of the Munich Bach Society and in 1927 he organized the Bach Festival there. In 1929-33 he was conductor of the radio in Berlin, giving a special series of concerts each season. He also gave lectures, illustrated by concerts, at the Lessing-Hochschule on baroque chamber music. With the collaboration of his wife, Philippine Landshoff, a soprano singer, he gave numerous concerts, both in Berlin and Munich, of neglected or unknown 17th-19th-century works. Political events interrupted his artistic career in 1933,

and he went to live in Paris, where he devoted his time to musicological work, editing old music and writing for musical journals.

Among the works edited by Landshoff are :

J. S. Bach's '15 zweistimmige Inventionen und 15 dreistimmige Sinfonien', 'Trio-Sonaten' (2 vols.), 'Musikalisches Opfer', 'Six Suites avec leurs préludes (Suites anglaises)' and the first edition of the recently discovered Sonata in F major for violin and harpsichord. To these must be added first editions of J. C. Bach and C. P. E. Bach, of Vivaldi, Haydn and others. His collections 'Alte Meister des Belcanto' (5 vols., 1912-1927) contain among other items nearly seventy arias of the 17th and 18th centuries, here published for the first time.

Landshoff is also the author of a German adaptation of Rossini's 'Signor Bruschino', given at Wiesbaden in 1932.

Among his musicological writings are :

'Über das vielstimmige Accompannement und andere Fragen des Generalbass-Spiels' ('Festschrift zum 50. Geburtstag von Adolf Sandberger', Munich, 1918).

Introduction to the new edition of Haydn's English Canzonets.

New edition of Friedrich Schlichtegroll's 'Necrolog auf Mozart' (Munich, 1924).

'Revisionsbericht zur Urtext-Ausgabe von Johann Sebastian Bachs Inventionen und Sinfonien' (1933).

A. H. (ii).

**LA NEUVILLE.** See ADRIEN, MARTIN JOSEPH.

**LANFRANCO, Giovanni Maria** (b. Terenzio, Parma, ?; d. ?).

Italian 15th-16th-century ecclesiastical writer on music. He was, according to Fétis, *maestro di cappella* and canon at Brescia Cathedral. He wrote 'Scintille di musica' (published 1533), important for its information about contemporary musical instruments.

E. V. d. S.

**Lang, Andrew.** See Elgar ('My love dwelt', part-song). Stanford (song).

**LANG, Benjamin (Johnson)** (b. Salem, Mass., 28 Dec. 1837; d. Boston, Mass., 4 Apr. 1909).

American pianist, conductor, organist and teacher. His father was a well-known teacher of the pianoforte at Salem, and he began his studies under him, continuing them under Francis G. Hill of Boston. By the time he was fifteen years old he held a post as organist of a Boston church. In 1855 he went to Europe to study composition in Berlin and elsewhere in Germany, and pianoforte with Alfred Jaell; he also had some intercourse with Liszt.

On his return to Boston Lang made his first public appearance as a pianist in 1858. His début as a conductor was made at Boston in May 1862, when he gave the first performance in that city of Mendelssohn's 'Walpurgisnacht'. The next year he shared with Carl Zerrahn the direction of the music at the jubilee concert in honour of President Lincoln's Emancipation Proclamation, and from that time forth he figured more and more extensively at Boston as a conductor. He was appointed conductor of the Apollo Club, a

men's singing society, on its formation in 1871 and remained until 1901. He was also conductor of Cæcilia, a mixed choir, from its establishment in 1874, and of the Handel and Haydn Society for two seasons, 1895-97. He gave several complete performances of Wagner's 'Parsifal' in concert form.

In the early 1860s Lang became prominent as a concert pianist at Boston, playing frequently at the concerts of the Harvard Musical Association, at chamber concerts of his own and with the Mendelssohn Quintet Club. As a composer he was less important than as an interpreter; yet he left an oratorio, 'David', symphonies, overtures, chamber music, pieces for the pianoforte, church music and many songs, mostly in manuscript. In 1903 Yale University conferred on him the degree of Master of Arts.

R. A.

**LANG, Feliks Michał** (b. ?; d. ?).

Polish 18th-century singer and teacher of Bohemian origin. For very many years he taught singing at the musical school founded by Canon Waclaw Sierakowski at Cracow. He also was cantor at the Cracow Cathedral School about 1790.

C. R. H.

**LANG, Josephine** (b. Munich, 14 Mar. 1815; d. Tübingen, 2 Dec. 1880).

German composer. She was the second of that name belonging to a musical family attached to the court of Mannheim and transferred with it to Munich. She had very remarkable musical gifts and personality, and attracted the notice of Mendelssohn when he passed through Munich in 1830 and 1831. There is an enthusiastic account of "die kleine Lang" in his letter of 6 Oct. 1831; in writing to Barmann (7 July and 27 Sept. 1834) he inquires for her, and in a letter, seven years later (15 Dec. 1841), to Professor C. R. Köstlin of Tübingen, to whom she was married in 1842, he shows how deeply her image had impressed itself on his susceptible heart. She published several books of songs (up to Op. 38), which from the reviews in the A.M.Z. appear to be full of imagination and well worthy of the warm praise bestowed on them by Mendelssohn in the letters just mentioned. Hiller tells the story of her life at length in his 'Tonleben' (II, 116) and selects her songs Opp. 12 and 14 as the best.

G.

**LANG, Paul Henry** (b. Budapest, 28 Aug. 1901).

American musicologist of Hungarian origin. He was educated at the Humanistic "Gymnasium" and Academy of Music in Budapest, at the University of Paris and at the Cornell University, Ithaca, N.Y., where he obtained the Ph.D. degree in 1934. He is the editor of the 'Musical Quarterly' and vice president of the International Society for Musicology. Since 1933 he has been Professor of Musicology



at Columbia University. His book 'Music in Western Civilization' was published in 1941 and is a review of the growth and popularity of music throughout the West from the times of ancient Greece and Rome to the present day. He proves many suppositions concerning the music in the Gothic and Renaissance periods incorrect, adds much valuable information on 14th- and 15th-century musicians, and indicates the important effect of political, social and national affairs on music.

M. K. W.

**LANG, Regina** (born **Hitzelberg**) (b. Würzburg, 1786; d. ?).

German soprano singer. She was educated at Munich by Winter, Cannabich and Vogel, and appointed chamber singer at the Bavarian court. When Napoleon I was at Munich in 1806 she sang before him in Winter's 'Interrupted Sacrifice' and Mozart's 'Don Giovanni' and so pleased him that he is said to have urged her to go to Paris. But she remained at Munich and married Theobald Lang, a violinist in the court orchestra. In 1812 or 1813 she was in Vienna, and Beethoven wrote in her album a song, 'An die Geliebte', to Stoll's words, "O das ich dir vom stillen Auge", which was published about 1840 in a collection called 'Das singende Deutschland'. It is his second version of the song — the earlier one being dated by himself Dec. 1811 and having been published in 1814.<sup>1</sup>

**LANG, Walter** (b. Basel, 19 Aug. 1896).

Swiss pianist and composer. He began his studies at Basel, but in 1913 became a pupil of Émile Jaques-Dalcroze at Hellerau near Dresden, and then at Geneva, where for a time he taught at the Institut Jaques-Dalcroze. In 1916 he went to Munich, where Friedrich Klose was among his teachers, after which he worked at Zürich under Volkmar Andreae and Walter Frey. In 1920 he became professor of harmony at the Wolff Conservatory of Basel, and in 1922 he joined the staff of the Zurich Conservatory as pianoforte teacher. Himself a concert pianist, he founded the Lang Trio with Walter Kagi and Franz Hindermann. In 1942-48 he was pianist and conductor for Radio Monte Ceneri, but in the latter year he returned to Zürich. In 1949 he was appointed pianoforte teacher at the Conservatories of Berne and Basel.

As a composer Lang has cultivated all the musical forms except opera. His style is determined mainly by rhythmic vitality and impressionist tone-colour. Deserving special attention is his pianoforte music, which often serves the purposes of teaching and ranges through all the grades of difficulty from the simplest small pieces to brilliant concert works (see titles below).

<sup>1</sup> See Nottebohm's Thematic Catalogue, p. 183.

The following are Lang's principal works:

- Dance play 'Leggende del Ticino'.
- 'Bulgarische Volksweisen' for chamber orch., Op. 18 (1927).
- 'Sonata festiva' for stg. orch., Op. 25 (1935).
- Symphony.
- 'Scherzo fugato' for stg. orch.
- 'Jour de fête' for orch., Op. 58 (1950).
- 'Variationen über ein siberisches Straflingslied' for viola & orch., Op. 28.
- Pf. Concerto.
- Fantasy for vn., cello & orch.
- Cello Concerto, Op. 60 (1951).
- Songs with orch.
- String Quartet, Op. 6.
- String Trio, Op. 24.
- Quartet in variation form for vn., viola, cello & pf., Op. 52.
- 'Tagebuch' for pf., Op. 43.
- 'Klangskizzen' for pf., Op. 47.
- 'Der Baumeister' for pf., Op. 50.
- 2 Sonatinas for pf., Op. 51.
- Concert Studies for pf.
- Numerous songs.

H. E. & K. V. F.

**LANGA, Francisco Soto de.** See SOTO DE LANGA.

**LANGDON, Richard** (b. Exeter, c. 1729; d. Exeter, 8 Sept. 1803).

English organist and composer. He was a grandson of the Rev. Tobias Langdon, priest-vicar of Exeter Cathedral, and graduated as Mus.B. at Oxford in 1761. In 1753 he received the appointments of organist and sub-chantor of Exeter Cathedral, but resigned them in 1777, when he became organist of Ely Cathedral. This post he held for only a few months, being appointed to Bristol Cathedral in 1778. He left Bristol in 1782 to become organist of Armagh Cathedral, a post he resigned in 1794.

In 1774 Langdon published 'Divine Harmony, a Collection, in score, of Psalms and Anthems'. His published compositions include 'Twelve Glee's' (1770), two books of songs and some canzonets. Two glees and a catch by him are contained in Warren's 'Vocal Harmony'.

W. H. H.

**LANGE, Aloysia.** See WEBER, family.

**LANGE, DE.** Dutch family of musicians.

(1) **Samuel de Lange, sen.** (b. Rotterdam, 9 June 1811; d. Rotterdam, 15 May 1884), organist and composer. He was organist of the church of St. Lawrence at Rotterdam and wrote pieces for his instrument.

(2) **Samuel de Lange, jun.** (b. Rotterdam, 22 Feb. 1840; d. Stuttgart, 7 July 1911), organist, conductor, teacher and composer, son of the preceding. He learnt music from his father at first, studied further with Verhulst in Holland and then went to Vienna, where he was a pupil of A. Winterberger. After travelling as a virtuoso in Galicia in 1858-59, he settled at Lwów for four years, but in 1863 he was appointed organist at Rotterdam and given a teaching appointment in the music school of the Maatschappij tot Bevordering van Toonkunst, making occasional concert tours in Switzerland, Germany, France, etc. From



1874 to 1876 he taught at the music school at Basel, and in 1877 was called to Cologne to teach in the Conservatory. While there he directed the Kölner Männergesangsverein and the choir of the Gürzenich concerts.

In 1885 de Lange went to The Hague as rector of the Oratorio Society, remaining there until 1893, when he went to Stuttgart as substitute for Immanuel Faisst, on whose death in 1894 he became professor of the organ and counterpoint in the Conservatory. In 1900 he was appointed director of that institution.

De Lange's works include eight organ sonatas, a pianoforte Concerto, three quartets, a Trio, a Quintet, four sonatas for violin and two for cello, a 'Concertstück' for cello and many partsongs for male voices, besides three symphonies and an oratorio, 'Moses', performed while he was at The Hague.

(3) **Daniel de Lange** (b. Rotterdam, 11 July 1841; d. Point Loma, California, 31 Jan. 1918), violoncellist, pianist, organist, conductor and composer, brother of the preceding. He was at first a pupil of his father, then of Ganz and of Servais for the cello, and of Verhulst for composition. He taught at the music school at Lwów, where he joined his brother, in 1860-63 and then went to Paris to perfect his pianoforte and organ playing. While there he was organist of the Protestant church at Montrouge, and he remained until the outbreak of the Franco-Prussian war in 1870, when he went back to Holland, taking up his abode at Amsterdam as teacher in the music school, which afterwards became the Conservatory. He was made secretary of the *Maatschappij tot Bevordering van Toonkunst*. He conducted several choral societies with great distinction and formed a party of eminent solo singers with which he performed old Netherlandish music. They gave concerts in the Albert Hall, London, during the Music and Inventions Exhibition of 1885 and created a great sensation by the exquisite finish of their performances.

De Lange became director of the Amsterdam Conservatory (1895-1913). His works include an opera, 'De val van Kuilenburg'; incidental music for Victor Hugo's 'Hernani'; a Mass, a Requiem, a setting of Psalm XXII for solo voices, chorus and pianoforte, cantatas; 2 symphonies, an overture, 'Willem van Holland'; a cello Concerto, etc.

J. A. F.-M., rev.

**LANGE, Francisco Curt** (b. Eilenburg, 12 Dec. 1903).

Uruguayan (nationalized) musicologist of German birth. He studied at Leipzig, Berlin, Munich, where he qualified as an architect in 1923, and Bonn, where he took a doctor's degree in philosophy and musical sciences in 1927. He also holds a diploma for specialized

studies in acoustics and the construction of musical instruments. Among others he studied with Nikisch, Oeser, Abert, Bekker, Bücken and Sandberger.

Lange emigrated to Uruguay in 1923. In 1930 he organized the *Discoteca Nacional del Uruguay* at the SODRE, where he was musical adviser till 1949. He was also professor of musicology at Montevideo University from 1932 till 1940, when he founded the *Instituto Interamericano de Musicología* under the Uruguayan Ministry for Foreign Relations. He also founded and is president of the *Editorial Cooperativa Interamericana de Compositores*, which has organized some 1600 concerts of American music both in Europe and the Americas, and has published 65 works by present-day American composers. He has lectured at universities in all the South American countries as well as in the U.S.A., where he was a guest of honour of the Rockefeller Foundation and of the American Musicological Society. At the request of Dr. Cordell Hull he helped to organize the First American International Music Conference (Washington, 1939). As a guest of the State Department he became a technical adviser to Panamerican Union before being appointed the first chief of the Musicological Department of the University of Texas and lecturing at a number of other universities and colleges. During a two-year visit to Brazil he discovered thousands of forgotten colonial scores and documents besides founding the *Discoteca Pública Municipal* at Recife. In 1948 he was appointed by the *Universidad Nacional de Cuyo*, at Mendoza, to organize and direct a Department of Musicology, and he represented the University at the First National Congress of Philosophy in the U.S.A. He was also invited to the First International Congress of Sacred Music at Mexico and to the International Congress of Sacred Music in Rome.

In 1934 Lange originated the "Americanismo Musical" movement, and the next year he published the first volume, with musical supplement, of his monumental 'Boletín Latino-Americano de Música' as the official organ of the *Instituto Interamericano de Musicología*. Subsequent volumes have appeared at Lima, Bogotá, Rio de Janeiro and Montevideo. Besides publishing other musicological works, Lange has translated many scientific and philosophical books into Spanish. Between 1934 and 1938 he published his 'Fonografía pedagógica', a guide to the educational use of gramophone records, in 3 volumes. He has also published a quantity of Venezuelan 18th-century church music for the Venezuelan government; an album of 12 Latin-American composers in New York; a collection of 18th-century church music which he discovered in the district of Minas Gerais, Brazil; and he is

publishing a large volume on the life and death (1869) of Gottschalk in Brazil. At Merloza he has inaugurated the most notable serious music magazine in South America, the 'Revista de estudios musicales'.

Lange is an honorary member of practically all Latin-America's serious musical institutes, and also of musicological societies in the U.S.A., Belgium, France, Germany, Switzerland, etc., besides being a correspondent of the International Folk Music Council (London) and the Commission Internationale des Arts et Traditions Populaires (Paris).

N. F.

**LANGE (Langius), Hieronymus (Gregor)** (*b.* Havelberg, Brandenburg, ?; *d.* Breslau, 1 May 1587).

German composer. He obtained in 1574 the post of school cantor at Frankfurt o/O., but becoming paralysed in his hands and feet he removed to Breslau in 1583, where he was received into a charitable institution, and in spite of his infirmity continued to devote himself to musical composition till his death. There are 2 books of 'Cantiones sacrae', published 1580 and 1584 respectively, containing 35 Latin motets for 4, 5, 6, 8 and 10 voices, and 2 books of 'Deutsche Lieder' (1584, 1586), containing forty German secular songs for 3 voices. Besides these, there are only a few occasional compositions, published separately, chiefly 'Epithalamia' or wedding-songs in the form of motets.

The 'Deutsche Lieder' for 3 voices were frequently reprinted, and in 1615 Christoph Demantius rearranged them for 5 voices. Although highly thought of in their time, Eitner says, these songs are less attractive than those of Regnard, being somewhat stiff and wanting in melody. The rearrangement by Demantius is of greater merit. But Lange's Latin motets stand on a higher level. In 1899 Reinhold Starke edited for the Gesellschaft für Musikforschung a selection of 24 of these motets ('Publikationen', Year XXIX), among which are several very interesting numbers. 'Vae misero mihi', with its second part, 'O vos omnes qui transitis', is very remarkable on account of its unusual chromatic modulations. A motet, 'Media vita', composed on the occasion of the death of the General Superintendent Musculus, one of Lange's chief Frankfurt patrons, the editor considers as being quite in the mood of Bach. These motets must have enjoyed considerable favour, as some of them were also transcribed for the lute. Besides the published works Starke enumerates a considerable number which have remained in manuscript, among which are 2 masses, 30 Latin motets and 20 German songs for 4 and 5 voices, partly sacred.

J. R. M.

BIBL.—M.f.M., 1899, pp. 101-23.

**LANGE-MÜLLER, Peter (Erasmus)** (*b.* Frederiksborg, 1 Dec. 1850; *d.* Copenhagen, 25 Feb. 1926).

Danish composer. He began by studying law, but worked at music with Mathison-Hansen in Copenhagen, and from 1871 at the Conservatory there; also at pianoforte playing with Neupert. He wrote incidental music for several Danish plays as well as operas which were produced at the Royal Opera in Copenhagen: 'Tove' (libretto by the composer), 19 Jan. 1878; 'Spanske Studenter' (William Faber), 21 Oct. 1883; 'Vikingebloed' (Einar Christiansen), 29 Apr. 1900. The second and third were also given in Stockholm and the second at Hamburg. Act II of 'Tove' was revived in Copenhagen on 10 Jan. 1912 under the new title of 'Der gaar dans i Borgegaard' ('There is Dancing at Borgegaard'). It is Lange-Müller's vocal music on a smaller scale (some 200 songs and choral pieces) which is regarded as most characteristic of him and of his country. These works are mild and pleasant, as it was the fashion for Danish and indeed for most Scandinavian music to be in his time.

Further works are:

Opera 'Fru Jeanna' (1891).  
Incidental music for Kaaland's drama 'Fulvia'.  
Incidental music for Holger Drachmann's fairy-tale play 'Det var en gang'.  
'Niels Ebbeson' for baritone, men's chorus & orch.  
2 Symphonies.  
2 Suites for orch., 'Alhambra' and 'Weyerburg'.  
Trio, F ma., for vn., cello & pf.  
Pf. pieces.  
5 Songs from 'Sulamith og Salomon' (Op. 1).  
Russian Songs (Op. 11).  
Danish Songs (Op. 14).  
Norwegian Songs (Op. 16).  
French Songs (Op. 28).

Also other songs, male-voice choruses, &c.

H. C. C., adds.

BIBL.—CLAUSEN, JULIUS, 'P. E. Lange-Müller: Mennesket og Kunstneren' (Copenhagen, 1928).

**Langendijk, Pieter.** See Voormolen (ballet suite).

**LANGFORD, Samuel** (*b.* Manchester, 1863; *d.* Manchester, 8 May 1927).

English critic. He entered the business of his father as a nursery gardener, but it has been said of him that his lifelong interest in flowers was romantic rather than commercial. He turned to musical interests, and for four years (1896-1900) studied seriously with Reinecke at Leipzig. From 1905 till his death he was music critic to 'The Manchester Guardian', and during those years he wrote widely and forcibly on musical subjects, particularly taking on himself the championship of the neglected works of Mahler. A collection of his writings, edited by his successor, Neville Cardus, was published by the O.U.P. in 1939.

H. C. C.

**LANGHANS, Friedrich Wilhelm** (*b.* Hamburg, 21 Sept. 1832; *d.* Berlin, 9 June 1892).

German author, composer and violinist.

His early general education was received at the Johanneum in Berlin, and in 1849 he entered the Leipzig Conservatory, where his violin teacher was David and his composition master Richter. On leaving Leipzig Langhans went to Paris to study the violin further under Alard. For five seasons, 1852-56, he played first violin in the Gewandhaus orchestra at Leipzig, in 1857-60 was *Konzertmeister* at Düsseldorf and then settled temporarily, as teacher and violinist, at Hamburg, Paris and Heidelberg. From 1874 to 1881 he was professor of the history of music at Kullak's Neue Akademie der Tonkunst in Berlin, when he joined Scharwenka's newly founded Conservatory there, ultimately becoming its director.

In 1871 the University of Heidelberg conferred the degree of Doctor upon Langhans, who was an honorary member of the Liceo Filarmonico of Florence and of the Accademia di Santa Cecilia in Rome. He visited Britain in 1881 and subsequently, after hearing some open-air music at Glasgow, the Worcester Festival and Sullivan's 'Patience' in London, he wrote articles on music in England for the 'Musikalisches Centralblatt'.

Langhans's compositions, which include a string Quartet that gained a prize offered by a Florentine gentleman in 1864, a violin Sonata and a Symphony, are quite unimportant; but his literary work has been more prized. It includes 'Das musikalische Urteil' (1872), 'Die Musikgeschichte in 12 Vorträgen' (1878), a 'Geschichte der Musik des 17., 18. und 19. Jahrhunderts' in continuation of Ambros, and a history of the Berlin High School for Music. In 1858 he married the pianist Luise Japha, a pupil of Robert and Clara Schumann.

R. H. L.

**LANGHOLM-BERGMAN, Sylvelin.** See BERGMAN (ERIK).

**LANGHVELDT, Georges van.** See MACROPIEDUS.

**LANGIUS, Hieronymus.** See LANGE.

**LANGLAIS, Jean** (b. La Fontenelle, Illet-Vilaine, 15 Feb. 1907).

French organist and composer. He is of Breton descent. Being blind, he was sent to Paris at the age of ten for his education at the Institution des Jeunes Aveugles, where his professors were M. Blazy for pianoforte, A. Mahaut, a Franck pupil, for harmony and A. Marchal for counterpoint, organ and composition. In 1927 Langlais entered Dupré's organ class at the Paris Conservatoire, where he won a *Premier Prix* for organ in 1930. He left the Conservatoire after a year in Noël Gallon's class for fugue, returning there in 1934 to attend the composition course of Paul Dukas.

Langlais, who is the present (1953) organist of Sainte-Clotilde in Paris, César Franck's church, had held previous organ appointments.

In 1927 he became assistant organist at Saint-Antoine des Quinze-Vingts and in 1932 organist of Notre-Dame de la Croix. In 1934 he succeeded his first professor, M. Blazy, at Saint-Pierre de Montrouge and in 1945 he succeeded J. Ermond-Bonnal at Sainte-Clotilde. Since 1931 Langlais has taught organ and composition at the Institution Nationale des Jeunes Aveugles.

Although he has written much other music, Langlais is best known by his organ works. Two early sets of organ pieces, the 'Trois Poèmes évangéliques' (1932) and the 'Trois Paraphrases grégoriennes' (1935), enjoy considerable popularity. The former combines plainsong with a picturesque style of organ writing and the latter is in a more severely modal frame. Increased dissonance marks the works written during the second world war, culminating in the difficult organ Symphony (1944). Later works, such as the 'Suite française' (1948), are easier of approach.

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## CATALOGUE OF WORKS

### INCIDENTAL MUSIC

- 'Le Diable qui n'est à personne', Jean Cayrol (1946).
- 'Légende de Saint Julien l'Hospitalier', Gustave Flaubert, dram. version (1947).

### CHURCH MUSIC

- 5 Motets for 2 voices & organ (1932-42).
- 2 Psalms (French words) (1937)
  - 1. CXXIII for soprano, tenor, chorus with pf., organ or orch.
  - 2. LVIII for chorus & organ.
- 'Tantum ergo' for 8 voices & organ (1940).
- 'Mystère du Vendredi-Saint' (1943)
  - 1. Miserere mei for 4-part chorus & organ.
  - 2. O Crux ave for chorus, orch. & organ.
- 3 Motets for voice & orch. (or organ) (1943)
- 'Pie Jesu' for solo voice, organ, 2 vns., cello & harp, *ad lib.* (1945).
- Mass for 4-part chorus & 2 organs (1949).
- 'Trois Prières' for solo voice or unison chorus & organ (1949).

### CHORAL WORKS

- 'Deux Chansons' (Clément Marot) for unaccomp. chorus (1931).
- 'La Voix du vent' for soprano, chorus & orch. (1934).
- 'Cantate à Saint Vincent de Paul' for 4-part chorus & stgs. (1946).
- 'Cantate à Saint Grignon de Montfort' for women's voices, organ & 3 trumpets *ad lib.* (1947).

### ORCHESTRAL WORKS

- 'Essai sur l'évangile de Noël' (1935).
- 'Hymne d'action des Grâces' (1935).
- 'Pièce symphonique' for stgs., brass & organ (1938).
- 'Trois Danses' for wind & pf. (1944).

### SOLO INSTRUMENT AND ORCHESTRA

- 'Suite concertante' for cello (1936).
- Pf. Concerto (1936).
- Concerto for organ or harpsichord (1949).

### CHAMBER MUSIC

- Trio for flute, vn. & viola (1935).
- 'Pièce en forme libre' for stg. 4tet & organ (or pf.) (1938).
- Duo for vn. & cello (1942).

## PIANOFORTE SOLO

Prelude and Fugue (1935).

'Mouvement perpétuel' (1936).

'Suite armoricaine', 5 pieces (1938).

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Suite (1934).

## HARPSICHORD MUSIC

Suite (1944).

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24 Pieces for organ or harmonium (1933-39).

'Legende de Saint Nicolas' (1937).

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'Fête' (1946).

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'Le Rien du tout' (Abbé Pouplain) (1936).

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2 Songs (words by authors killed in the 1914-18 war) (1940).

1. De Profundis.

2. Épitaphe.

'L'Arbre' (André Romane) (1940).

'Paroles', 9 songs (J. Prévert) (1946).

'Paroles de rechange' (E. Lequien) (1946).

'Passe-temps de l'homme et des oiseaux', 4 songs (Gayrol) (1948).

3 Songs (Alain Messiaen) (1949).

F. A. (ii).

**Langlais, Marie Ange Ferdinand** (pseud. **Aylic-Langlé**). See Meyerbeer ('Murillo', incid. m.).

**LANGLÉ, Honoré François Marie** (b. Monaco, 1741; d. Villiers-le-Bel nr. Paris, 20 Sept. 1807).

French composer. He studied with Cafaro at the Conservatorio della Pietà dei Turchini, Naples, and by way of Genoa went to Paris in 1768, where in 1784 he was appointed singing-master at the École Royale de Chant. In 1794 he became professor of harmony and librarian at the newly established Conservatoire. Langlé wrote, from 1783 onwards, a number of operas, of which only one, 'Corisandre, ou Les Fous par enchantement', seems to have gained a hearing (at the Opéra, on 8 Mar. 1791); it even remained in the repertory for a few years and was published in full score. Langlé's theoretical works, 'Traité d'harmonie et de modulation' (1793), 'Traité de la basse sous le chant' (1798), 'Nouvelle Méthode pour chiffrer les accords' (1801) and 'Traité de la fugue' (1805) were severely criticized by Fétis. Mengozzi's 'Méthode de chant du Conservatoire' was edited by Langlé after the author's death.

A. L.

**LANGLEY, Hubert (Francis)** (b. London, 30 July 1895).

English actor, baritone singer and writer on music. He was educated at Eton and made for himself a distinctive career as an actor

and singer. A light baritone voice, an excellent stage presence and, above all, a fine taste in the classics of music and drama, have contributed to this. He produced Racine's 'Phèdre' and played the part of Hippolyte therein in London, at the Everyman Theatre, Hampstead, in 1931, and he produced and played the title-part in Dryden's 'Aureng-Zebe' at the Westminster Theatre in 1934. But his special predilection has been for the dramatic works of T. A. Arne, for the revival of which he founded a society in 1922. It produced 'Comus', 'The Judgment of Paris' and the 'Masque of Alfred', and under his direction has given performances of the motet 'Libera me, Domine' as well as some of the instrumental works. He has edited for modern use a chorus from the oratorio 'Judith' and explored much of Arne's forgotten work, showing discrimination between what is likely to be practical and what is of interest mainly to the historian. In 1938 he published a monograph, 'Dr. Arne'.

H. C. C.

**LANGRISH, Vivian** (b. Bristol, 8 Mar. 1894).

English pianist and teacher. He became a pupil of Tobias Matthay in London and gained the Ada Lewis Scholarship at the R.A.M. at the early age of twelve. There he continued under the same teacher and studied harmony with Corder. Four years later he gained the Liszt Scholarship. His first London recital in 1914 created a strong impression of his abilities, but his career was checked by the war 1914-18. He served for a time in the R.A.F. On his return to civil life he was appointed to the pianoforte teaching-staff of the R.A.M. and became a leading professor there. He was created F.R.A.M. in 1924.

H. C. C.

**LANGUEUR** (Fr. = vibrato). See ORNAMENTS, B (ii).

**LANIER(E).**<sup>1</sup> English family of musicians of French descent.<sup>2</sup>

(1) **John (Jean) Lanier(e)** (or **Lanière**) (b. Rouen, ?; d. London, 1579). He is the head of the English branch of the family. He settled in London some time in the 16th century and had property in Crutched Friars.

(2) **John Lanier(e)** (b. ?; d. ?), sackbut player, son of the preceding. He is mentioned as playing from 1565 to 1605 and is probably the John Lannyer who, on 12 Oct. 1585, married, at Holy Trinity, Minorities,

<sup>1</sup> Also Laneare, Laneer, Laneir, Lanière, Lannear, Lanyer.

<sup>2</sup> For details of the less eminent members, their relationship to each other and dates of their appointments, etc., the reader must be referred to Willibald Nagel's 'Annalen der englischen Hofmusik' and 'Geschichte der Musik in England'. The register of St. Olave, Hart Street, London, also supplies some subsidiary dates of family history.

the daughter of Mark Antony Galliardello, another court musician. He had property at East Greenwich, and the registers of Greenwich mention several of the family.

(3) **Nicholas Lanier(e)**<sup>1</sup> (*b. ?; d. ? Greenwich, 1612*), ? brother of the preceding. He owned property at East Greenwich and was musician to Queen Elizabeth in 1581. He died leaving six sons and four daughters. The sons were all court musicians, and one of them, Jerome, had two sons, Jeremy and William, who were musicians in 1634–35.

(4) **Nicholas Lanier(e)** (*b. ? Greenwich, [bapt. 10 Sept.] 1588; d. London, Feb. 1666*), singer, composer and painter, (?) nephew of the preceding, son of (2). It is probable that he, rather than either of his namesakes, was the musician for the flutes in 1604; he was attached to the household of Henry, Prince of Wales, and it is assumed that he is the "Laniere" alluded to by Herrick in a poem to Henry Lawes. In 1619 he joined Coperario and others in the composition of Campian's masque for the marriage of Robert Carr, Earl of Somerset, and Lady Frances Howard, performed at Whitehall on St. Stephen's Night 1614. The first song, "Bring away the sacred tree", is reprinted in Stafford Smith's *'Musica antiqua'*.

Lanier composed the music for Ben Jonson's masque *'Lovers made Men'* given at Lord Haye's house on 22 Feb. 1617, and he is described as introducing the "stylo recitativo", apparently for the first time in England. He sang in the piece and painted the scenery. He also wrote the music for the same poet's masque *'The Vision of Delight'* in 1617.

His skill in the art of painting was turned to account in 1625, when he was sent to Italy by Charles I and the Duke of Buckingham to buy pictures.<sup>2</sup> He remained in Italy about three years and assisted Daniel Nys, the agent through whom the king acquired the Mantuan collection, in the despatch of the pictures to London. He also acquired for Charles a *'St. Peter'* by Guido Reni and exchanged pictures with him.<sup>3</sup>

The patent of his appointment as Master of the King's Musick at a salary of £200 a year is dated 11 July 1626. In 1630 he set Herrick's poem on the birth of Prince Charles. He was appointed keeper of the king's miniatures, and in 1636 the king granted to Lanier and others a charter, incorporating them as "The

Marshal, Wardens, and Cominalty of the Arte and Science of Musicke in Westminster" and appointed Lanier the first Marshal.

At the outbreak of the civil war Lanier lost his appointments and seems to have spent much of his time abroad. There are passes among the State Papers for him to journey with pictures and musical instruments between Flanders and England in 1655, 1657 and 1658. In Jonckbloet and Land's *'Musique et musiciens au XVII<sup>e</sup> siècle'* (p. xxi) is a letter from Lanier, dated 1 Mar. 1645, and in 1646 he begs Huygens to get him a passport to go to Holland. In 1655 the Earl of Newcastle gave a ball at The Hague at which a song set to music by Lanier was sung.

At the Restoration he was reinstated in his posts as Master of the King's Music and Marshal of the corporation of music. He composed New Year's Songs in 1663 and 1665. The entry of his death in the Greenwich registers is dated 24 Feb. 1666, "Mr. Nicholas Laniere buried away" (*i.e.* elsewhere). Songs and other pieces by him are contained in *'Select Musically Ayres and Dialogues'* (1653 and 1659), *'The Musical Companion'* (1667), *'The Treasury of Musick'* (1669) and *'Choice Ayres and Songs'*, book iv (1685). Several songs and dialogues by him are in the B.M. (Add. MSS 11,608, 29,396; Eg. MS 2013). A cantata, *'Hero and Leander'*, is in B.M. (Add. MSS 14,399, 33,236). Other music is in manuscript in the Bodl. Mus. Sch. and Ch. Ch., Oxford.

Charles I owned a *'Holy Family'* and the Duke of Buckingham a set of six portraits of French ladies by Lanier. A portrait of him by van Dyck is in the Vienna Gallery and a preparatory chalk study for this in the National Gallery of Scotland at Edinburgh. This was painted for Charles I and at the dispersal of the royal collection it was bought by Lanier himself. Another portrait is in the Bodl. Mus. Sch., both painted and presented by Lanier.<sup>4</sup>

J. A. F.-M., adds.

*See also* Masque, Song, p. 930 (mus. ex.). Wilson (J., i, ? collab. in *'Masque of Flowers'*).

**LANKVELD, Georges van.** *See* MACROPEDIUS.

**LANNER, Josef (Franz Karl)** (*b. Vienna, 12 Apr. 1801; d. Oberdöbling nr. Vienna, 14 Apr. 1843*).

Austrian violinist and dance composer. The son of a glove-maker, he was more or less self-taught. At the age of twelve he became a violinist in Pamer's famous dance orchestra, which was later joined by the elder Johann Strauss. Michael Pamer (1782–1827) was himself a renowned composer of *Ländler* and waltzes (*'Linzerische Tänze'*) and thus became the immediate forerunner of Lanner and Strauss. At the age of seventeen Lanner, with

<sup>1</sup> Not to be confused with his (?) nephew (4) or with yet another Nicholas Lanier(e), whose relationship to the others is uncertain. He does not seem to have been a musician, but published some etchings from drawings by Parmigiano, and in 1638 a set after Giulio Romano. He is presumed to be the Nicholas Lanier who was buried in St. Martin's-in-the-Fields on 4 Nov. 1646, aged 78 (Nicol, *'Progresses'*, II, 710).

<sup>2</sup> Bertolotti, *'Musici alla corte dei Gonzaga in Mantova'*.

<sup>3</sup> *See* D.N.B. for other details unconnected with music.

<sup>4</sup> Reproduced in *Mus. Antiq.*, 1913, pp. 144–48.

the two brothers Drahanek, founded a small band of two violins and a guitar, which in 1819 was augmented by the viola of Strauss, and soon after by a cello. In 1824 the quintet was again enlarged, first to a string team and subsequently to a full classical orchestra. Under Lanner's direction it played in well-known city taverns, coffee houses, and in the Prater, Vienna's large amusement park, and is supposed to have been Vienna's first open-air orchestra. Its popularity became such that Lanner had to divide it, putting Strauss in charge of the other half. Quarrels of a professional nature — Lanner was said often to introduce new compositions by Strauss under his own name — led to a separation in 1825, and Strauss formed his own orchestra, which event is commemorated in Lanner's amusingly programmatic 'Trennungs Walzer', Op. 19. Vienna now had two famous dance orchestras, each with its own followers and partisans. The eminent critic Eduard Hanslick, describing the idolatry of the Viennese for Lanner and Strauss, says that

one cannot imagine the wild enthusiasm which the two created . . . over each new waltz the journals used to fly into raptures, there appeared innumerable articles about Lanner and Strauss, enthusiastic, frivolous and serious ones, and longer, to be sure, than those devoted to Beethoven and Mozart. That the sweetly intoxicating three-four rhythm, which took hold of hand and foot, necessarily eclipsed great and serious music, and made the audience increasingly unfit for any intellectual effort, goes without saying.

Yet Hanslick was fair enough to add that Lanner and Strauss filled the waltz form with unexpected musical charm and a truly poetic life reflecting the happy, light-hearted spirit of the Viennese.

Lanner was by nature modest, shy and naively devout — many of his waltzes bearing the inscription "With God" — and was thus the very opposite of his rival. And unlike Strauss, he hardly ever left his own country, his tours taking him to some of Austria's provincial capitals (Graz, Pressburg, Brunn) and once to Milan, on the occasion of the coronation of the Emperor Ferdinand II. In 1829 he was made director of the imperial court balls, and a few years later bandmaster of the second Wiener Bürgerregiment.

With Johann Strauss, sen., Lanner shares the merit of laying the foundation of the Viennese waltz. In the early examples there is little difference in their styles, except that Lanner clung to the older type of *Ländler*-waltzes longer than Strauss did. This is seen in the fact that while Strauss's Op. 1 already bears the title 'Täuberlwalzer', Lanner still called his first opus 'Neue Wiener Ländler'. Even Lanner's later sets still show a mixture of *Ländler* and waltzes, such as the 'Zauberhornländler', Op. 31, the 'Steyrische Tänze', Op. 165, etc.

Lanner was unquestionably more gifted

than Strauss in that there is more poetry and a greater wealth of melodic invention in his music. Notably his late waltzes — some of which are true masterpieces of the species ('Die Pesther', Op. 93, 'Die Werber', Op. 103, 'Hofballtänze', Op. 161, 'Die Romantiker', Op. 167, 'Abendsterne', Op. 180, 'Die Schönbrunner', Op. 200) combine a wide sweep and shapeliness of melody with harmonic taste and rhythmic *élan*. Yet it is above all Lanner's coaxing, almost Schubertian lyricism, breathing the air of a light-hearted romanticism, which, in contrast to Strauss's, has kept his music alive. The difference between Lanner's lyrical vein and Strauss's rhythmic fire was expressed by the Viennese in the saying "With Lanner it's 'Pray dance! I beg you'; with Strauss 'You must dance, I command you'."

Lanner's complete works number 207, including 112 waltzes, 10 quadrilles, 3 polkas, 28 galops and 6 marches. A complete edition in pianoforte arrangement (ed. Kremser) was published by Breitkopf & Hartel (1889) and 9 *Ländler* and waltzes in full score appeared in D.T.Ö., XXIII, 2 (Orel, 1926).

Of Lanner's three children, August (b. Vienna, 23 Jan. 1834; d. Vienna, 27 Sept. 1855) made a promising start as a conductor and dance composer (Opp. 1 to 33), but died prematurely of consumption. Katti (b. Vienna, 1829; d. Vienna, 1904), achieved fame as a ballet dancer and choreographer. She made her début at the Vienna Opera in 1845 and appeared in a number of theatres, including the Empire Theatre, Drury Lane and Crystal Palace in London, and was referred to as "the Taglioni of the North". M. C.

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See also Tcherépnin (music adapt., for ballet). Waltz. *Lannerstjerna*. See Haeflner ('Afventyrn', incid. m.).

La Noue, Sauvé de. See Jelyotte ('Zélisca', incid. m.).

Lansdowne, Lord (George Granville). See Arne (T. A., 'She Gallants'). Boyce ('Pelcus and Thetis', masque). Corbett (W., 'British Enchanters', incid. m.). Eccles (2, 2 stage pieces). Finger ('She Gallants', act-tunes). Purcell (4, 1 vocal duet). Purcell (5, 'She Gallants', incid. m.).

LANTINS (Lanctins), Arnold de (b. ?; d. ?).

Netherlands 15th-century singer and composer. The first fact concerning him that appears is that he was a singer in the Papal Chapel in Rome from Nov. 1431 to July 1432. But he is said to have been in Italy, for some time before that, especially at Venice, where he wrote some chansons in Mar. 1428. He also composed church music. Manuscripts of

sacred and secular works are in the library of the Liceo Musicale at Bologna.

E. v. d. s., adds.

**LANTINS (Lanctins), Hugo de** (b. ?; d. ?).

Netherlands 15th-century singer and composer. Nothing is known of his early life. He was in Italy in 1420, when he wrote chansons for the marriage of Cleofanta Malatesta of Rimini with Theodore, son of the Byzantine Emperor Manuel II, which was also celebrated in music by Dufay. He appears to have lived at Venice for some time and also to have been a singer at the church of St. Nicholas at Bari. A 'Christus vincit' for 3 voices was written in honour of Francesco Foscari, doge of Venice from 1423. He wrote both church music and secular songs for several voices. A considerable number of his works are preserved at Bologna (Univ. Lib.), Oxford (Bodleian Lib.) and Vienna (Cod. Trident). Some have been republished by Stainer (see Bibl.), in the 'Hausmusik' by Riemann, who considers him almost equal to Binchois, in van den Borren's 'Polyphonia sacra' and an 'Et in terra' in D.T.Ö., LXI, 7.

E. v. d. s., adds.

BIBL.—BORREN, C. VAN DEN 'Arnold et Hugo de Lantins' (Liège, 1935).  
STAINER, J., 'Dufay and his Contemporaries' (London, 1898).

Lányi, Viktor. See Dohnányi ('Vajda tornya', lib.).

**LANZETTI, Domenico** (b. ?; d. ?).

Italian 18th-19th-century violoncellist and composer. The Berlin State Library possesses 10 cello concertos and 2 sonatas with other instruments and continuo, all in manuscript.

E. v. d. s.

**LANZETTI, Salvatore** (b. Naples, c. 1710; d. Turin, c. 1780).

Italian violoncellist and composer. He studied at Naples, went to London about 1739 and is mentioned by Burney as one of those who brought the cello into favour in England, where he still was in 1754, after a visit to Germany, where he gave concerts at Frankfurt o/M. on 29 and 31 May 1751. From London he went to Turin as member of the royal chapel. He composed a number of sonatas for one and two cellos with bass and a tutor for his instrument. Several of his sonatas were republished by Piatti and by Schröder.

E. v. d. s.

**LAO CHI-CHENG.** See CHINESE MUSIC (MODERN).

**LAPARRA, Raoul** (b. Bordeaux, 13 May 1876; d. nr. Paris, 4 Apr. 1943).

French composer. He was a pupil of Gédalge, Massenet and Fauré in Paris. He wrote mainly operas, of which the best-known are 'La Habanera', in 3 acts (Paris, Opéra-Comique, 26 Feb. 1908, and still in the repertory); 'La Jota', lyric drama in 2 acts

(Opéra-Comique, 26 Apr. 1911); 'Le Joueur de viole', lyric tale in 4 acts (Opéra-Comique, 24 Dec. 1925); 'Las Toreras' (Lille, Feb. 1929); and a zarzuela entitled 'L'illustre Fregona', based on a story by Cervantes (Paris, Opéra, 16 Feb. 1931), the new revolving stage at the Opéra being inaugurated with this work. This was also given in Stockholm and Buenos Aires, but the only other work by Laparra which had a success abroad was 'La Habanera', which was heard in Germany, London (Covent Garden, 18 July 1910), Belgium, U.S.A. and Italy.

Laparra's music is characterized by an effective use of Spanish and Basque rhythms, and he was always his own librettist. He was killed in an air-raid on Paris.

R. H. M.

**LAPICIDA, Erasmus** (b. ?; d. ?).

Flemish (?) or Italian 15th-16th-century theorist and composer. He was nearly contemporary with Josquin des Prés, is mentioned by Ornithoparcus as one of the approved composers of his time and is also referred to as an authority in musical theory in certain correspondence between Spataro and Giovanni del Lago. Petrucci printed some Lamentations by him with the plainsong melody in the tenor, also three motets. In Forster's 'Liederbuch' (1539) seven German songs bear his name, which Ambros thought to be adaptations of other compositions by Lapidida to German words; but Eitner claims to have proved them to be original settings of the German texts since the *cantus firmus* is in each case the original melody to the text.

J. R. M.

**LAPIS, Santo** (b. ?; d. ?).

Italian 18th-century composer. Little is known of his life beyond what can be deduced from his works. In 1729 he wrote, together with Cordans, the opera 'La generosità di Tiberio' for Venice, and the year after contributed some airs to Gasparini's 'La fede in cimento' there. In 1738 he was in Prague (opera 'Tigrane'), and from that period his printed Op. 1, consisting of trio sonatas (Augsburg, n.d.), may date. He lived in Holland for some years, about 1752-56, and several works for harpsichord, flute, etc., were published in Amsterdam; the score of the opera 'L'infelice avventurato' (? Amsterdam, 1754) was once in Breitkopf's possession. Lapis was probably in London in 1758-59, when his Opp. 15 (cello solos) and 16 (a book of songs and duets, dedicated to Miss Mayer), were printed "for the author". He is last heard of in Edinburgh, as harpsichordist of a visiting Italian intermezzo company, who performed Pergolesi's 'La serva padrona' there in June 1763, and he may have gone with the same company to York (Oct. 1763) and Dublin (spring 1764).

A. L.



**LAPORTE, Joseph de** (b. Belfort, 1719; d. Paris, 19 Dec. 1779).

French author. He entered the Jesuit Order, where he finished his studies. He became an abbé and settled in Paris and devoted himself chiefly to literature on the theatre, including the operatic stage. His works include 'Anecdotes dramatiques', with others, 3 vols., 1775 (a dictionary of plays and their authors and operas and their composers); 'Dictionnaire dramatique', a similar work compiled with Chamfort, 3 vols., 1776; 'Almanach historique et chronologique de tous les spectacles de Paris', founded by him in 1752 and continued under various titles until 1815.

A. L.

**LA POUPELINIÈRE (La Popelinière), Alexandre Jean Joseph Le Riche de** (b. Chinon, 26 July 1693; d. Paris, 5 Dec. 1762).

French statesman and musical amateur. He belonged to a noble family and amassed enormous wealth in his capacity of general farmer of taxes. He was an enthusiastic supporter of musicians, especially of Rameau, whose pupil he was and who lived in his house for several years. He was also a patron of the elder Stamitz. At his residence musical performances were frequently given, and he kept his own private orchestra, into which were introduced, for the first time in France, clarinets, horns and the harp.

E. v. d. s.

See also Rameau (patron of). Stamitz (1, do.)

**Lappe, Karl.** See Beethoven (song). Schubert (1 part song, 2 songs). Schumann (part song).

**LAPPI (Lappus), Pietro** (b. Florence, ?; d. ?).

Italian 16th-century composer. From 1600 until after 1628 he was *maestro di cappella* at the church "delle Grazie" at Brescia. He was a prolific composer of masses and other church music; also instrumental music.

E. v. d. s.

**LA PRESLE, Jacques (Paul Gabriel Sauville) de** (b. Versailles, 5 July 1888).

French composer. He entered the Paris Conservatoire in 1908, was awarded first prize for harmony in 1909, served in the infantry during the 1914-18 war, during which time he won the Military Medal, and was twice mentioned in despatches. He returned to the Conservatoire in 1919. In 1920 he was awarded the prize for fugue and in 1921 the Prix de Rome. In 1930 he was appointed musical director of the wireless station Radio-Paris and in 1938 professor of harmony at the Conservatoire.

As a composer he is as successful in works conceived on a vast scale as in the most delicate sketches. The depth and richness of his work is equally well expressed in nobly flowing melody as in the subtlety of atmosphere impregnated with poetry.

His principal works are:

'Hermione', cantata (1921).

'L'Apocalypse de Saint Jean', oratorio in three parts (1929).

'Deux Chœurs de printemps' for orch. & chorus.

'Album d'images', ten pieces for orch. (1938).

Concert Piece for cello & orch.

'Le Vent', poem for voice & orch.

'Impressions', 3 poems for voice & orch.

Suite in G ma. for stg. 4tet.

Sonata for vn. & pf.

'Parade fantasque' for pf.

Twenty-two songs for voice & pf.

F. R.

**LARA, Adelina de.** } See DE LARA.  
**LARA, Isidore de.** }

**LARCHET, John** (b. Dublin, 1885).

Irish organist and composer. He graduated Mus.B. (1915) and Mus.D. (1917) of Dublin University. He was for some years organist of the Jesuit Church, Dublin, and conductor of the Abbey Theatre orchestra, and in 1920 was appointed Professor of Music at the National University, in succession to Kitson. He has composed many tone poems, song cycles and single songs, and arranged some Irish folk tunes in an unconventional way.

W. H. G. F.

See also Dublin.

**LARGE** (Lat. *maxima*), the note of greatest time-value in the early system of measured music. It could be triple or duple (*i.e.* equaling three or two longs), according to the mood:



(The black form is the earlier. In some very early examples the tail is omitted, but this is rare.)

With the increasing articulation of polyphonic music the large became a somewhat fossilized form and was seldom called for except in the plainsong *canti fermi* when a note was prolonged through several measures as a pedal-point.

The final note of a composition was usually written as a large; here the large was used without mensural significance, indicating an indefinite prolongation of tone, as does the *fermata* or pause-mark. In such cases the large often appears in this form:



The breaking-up of the note into two is merely a convention of ornament and has no vocal significance.

S. T. W.

See also Notation.

**LARGHETTO** (Ital., dim. of *largo*). A direction indicating a tempo partaking of the broad style of a *largo* movement, but a pace rather quicker, about the same as *andante*.

G.

**LARGO** (Ital., broad). A term indicating a slow, broad, dignified style.

The term *largamente* (which is the adverb of



*largo*) has come into use to denote breadth of style without change of tempo. *Largo* implies a slow pace, but the very varying metronome marks applied to it show conclusively that style and not pace is its principal intention. Early *largo* movements are often performed too slowly. G., adds.

In the B.M. (Add. MSS 31, 424, fol. 46, 53b) are two gignes marked *largo*, the others in the same set being marked *vivace* or *allegro*.

J. A. F.-M.

**LARIGOT.** See ORGAN STOPS.

**La Roche-Guilhen, Mlle de.** See Paisible (J., 'Rare en tout', incid. m.).

**LAROCHE, Herman Augustovich** (b. St. Petersburg, 25 May 1845; d. St. Petersburg, 18 Oct. 1904).

Russian critic. He received his musical education at the St. Petersburg Conservatory, where he was a contemporary of Tchaikovsky (1862-66). In 1867 he was appointed to a professorship at the Moscow Conservatory. He returned to St. Petersburg in 1871, where most of his life was spent.

Laroche was a voluminous contributor to many of the leading Russian newspapers and periodicals, and was regarded as the chief representative of conservative principles in music. His writing was distinguished for its excellence of style, erudition and flashes of original thought; but his work as a whole lacks system and shows more personal bias than reasoned conviction. He translated Hanslick's 'Vom Musikalisch-Schönen' into Russian. He was one of the first to appreciate the genius of Tchaikovsky and devoted many articles to his personality and his works.

R. N.

**LAROCHE, James** (known as **Jemmy**) (b. ?; d. ?).

English 17th-18th-century singer. As a boy he was a member of Congreve's and Betterton's company in London at the new theatre in Lincoln's Inn Fields, and there sang in Dec. 1695 a song by Eccles introduced into Lord Lansdowne's comedy 'The She-Gallants'.<sup>1</sup> On 14 Nov. 1696 he sang the part of Cupid in 'The Loves of Mars and Venus' (music by Eccles and Finger) and in Nov. 1697 that of a Savoyard boy in 'Europe's Revels for the Peace' (music by Eccles and others).<sup>2</sup> In the latter interlude he had a song, 'The Rarce-Show', which was very popular and was frequently reprinted, in collections and as single sheets, until about 1720. The portrait of Laroche, representing his show to a group of children, appears on some of the later sheets

<sup>1</sup> 'So well Corinna likes the joy', published with Laroche's but not with Eccles's name in 'Deliciae Musicae' 1696 and reprinted in Eccles's Songs (1704) as 'sung by a little boy'.

<sup>2</sup> Performed in celebration of the peace of Ryswyck in 1697, not for that of the peace of Utrecht in 1713 (as stated in previous editions of this Dictionary).

and it was also used by Marcellus Laroon in his 'Cryes of the City of London' (1688 and 1711). There is however no record of Laroche as a singer after 1697.

A. L.

**LARSÉN-TODSEN, Nanny (Isidora)** (b. Hagby, Kalmar län, 2 Aug. 1884).

Swedish soprano singer. She was the daughter of J. V. Larsén and became the wife of H. Todsén in 1916. After studying at the Stockholm Conservatory and in Germany and Italy in 1900-6 she made her début at the Royal Theatre, Stockholm, as Agatha in 'Freischütz', Ava in Hallén's 'Waldemarskatten' and the Countess in 'Nozze di Figaro'. She was engaged at the Royal Theatre in 1907-22, during which period her voice changed from lyric to dramatic soprano and she specialized in Wagnerian parts. In 1922 she was appointed court singer and retired from the Royal Theatre in order to tour abroad. She sang at La Scala, Milan, under Toscanini in 1923-24; at the Metropolitan Opera House, New York, in 1925-27, and at Bayreuth in 1927-31, where she was one of the few singers who have played the parts of Isolde, Brünnhilde and Kundry. She sang as a guest at almost every opera-house in Europe and was considered the finest of all Swedish Wagnerian singers. Her other parts include Donna Anna in 'Don Giovanni', Aida, Tosca and the Marschallin in 'Rosenkavalier'. She was elected a member of the Academy of Music in 1924 and now teaches in Stockholm.

K. D.

BIBL.—Articles in 'Hvar 8 Dagar' (1922-23, p. 354); 'Scenen' (1923, p. 2); 'Svenska Dagbladet' (29 July 1934, Supplement).

**LARSON, (Lars) Einar** (b. Harbo, Västmanland, 11 Sept. 1897).

Swedish baritone singer. He was educated at Harbo, and while pursuing a business career at Uppsala he studied singing with John Forsell, 1923-26, and at the Royal Opera School, Stockholm, in 1925-26. He first appeared as Orpheus (Gluck) at the Academy of Music in 1925 and made his début as Valentine in 'Faust' at the Royal Theatre in 1926, since when he has been engaged there. In 1933 he undertook further studies in Berlin, and in 1935 in Milan. He sang at Barcelona during the Swedish Week in 1929; in Copenhagen, 1930; Finland, 1931; Norway, 1932; and Estonia in 1934. His voice is lyrical in quality and is at its best in Verdi's music. Among his other parts are Eugene Onegin, Agamemnon in Gluck's 'Iphigenia in Aulis', Prince Igor, Arnljot (Peterson-Berger) and Kapten Kristian in 'Kavaljererna på Ekeby' (Zandonai). He created the title-part in the world-première of Natanael Berg's 'Engelbrekt'.

K. D.

**LARSSON, Lars-Erik (Vilner)** (b. Åkarp, 15 May 1908).

Swedish composer. He studied pianoforte and violin during his schooldays at Åkarp, and after taking organ lessons with H. Åkerberg at Malmö and qualifying as an organist he entered the Stockholm Conservatory to study counterpoint and composition with E. Ellberg. He subsequently continued his studies at Leipzig and in Vienna, where he was a pupil of Alban Berg. He was coach at the Royal Theatre, Stockholm, in 1933-37 and music correspondent of 'Lunds Dagbladet' during the same period. Since 1937 he has been a conductor in the Swedish Radio Service. In 1934 and 1936 his Sinfonietta and second Symphony were performed at the I.S.C.M. Festival at Florence and Barcelona respectively. He was elected a member of the Academy of Music in 1943 and appointed professor of instrumentation and form at the High School of Music, Stockholm, in 1947.

His compositions include:

- Opera 'The Princess of Cyprus', Op. 9 (1930-36).  
*Opera buffa* 'The Arrest at Bohus'.  
 Incidental music to Shakespeare's 'Winter's Tale'.  
 Incidental music to Shelley's 'Prometheus Unbound'.  
 Incidental music to Schiller's 'Wilhelm Tell'.  
 Music for c. 20 radio plays.  
 Works for solo voices, chorus & orch. (some also with reciter).  
 Symphony No. 1, Op. 2 (1927-28).  
 Sinfonietta for strings, Op. 10 (1934).  
 Serenade for stgs., Op. 12 (1934).  
 Divertimento for chamber orch., Op. 15 (1935).  
 Symphony No. 2, Op. 17 (1936).  
 Symphonic poem 'Jorden sjunger', Op. 23 (1939).  
 Suites for orch., including 'Gustavian Suite' for flute, harpsichord & stgs., Op. 28 (1943).  
 Symphony No. 3, Op. 34 (1945).  
 Concert Overture No. 3 (1948).  
 'Music for Orchestra', Op. 40 (1948).  
 4 Vignettes for Shakespeare's 'Tempest' for orch.  
 Pieces for small orch.  
 Concerto for saxophone & orch., Op. 14 (1934).  
 Concerto for cello & orch. (1948).  
 String Quartet, D mi., Op. 31 (1944).  
 Sonatinas for pf. and for vn. & pf.  
 Duo for vn. & viola, Op. 6 (1931).  
 'Croquiser' for pf., Op. 38.  
 Sonatina No. 2 for pf., Op. 39.  
 Songs with pf. and with orch. & c.

K. D.

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 NYBLÖM, T., 'Lars-Erik Larsson' in 'De nya herrarna' (Stockholm, 1945).  
 PERDAMN, M., 'Lars-Erik Larsson' in 'Svenska tonsättare' (Stockholm, 1943).

**LA RUE, Pierre de** (b. Tournai, ?; d. Courtrai, 20 Nov. 1518).

Netherlands composer. His father, Jean de La Rue, was attached to the chapel of Philippe le Beau in 1496-1501. He may have been a pupil of Okeghem's, but this is uncertain. His name first appears in the accounts of the court of Burgundy in 1477, and on 2 Apr. 1485 he is mentioned as a member of the chapel of the Archduke Maximilian of Austria, though doubtless with residence in the Netherlands, and for the period from 1490 to June 1491 he received 36 Rhenish guilders for service in the chapel of Our Lady at 's Hertogenbosch,

where he again appeared in 1496 with visiting singers from the Burgundian court. He was at that time a chaplain, and on 8 Feb. 1501 he was made a canon of Mechlin. But this benefice, which was only one of several, may not have been residential. In 1502 he visited Spain with Philippe le Bel, and during a second visit the following year he was attached to the chapel at Valladolid. He was a canon of Courtrai from 1503, but did not live there until the end of his days, being at Mechlin about 1510-14 and at Termonde for some two years after that. Margaret of Austria, governess of the Netherlands, was his patroness from 1512.

Writers on music have accorded La Rue a position as a contrapuntal composer scarcely second to that of Josquin, and the magnificent copies of his masses made by order of Margaret of Austria, and now in the libraries of Vienna and Brussels, testify to the value set upon his works by those he served. Indeed, considering his great reputation, it is somewhat surprising that so little of his music was printed. Of the thirty-six masses now existing Petrucci published five in the composer's lifetime ('Missae Petri de la Rue'; Venice, 1503), and a few more in later collections. Twenty-three remain in manuscript. Of motets only twenty-five (though thirty-eight have been identified), and of secular pieces no more than ten, are to be found in the publications of the 16th century—a small result compared with the long catalogue of Josquin's printed works. Burney, Forkel and Kiesewetter give short examples from Pierre de La Rue's compositions.

J. R. S.-B., adds.

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'Anthologie des maîtres religieux primitifs' ('O Salutaris Hostias') (Bureau d'édition de la Schola Cantorum, Paris).

EXPERT, HENRI, 'Les Maîtres musiciens de la Renaissance française' (Missa, 'Ave Maria') (Senart, Paris).

'Extraits des maîtres musiciens de la Renaissance française' ('Ma mère, hélas! mariez-moy'; 'O Salutaris Hostia') (do.).

RUBSAMFN, WALTER, 'Pierre de La Rue als Messenkomponist' (Munich, 1937).

**LARUETTE.** A type of French vocal stage part associated in the 18th century and later with a singer of that name (*see below*).

**LARUETTE, Jean Louis** (b. Toulouse, 27 Mar. 1731; d. Toulouse, Jan. 1792).

French composer and singer. He went to Paris at an early age, joined the Opéra-Comique as actor and tenor singer in 1752 and soon began to contribute single airs to *vaudeville* comedies performed at the fairs of Saint-Germain and Saint-Laurent. His name as a composer of such airs first appears in 1753 (in 'Le Boulevard' and 'Le Plaisir et l'innocence') and, along with the general

development of French comic opera, proceeded to full-length *comédies mêlées d'ariettes*, of which he is, together with Blaise and Duni, one of the earliest representatives. His chief works were 'Les Amans trompés' (1756), 'La Fausse Aventurière' (1757), 'Le Docteur Sangrado' (with Duni, 1758), 'Cendrillon' (1759), 'L'Yvrogne corrigé'<sup>1</sup> (1759) and 'Le Guy de Chesne, ou La Feste des Druides' (1763). The last-named was performed at the Comédie-Italienne, with which the Opéra-Comique had amalgamated in 1762, and Laruette continued as a member of the new company until 1779, when he retired and went to live in his native Toulouse. His last comic opera, 'Les Deux Comères' (3 Sept. 1772), had been a failure and he had then given up composing.

Madame Laruette, formerly Mlle Villette (c. 1740–after 1793), whom he married in 1763, was a favourite singer and actress at the Opéra-Comique and Comédie-Italienne from her début on 9 Sept. 1758 until her retirement in 1779, who excelled in the parts of "jeunes Dugazon". Laruette, who, in spite of his tenor voice, mostly acted and sang elderly tutors, fathers, etc., became so closely associated with those parts that his name was used for a long time to indicate the type.

A. L.

**LAS INFANTAS, Fernando de** (b. Córdoba, 1534; d. ? Paris, ?).

Spanish composer and theologian. He came of a noble family. One of his ancestors, Don Juan Fernández de Córdoba, was appointed guardian to the three daughters of Peter the Cruel after his death at the battle of Montiel (1369). He conveyed two of the Infantas to Bayonne, then in English occupation, and both were married to English barons, Doña Constanza to John of Gaunt and Doña Isabel to Edmund Langley, his brother. Don Juan seems afterwards to have accompanied the Infantas to England; and in reward for these services his descendants were permitted to bear the name "de las Infantas".

Don Fernando de las Infantas grew up at a time when music was greatly encouraged at Córdoba, through the bishop, the Archduke Charles of Austria, who was himself a keen musician. His earliest known work is a motet for 5 voices, 'Parce mihi Domine', on the death of the Emperor Charles V (1558). In 1565 he composed a motet, 'Congregati sunt', to celebrate a victory over the Turks at Melilla. It is set for 7 voices, one of which sings independently, after the manner so much favoured by Morales. In the same way he celebrated the battle of Lepanto (1571) by a motet, 'Cantemus Domino', for 5 voices, one being independent. By this time he had migrated to

Rome, where, in 1575, he composed a setting of Psalm XCIX for the "Anno Jubilei"; it is a monumental work for 6 voices, one of which (independent of the others) sings the theme treated in the same way by Morales in his cantata on the peace of Nice. Owing to his position Fernando de las Infantas was able to take a step which had some influence on the history of church music. Through his intervention the reform of the 'Graduale Romanum' was suspended. He wrote personally to Philip II on the matter, and definite instructions were sent to the Spanish ambassador.

In 1578–79 Infantas published three books of motets, 'Sacrarum varii styli cantionum', at Venice, and a treatise on counterpoint entitled 'Plura modulationum genera'. Then, in 1584, he took orders — a step caused, he said, through his buying and reading the Psalms of David. With this episode his artistic career ended. He left Rome "after 25 years continuous residence", and in 1601 a 'Tractatus de praedestinatione' from his pen was published in Paris. As a member of the church he no longer found favour with the ecclesiastical authorities. In 1607, and again in 1609, he addressed memorials to Philip III, stating that he was in poor circumstances and desired some modest retreat in which he could end his long life. His musical works are as follows:

'Don Ferdinandi de las Infantas Patritij Cordubensis sacrarum varii styli cantionum tituli Spiritus Sancti':

Lib. I (4 voices). Venice, Gardano, 1578. (Madrid, Real Conservatorio, 3 part-books; *cantus* in Bibl. Nac., M. 1163.)

Lib. II (5 v.). Venice, H. Scotus, 1578. (Augsburg.)

Lib. III (6 v.). Venice, H. Scotus, 1579. (Augsburg.)

'Plura modulationum genera quae vulgo contrapuncta appellantur super excelso gregoriano cantu, omnibus musicianis profitentibus utilissima.' Venice, H. Scotus, 1579. (Augsburg.)

J. B. T.

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**LASERNA, Blas** (b. Corella, Navarre, 4 Feb. 1751; d. Madrid, 8 Aug. 1816).

Spanish composer. In 1779 he was appointed official composer to several of the Madrid theatres. He wrote music for a comedy by Ramón de la Cruz, 'El café de Barcelona', which was produced at Barcelona on 4 Nov. 1788. In 1790 he succeeded Esteve. His comic opera 'La gitanilla por amor' was produced at the Teatro de la Cruz in Madrid in 1791 with notable success, and it long retained its popularity, being revived in Madrid as late as 1843. On 9 Dec. 1792 he produced in Madrid the lyric scene 'Idomeneo', libretto by Comella. He composed an immense number of *tonadillas*, of which the Bibl. Nacional in Madrid possesses 13 vols. and the Bibl. Municipal many more in unbound manuscripts. He also wrote incidental music

<sup>1</sup> The same libretto was some months later set by Gluck for Vienna.

for several of the great Spanish plays of the 17th century, by Calderón, Lope de Vega, Móroto and others. In 1801 he was conducting at the Cruz and Principe theatres in Madrid. 'El trueque de los amantes' (c. 1785) was reprinted in Subirá's 'Tonadillas teatrales inéditas' (1932). J. B. T., adds.

See also Esteve. Misson (for *tonadilla*).

**LASSALLE, Jean** (b. Lyons, 17 Dec. 1847; d. Paris, 7 Sept. 1909).

French baritone singer. He was the son of a silk merchant at Lyons, intended for the same business, and studied industrial design at the Beaux-Arts, Lyons, and later in Paris. There he abandoned the idea of a mercantile career and for a time studied painting. He also studied singing at the Conservatoire, but, making little progress, he left the school and studied privately under Novelli (Lavessière). He made his début at Liège as Saint-Bris in Meyerbeer's 'Huguenots' (19 Nov. 1868). He sang next at Lille, Toulouse, The Hague and Brussels (5 Sept. 1871). On 7 June 1872 he made a successful début at the Paris Opéra. With the exception of visits, on leave of absence, to London, Russia, Madrid, Milan, Vienna, Prague, Warsaw, the U.S.A., etc., Lassalle remained at the Opéra for twenty-three years, and became principal baritone there on the retirement of Faure in 1872.

On 14 June 1879 he made his début in London, at Covent Garden Theatre, as Nelusko in Meyerbeer's 'L'Africaine', and played there for three seasons with great success. From 1888 to 1893 he appeared at the same theatre in a great variety of parts with unvarying success, notably on 13 July 1889 as Hans Sachs on the production of 'The Mastersingers' in Italian. In 1896 and 1897 he played in Germany.

After 1901 Lassalle devoted himself to teaching in Paris, and in Nov. 1903 he was appointed a professor at the Conservatoire. Excellent alike as a singer and an actor, the possessor of a beautiful voice, an indefatigable worker, Lassalle was one of the finest artists of his time. A. C., abr.

**LASSEN, Eduard** (b. Copenhagen, 13 Apr. 1830; d. Weimar, 15 Jan. 1904).

Danish (naturalized Belgian) conductor and composer. He was taken to Brussels when only two and entered the Conservatoire there at twelve. In 1844 he took the first prize as pianist, in 1847 the same for harmony, and soon afterwards the second prize for composition. His successes, which were many, were crowned by the Belgian Prix de Rome in 1851, after which he started on a lengthy tour through Germany and Italy. Disappointed in his hopes of getting a five-act opera performed in Brussels, he left for Weimar, where in 1857 it was produced as 'Landgraf Ludwig's Brautfahrt', under the care of Liszt and with great

success. In the following year he was appointed court music director, and on the retirement of Liszt in 1860 succeeded him as conductor of the Opera. A second opera, 'Frauenlob', was given in 1860, and a third, 'Le Captif', was brought out in Brussels in 1865. At Weimar Lassen had the satisfaction of producing Wagner's 'Tristan und Isolde' in 1874, at a time when no other theatre but Munich had dared to do so.

Lassen wrote a Symphony in D major, a 'Beethoven' overture and a Festival overture, music to Sophocles' 'Oedipus' (1874), to Hebbel's 'Nibelungen', Goethe's 'Faust', Parts 1 and 2 (1876), to Scheffel's festival play 'Die Linde am Ettersberg' (1878), to Devrient's version of Calderón's 'Circe' (1881) and to Goethe's 'Pandora' (1886). His works also include a second Symphony, in C major (Op. 78), a 'Fest-Cantate', a 'Te Deum', a set of 'Biblische Bilder' for voices and orchestra, a large number of songs and other pieces. In 1881 he was decorated with the order of Leopold. His 'Faust' music long kept the stage all over Germany. G.

See also Cornelius (completion of 'Gunlod').

**LASSER, Johann Baptist** (b. Steinbrücken, Lower Austria, 12 Aug. 1751; d. Munich, 21 Oct. 1805).

Austrian singer and composer. He was tenor and musical director successively at Brno (1781-86), Linz (1786-88) and Graz (1788-91), until he settled at Munich in that last year. Of about ten *Singspiele* he wrote for those towns, 'Die unruhige Nacht' (lib. after Goldoni's 'La notte critica') is the only one which is still extant (score in Berlin). It was produced at Munich in 1792. His printed Op. 1, three masses, came out at Augsburg in 1795; Lasser also published a 'Vollständige Anleitung zur Singkunst' (Munich, 1798; copy in B.M.). A. L.

**LASSERRE, Jules Bernard** (b. Tarbes, 29 July 1838; d. Tarbes, 19 Feb. 1906).

French violoncellist. He entered the Paris Conservatoire in 1852, where he gained the second prize in 1853 and the first prize in 1855. When Pasdeloup's popular concerts were first started he was appointed solo cellist; he also played with great success in the principal towns of France. During 1859 he was solo cellist at the court of Madrid and travelled through Spain. In 1869 he took up his residence in England, where he played principal cello under Costa and at the Musical Union.

Lasserre wrote various compositions, both for his own instrument and for the violin: Études, Fantasies, Romances, Tarantelles, transcriptions, a cello method, etc. T. P. P.

**LASSUS, Ernst (de)** (c. 1567-?). See LASSUS (ROLAND DE, father).

**LASSUS, Ferdinand (de)** (c. 1562-1609). See LASSUS (ROLAND DE, father).

**LASSUS, Roland de** (Lat. **Orlandus Lassus**; Ital. **Orlando di Lasso**)<sup>1</sup> (b. Mons, 1532<sup>2</sup>; d. Munich, 14 June 1594).

Netherlands composer. From his ninth year he made great progress in his knowledge of music, and the beauty of his voice attracted so much attention at the church of Saint-Nicolas at Mons, where he was a choir-boy,

<sup>1</sup> In one exceptional case the name is Latinized as *Lassusius*. In the Italian form the preposition "di" was not always used. There is no proper authority for the assertion that his original name was Roland de Lattre.

<sup>2</sup> Adolf Sandberger, after reviewing all the available evidence in his 'Beitrag' (see Bibl.), confesses himself unable absolutely to decide between this date of birth and 1530, but is inclined to give the preference to the latter. The earlier date of 1520, which was adopted by H. Delmotte ('Notice biographique', 1836), must be unhesitatingly rejected. Delmotte relied too exclusively on one writer, François Vinchant, who in his 'Annals of Hainaut', written not long before 1635, stated that the composer was born "in the year in which Charles V was crowned emperor at Aix-la-Chapelle". Sandberger is able to show that Vinchant did not make this statement on any first-hand information, but merely copied it along with other mistaken dates from an earlier writer in 1615, who is as little to be relied on as a first-hand authority. The early date of birth is quite irreconcilable with the other known facts of Lassus's life and with the evidence of the inscriptions on his various portraits. It seemed to be supported for a time by Baini's statement in his life of Palestrina that Lassus was choirmaster at St. John Lateran in Rome in 1541, and by the further statement that his first book of motets was published in 1545. But no trace of such a book has ever been found, and Baini's statement is proved to be erroneous by the discovery that the precise date of Lassus's presence in Rome is 1553. It was also Vinchant who gave currency to the story that Lassus's father was found guilty of being a coinor of false money, and that on this account the composer changed his name from Roland de Lattre to Roland de Lassus. This story has been proved to be false by the discovery that the name of the criminal was not de Lattre, but Jehan de Lassus, so that the reason alleged for change of name becomes meaningless. Nor is there any evidence to connect this Jehan with the composer's family. As Charles van den Borren (see Bibl.) assures us, the name de Lassus was quite a common name in Hainaut, being simply a contraction of *de là-dessus*, and has nothing to do with de Lattre (*—de l'âtre*), while Roland is simply a variant of Orlande, but the latter was more commonly used in the sixteenth century. On the ground of local tradition Sandberger allows that some credence may be given to Vinchant's further statement with regard to the situation of the house in which the composer was born, in the "rue dicte Gerlande" (de la Guirlande). But for a fuller and more trustworthy account of Lassus's early life we must refer to that given by Samuel Quickelberg, a physician to the court of Munich personally acquainted with the master, in a biographical dictionary, H. Pantaleon's 'Prosopographiae heroum atque illustrium vivorum', etc., published at Basel in 1565. Quickelberg begins his account with the definite statement that Lassus was born at Mons in 1530. This date is also attested by the inscriptions on various portraits of the composer up to the year 1580, but has against it the inscription on the last portrait of all, an engraving dedicated to Lassus himself by Johann Sadeler, the artist attached to the court of Munich. This inscription reads "Aetat. suae LXI. Anno Dñi 1593". A copy of this engraving appears on the title-page of Lassus's last publication, 'Lagrima di San Pietro', signed by him shortly before his death in 1594, and his epitaph also describes him as aged 62 at the time of his death ("Ætatis suae LXII, 1594"). Sandberger tried to account for these discrepancies of date between the earlier and later portraits by the supposition that Lassus in the last years of his life had come to believe in the later date of birth. But there are also, as Sandberger points out, certain discrepancies in Quickelberg's enumeration of years which would leave the way open to the acceptance of the 1532 date.

that he was thrice abducted; but on the third occasion his parents permitted him to be taken into the service of Ferdinando Gonzaga, Viceroy of Sicily, who was then commander of the emperor's forces at Saint-Dizier. This brings us to the year 1544, since it is known that the siege of Saint-Dizier took place in July and Aug. of that year. Lassus accompanied Gonzaga first to Palermo, then for a longer period to Milan. After six years, Quickelberg says, his voice broke, and when he was eighteen Constantin Castriotto took him to Naples, where he lived for three years with Giovanni Battista d' Azzia, Marchese della Terza. Here Quickelberg confirms the composer's birth year; for if Lassus was six years with Gonzaga before his voice broke at the age of eighteen, then he can only have been born in 1532. Quickelberg goes on to relate that about the autumn of 1552 Lassus went on to Rome, where he was the guest of the Archbishop of Florence, Antonio Altoviti, for six months, and was then appointed choirmaster to the celebrated church of St. John Lateran (Apr. 1553).<sup>3</sup> According to Quickelberg he was two years altogether in Rome, and was then recalled to Flanders on hearing of the illness of his parents; but arriving too late and finding them dead he accepted the invitation to accompany Cesare Braccaccio, a Neapolitan nobleman and musical amateur, on a first visit to England and then to France.<sup>4</sup> Afterwards he settled for two years at Antwerp, where he enjoyed the society of men of rank and culture, rousing their interest in his music, and gaining their esteem and affection.

By his twenty-second or twenty-third year he had already obtained a very extensive and varied experience of life in the society of distinguished patrons, and besides his musical talents he must have had remarkably engaging social qualities to have secured the favour of so many in high positions. It also says much for his strength of character in his youthful years that in spite of the dissipations of court life he

<sup>3</sup> This latter statement was previously open to doubt, for apart from Baini's reference to it with the mistaken date of 1541, there was no further evidence; but all doubt may now be considered as set at rest, according to Casimiri (see Bibl.), by the discovery of some documents which indirectly appear to show that Lassus did actually occupy this post from at least Apr. 1553 to Dec. 1554.

<sup>4</sup> Some doubt has been entertained about this alleged visit to England, as Quickelberg's own reckoning of years hardly leaves room for it, or it must have been of very short duration. Braccaccio, indeed, is known to have been in England before July 1554, and if Lassus was with him he must have left Rome early in 1554. We know from Lassus himself that he was settled at Antwerp some time before May 1555, and in the preface to his first publication at Antwerp in 1555 he makes no mention of any visit to England, but speaks of having come straight from Rome to Antwerp. Also, in the dedication of his *Cantiones* of 1562 he mentions only Italy, France and Flanders as countries known to him. Apart from this last point, and making allowance for discrepancies of dates, we may accept Quickelberg's account of the successive phases of Lassus's youthful career as true in the main.

found time for the serious study of musical composition. Who were his actual masters we have no means of knowing, but both at Milan and Naples, the two places where he made the longest stay of his adolescent years, there were musicians of distinction from whom he may have learned to pay less attention to the scholastic formalities of canon and *cantus firmus* than was customary at Rome, and rather to concentrate his efforts on the art of expression by a freer system of counterpoint and chordal harmony.

ANTWERP PUBLICATIONS.—From his settlement at Antwerp by the end of 1554 or the beginning of 1555 there is no longer any uncertainty with regard to the details of Lassus's career. He emerges to the light of day as the fully equipped musician with an already strongly marked individuality of style. His two first publications appeared in 1555, one printed at Venice, which may have been left or sent there shortly before his arrival at Antwerp. This was his first book of Italian madrigals for 5 voices, containing 22, not reckoning second parts separately, mostly on verses by Petrarch. His other publication of 1555 is even more interesting, as showing from the first the remarkably versatile and cosmopolitan character of his musical activity. It is a miscellaneous collection of Italian madrigals and villanellas, French chansons and Latin motets, all for 4 voices. This was published by Tylman Susato of Antwerp in two editions, one with an Italian title and dedication by Lassus, the other with a longer French title and without dedication; and then again in the same year there was another edition printed by Waelrant and Laet, rivals of Susato in the Antwerp publishing trade, all which seems to show that Lassus's works were already being much sought after. His dedication is addressed to a Signor Stefano, an Antwerp musical dilettante, who expected from the composer music easily understood and generally pleasing. The book may be said to satisfy these requirements. The 7 madrigals, one of which is a sestina, are written in a more spontaneous and less artificial style than those of the first book. There are followed by 6 villanellas, the fruits no doubt of his earlier stay at Naples, which differ from the madrigals in being of a humorous character and written in a lighter and more popular style with the simplest homophonic harmony and repetition in several verses. But by his use of four-part harmony he gave greater refinement to this class of work, though it also appears that in some of these pieces his tenor part is simply adopted from an earlier composer of such trifles. The 6 French chansons which come next are of a sentimental cast, exquisite miniatures in the madrigal style with perhaps some influence from the villanella, though this latter

influence is more apparent afterwards in the chansons of a comic or satirical character. Then come 4 Latin motets, which are remarkable as showing from the first the composer's marked predilection in church music for the composition of texts of a deeply penitential or meditative prayerful character, in which, generally speaking, he was more successful than in the composition of texts of a joyous, festive character. As van den Borren says, the sentiment of penitence is expressed with a singular intensity in the two motets on texts from the Office of the Dead, 'Peccantem me quotidie' and 'Domine quando veneris'. The appearance of such works so early in his career seems to show that in spite of the dissipations of the brilliant court life to which he had been accustomed, and with the keen appreciation of the humorous aspects of life which find expression in so much of his secular work, there was still a vein of deep religion in his nature which found sincere expression in his church music. At the end of this miscellaneous work of 1555 there are two secular pieces with Latin words, one 'Alma Nemes', by Lassus, the other 'Calami sonum ferentes', by Cyprien de Rore, which are remarkable as being very bold experiments for the time in chromatic writing, showing the desire to illustrate particular words and phrases by unusual chromatic progressions and harmonies, as for instance in 'Alma Nemes', especially on the words "Simul dulce novumque melos".

In 1556 Lassus published another important work at Antwerp, his first book of motets, 12 *a* 5 and 6 *a* 6. This book is dedicated to Antoine Perrenot, Bishop of Arras, afterwards more generally known as the statesman Cardinal Granvelle, who had recently, in 1555, become chief minister to Philip II of Spain for the government of the Netherlands. In the dedication Lassus expresses his gratitude for benefits already received, describing Perrenot as being at that time his only patron and benefactor, and calls his special attention to the first motet of the book, 'Delitiae Phoebi', on verses written in his praise. Evidently Lassus was just then anxious to obtain some permanent church position in the Netherlands through the patronage of this powerful statesman-bishop. Another motet, *a* 5, 'Te spectant, Reginalde, poli', is addressed to Cardinal Pole, with a flattering pun upon his name. Lassus may have come in contact with Pole through Bishop Perrenot on some occasion of Pole's passage through Antwerp. The verses were also probably written by the composer himself and suggest that his political and religious sympathies were all on the Roman side in the great controversies of the day. Two motets *a* 6, 'Heroum Soboles' and 'Si qua tibi obtulerint', are addressed to the Emperor Charles V, indirectly soliciting



his patronage by lauding his merits as a musical connoisseur and a generous patron of musicians. 'Heroum Soboles' is written in a very jubilant style with mostly homophonic harmony. It is also noticeable for its combination of texts, the second alto having only the line "aequabit laudes nulla camena tuas" with its musical phrase as *cantus firmus* throughout. Of the church motets in this publication the penitential pieces are again remarkable for a peculiar intensity of expression. 'Gustate et videte', a 5, has a story attached to it which will be referred to later on. 'Fremuit spiritus Jesus', a 6, the story of the resurrection of Lazarus, is written in a very dramatic style, the second soprano having only in long-sustained notes the words "Lazare veni foras", which the other voices take up after the word "exclamavit" and repeat with greater emphasis. Lassus does not often use the strict canon form, but we may just note his impressive setting of 'Creator omnium Deus', with its canon in *subdiapente post unum tempus* between second soprano and second tenor.

RESIDENCE AT MUNICH.—It was probably through his patron, the Bishop of Arras, who had relations with the Bavarian court, that Lassus was recommended to the notice of Albert V, Duke of Bavaria, who was just then anxious to increase and reorganize the musical resources of his chapel at Munich by recruiting new members from the Netherlands.<sup>1</sup> Ludwig Daser still remained *Kapellmeister*, and Lassus was at first engaged simply as one of the singers or chamber musicians; but he occupied an exceptional position, having a higher salary than the others, and even than Daser himself, apart from what Daser received for the maintenance and instruction of the choir-boys. From Dec. 1557 he received 200 florins per annum. In 1558 he married Regina Weckinger, daughter of a lady of the Munich court. A very expressive motet a 5, 'Sponsa, quid agis, mea lux', first published in the 'Magnum Opus' of 1604, is thought to have been written and composed by him to celebrate the occasion of his own marriage.

In 1559 appeared his second book of madrigals for 5 voices, containing 10 numbers beginning with a sestina, but also including 3 contributions by other composers. But most of these pieces had previously appeared in 'Secondo Libro delle Muse a 5', published at Rome in 1557, with a dedicatory preface by a Roman admirer of Lassus's work, which he describes as "full of sweetness and art". He was unwilling that these "fruits of a most rare genius", which he had already obtained from the composer himself in Rome, should be with-

held from the public. The madrigals of the second book of 1559 might thus appear to be earlier than those which Lassus had selected for his first book of 1555, and they are less chromatic with more use of homophonic harmony after the manner of the villanellas. In 1560 two different editions of what is described as the first book of madrigals for 4 voices appeared, one at Rome, the other at Venice, containing the seven madrigals of the miscellaneous collection of 1555, with two new ones different in each case. Publishers seem to have had a free hand in these matters. These parallel publications were afterwards combined in 1569 as together constituting Lassus's first book of 4-part madrigals, containing 11 numbers, which was then frequently reprinted. 1560 was also the year of publication of a large number of chansons in the collections of Le Roy and Ballard in Paris, and of Peter Phalèse in Louvain. Among them may be specially mentioned 'Mon cœur se recommande à vous', a 5, and 'Le Rossignol' and 'Susanne un jour', both a 5, which reappear in Yonge's 'Musica Transalpina' of 1588, where also are independent settings of the same texts by Alfonso Ferrabosco. In Ferrabosco's setting of 'Susanne un jour' we may just notice a slight resemblance in the soprano part to some of Lassus's phrases. As Ferrabosco is known to have been intimate with Byrd, it may have been he who called Byrd's attention to Lassus's settings and incited him to provide his independent settings of the English words, 'Susanna fair', a 5, in his 'Psalms and Sonnets' of 1588, and in 1589, 'Susanna fair' and 'The Nightingale', a 3.<sup>2</sup> But what is also worth mentioning and apparently has not been noticed before, is that Giles Farnaby in his setting of 'Susanna fair' a 4, in his book of 1598, simply took Lassus's soprano part into his own soprano as a *cantus firmus* in longer notes for his independent counterpoint in shorter notes in the other voices. Included with the chansons of 1560 there is an interesting setting a 6 of the first ten lines of dialogue from Virgil's first Eclogue, 'Tityre tu patulae', almost entirely with homophonic harmony and with a fairly close observance of Latin quantities. In 1561 Lassus's only publications are three madrigals of an elegiac character contributed to the 'Terzo Libro delle Muse a 5', published by Gardano at Venice, one of which, 'Oh d' amarissime onde', is reprinted in Hawkins's 'History'. It is also perhaps of some interest to note that in this collection Lassus appears in company with Palestrina, who contributes 8 numbers, one of which, very popular, 'Io son ferito', Lassus afterwards takes as the title and basis of one of his masses. In the 'Terzo Libro delle Muse a

<sup>1</sup> Quickelberg dates the engagement in 1557, but Sandberger is able to show that Lassus must have been already at Munich before the end of 1556. A MS mass by him at Munich already bears the date 1556, and his first quarter's salary is paid from some time in Dec.

<sup>2</sup> See Eng. Madr. Sch., XIV, 29, and XV, 8 and 9.

<sup>3</sup> *Ibid.*, XX, 12.

4', published by Barré at Rome in 1562, are three more madrigals by Lassus, simpler and more homophonic, but graceful and expressive.

In June 1562 a more important work saw the light. Lassus published at Nuremberg his 'Sacrae cantiones 5 vocum', dedicated to Duke Albert, containing 25 numbers. This work shows the master in the full possession of all the resources of his art for the devout expression of the various phases of personal religious feeling, from penitential sorrow and prayerful meditation to joyous praise and thanksgiving. Without specifying particular masterpieces, we may just note as characteristic of his style his fondness for the picturesque illustration of prominent words and phrases, as in 'Videntes stellam Magi' and 'Jerusalem plantabis'; in 'O Domine salvum fac', on the words "non moriar, sed vivam", and in the very expressive 'Quam benignus' the words "in silentio". The strangest instance is perhaps on the word "laborem" in 'Deus qui sedes'. 'Clare sanctorum', an old sequence of the 9th century for the Feasts of Apostles, may be referred to as showing how Lassus got over the difficulty of setting a list of names, by using the old melody of Notker Balbulus as a *cantus firmus* in one or other of the voices.

From 1563, if not somewhat earlier, Lassus became full *Kapellmeister* at Munich, Daser retiring on a handsome pension. The circumstances of Daser's retirement are somewhat obscure. He was not much older than Lassus and was a composer of talent. It has been thought that through prolonged ill-health he may have been no longer equal to the duties of his position, especially in view of the increase of the staff of musicians; but religion also may have had something to do with the matter. Daser would appear to have had Lutheran sympathies, and though in 1556 and before the final sessions of the Council of Trent Albert V, like Ferdinand of Austria, had been obliged to make concessions to Protestant feeling by allowing the communion of the cup to the laity in the mass, and by a relaxation of strict rules of fasting, from 1563 onwards these privileges were being gradually withdrawn, under the influence of the Jesuit mission in Bavaria, until in 1569 they were absolutely revoked, and the old form of religion was definitely re-established.

**THE PENITENTIAL PSALMS.**—To Lassus and his compositions special honour was now shown by Duke Albert. At his instance Lassus had undertaken the composition of the 'Seven Penitential Psalms', and the task was evidently very congenial to the composer's mind. The duke admired these works so highly that he had them beautifully transcribed on parchment and adorned with miniatures by his court painter, Hans Mülch, and then handsomely bound in two folio volumes in red

morocco with silver clasps. The carrying out of the duke's wishes occupied several years, from 1563 to 1570. In the first volume, completed in 1565, is a portrait<sup>1</sup> of the composer without any indication of age, but with this inscription round the outside of the oval: "In corde prudentis requiescit sapientia et indoctos quosque erudiet. Prov. xiii." In the second volume, which was not completed till 1570, is another portrait, full length, with the inscription: "Imago excellentissimi musici Orlandi de Lassus suae aetatis 40 anno". With these volumes are associated two others, smaller, one containing Quickelberg's commendatory notice of Lassus's music and an explanation of the first set of miniatures; the other has a continuation of this explanation written by some one else after Quickelberg's death in 1567. Quickelberg describes the music as being of the style known as "musica reservata", which he explains as that which aims at the dramatic expression of the words. Ambros observes that

if any music ever merited a splendid outward adornment as a symbol of its intrinsic value, it is that of these Psalms. Besides their masterly construction they have a quite peculiar colouring of spiritual nobility, and a magical fragrance of beauty hovers over them.

Van den Borren writes:

The celebrity of this work is justified by its exceptional merit. It is marvellous that, having to treat a subject relatively monotonous, Lassus has remained throughout equal to his task. Without any failure of inspiration he makes to pass before us all the states of soul which the Psalmist describes, ranging from the profoundest grief to the brightest hope. . . . All this he has depicted in a musical language ideally concise, in which the madrigalesque element intervenes largely, but with the utmost discretion and with a most exquisite sense of proportion.

These Psalms are written mainly for 5 voices, but always with several verses interspersed as duos, trios and quartets, and the last verse "Sicut erat" always more elaborately set in 6 parts. The duos and trios are specially masterly in construction. The 'De profundis' has in one or other of the voices the 6th psalm-tone as *cantus firmus*, which in two of the verses is treated in canon form. To the Psalms of Penitence<sup>2</sup> are appended the two Laudate Psalms CXLVIII and CL, treated as one psalm in four divisions.

**VARIOUS PUBLICATIONS.**—The only publication in 1563 was the third book of madrigals for 5 voices, not, however, issued by Lassus himself, but consisting of 13 older and newer pieces collected and edited by the publisher Antonio Barré in Rome. In 1564 appeared two books of chansons, one published by Jacob Susato at Antwerp containing 27 numbers *a 4*, short pieces mostly of a humorous or satirical character, the other published by Phalèse at Louvain, with similar pieces *a 4* and 5, including three with Latin words. Some numbers

<sup>1</sup> This portrait, with others, is reproduced in Sandberger's 'Beiträge', Vol. I.

<sup>2</sup> A modern edition of the 'Seven Penitential Psalms' was issued by S. W. Dehn in 1838.



a 4 are common to both publications.<sup>1</sup> It is interesting to notice in so many of Lassus's publications the strange mixture of sacred and secular work. So in Susato's publication we find 'Du fond de ma pensée', Marot's translation of Psalm 130, with the Huguenot psalm-tune in the tenor. In Phalèse there appears for the first time the medieval drinking-song, 'Fertur in conviviis', set a 4 in a striking fashion, which in the 'Magnum Opus' of 1604 has the words slightly altered to express quite opposite sentiments. It had been previously adapted in 1576 to new words, 'Tristis ut Eurydicen', as an elegy on the death of the older master Jacques Clément (Clemens non Papa). This transformation may have been suggested by the use which Lassus makes of the plainsong "Requiem" at the conclusion. Whether he had anything to do with these alterations of text must remain uncertain. In Phalèse we have again the curious mixture of the sacred with the outrageously secular. With 'Fertur in conviviis' there are two motets a 5, 'Pater peccavi', and 'Quid prodest stulto', the latter noticeable for its peculiar *cantus firmus* in the tenor with the words "Vanitas vanitatum, omnia est vanitas". To the great collection in 5 volumes entitled 'Thesaurus musicus', published at Nuremberg in 1564 by Montanus and Neuber and dedicated by them to Duke Albert of Bavaria, Lassus contributed a considerable number of new motets.

In 1565 Lassus published, with a dedication to Duke Albert, 'Sacrae lectiones novem ex propheta Job' for 4 voices, the lessons from the Vigil Office of the Dead. This is one of the master's more important works. A second book of 'Sacrae cantiones' a 5 and 6 was published at Venice in 1565, consisting of motets which had come into the hands of Guelio Bonagiunta of St. Mark's, Venice, an industrious collector of good compositions, who had received Lassus's permission to publish them. This was followed in 1566 by a third book published by Gardano, containing the motets of 1556 with some additions, and a fourth book containing new motets a 6 and 8; but these editions were afterwards superseded by more comprehensive collections which we shall have occasion to mention later on. To Bonagiunta's collection of madrigals by various composers, entitled 'Il Desiderio', Lassus contributed a *sestina*, which is interesting for some strange experiments in chromatic harmony with a view to greater expressiveness.

THE MUNICH CHAPEL.—In 1567 Lassus travelled to Venice to engage new singers and

instrumentalists for the Bavarian court. Here, anticipating a little, it may be mentioned that among those engaged about this time whose names appear on the pay-rolls of the Munich court from 1568 onwards were some distinguished musicians who were also composers of merit, such as Antonio Morari, who became leader of the instrumentalists (*capo della musica istrumentale*); Gioseffo Guami and Ivo de Vento, who were appointed organists, Francesco Guami, Simone Gatti and Fileno Cornazzano, trumpet or trombone players; Anton Gosswin, a pupil of Lassus, who was one of the alto singers, and had charge of some of the choir-boys, and Massimo Troiano, an alto singer and comedian, who has left us some interesting accounts of the Munich court and its affairs. With them may be mentioned Johann von Lockenburg, a musician of older date in the ducal service, one of whose masses, 'Orsus à coup' a 4, has been mistakenly attributed to Lassus. At its maximum the musical staff of the Bavarian court, employed in church and chamber service, consisted of about 90 members—60 vocalists (including the boys) and 30 instrumentalists.<sup>2</sup>

Returning from this digression, we may follow Lassus on his journey from Venice to Ferrara to present in person his fourth book of madrigals for 5 voices, just recently printed at Venice, to Alfonso II, Duke of Ferrara. He had previously come into contact with Alfonso, on occasion of a visit paid by the duke to Munich to his relative Duke Albert. Alfonso had then expressed himself greatly pleased with a *sestina* of Lassus's sung in his presence, and had handsomely rewarded the composer. In his dedication Lassus tactfully recalls this incident and expresses the hope that his book of madrigals would be equally pleasing to the duke. But on this occasion he was coldly received and would have been dismissed without reward, had not the Florentine ambassador at Ferrara intervened on the composer's behalf to avoid diplomatic difficulties and save the duke's credit. The book itself, containing 12 numbers including two lengthy pieces, *sestinas*, deserved a better reception. It shows a great advance on the composer's previous work of the kind, a greater refinement of workmanship and expression, with a more restrained use of chromatic modulation. Another publication of 1567 is a book of *Magnificats* on the eight tones, printed at Nuremberg, with 24 numbers, 8 a 4, 8 a 5, 8 a 6, the alternate verses only being composed, the others being sung in unison to the proper tone in each case. A third publication of the year, printed at Munich, is even more important as testimony to the versatility of Lassus's genius, his first book of compositions to German words. Its full title is 'Neue teutsche Liedlein mit fünff

<sup>1</sup> From them have been edited separately in modern form such pieces as 'Bon jour, mon cœur' with English words in L. Benson's *Oriana Series*, the amusing 'Quand mon mari' by Barclay Squire and 'Qui dort ici' by H. Expert.

<sup>2</sup> The instrumental music of the time was elementary.

Stimmen welche ganz lieblich zu singen und auf allerley Instrumenten zu gebrauchen'. It was dedicated to Duke William, the eldest son of Duke Albert, and has 15 numbers, including three religious pieces, two being settings of Lutheran hymns, 'Vater unser' and 'Ich ruf zu dir, Herr Jesu Christ', with their proper tunes used as a free *cantus firmus*; the other, 'Wie lang, O Gott, in meiner Not', is throughout Lassus's own composition. The other numbers are German songs of a popular humorous character. With Duke William Lassus stood on a more confidential footing than with his father, on terms, indeed, of an intimate personal friendship, as is shown by a large number of letters which have been preserved. Through the intervention of Duke William he was enabled to obtain a grant from the ducal treasury of 1000 florins, for the purchase of a convenient house in the Gragenau, near the court. His salary in 1567 was raised to 280 florins. In 1568 took place the marriage of Duke William to Renata or Renée, daughter of Duke Francis of Lorraine. Massimo Troiano in his books entitled 'Discorsi' and 'Dialoghi', published 1568 and 1569, has left a detailed account of the musical and dramatic festivities on this occasion, in which Lassus took a prominent part, not only as director of the music, but to the great delight of the illustrious guests, as a comic actor in an improvised Italian *commedia dell' arte*. A 'Te Deum' *a 6* and some masses were specially composed by him for the occasion; also two motets, 'Quid trepidas' *a 6*, and 'Gratia sola Dei' *a 5-6*. The 'Te Deum' is composed very elaborately, but only the even verses and the "Sanctus", the other odd verses being sung antiphonally in plainsong. Some verses are set as duets, trios, quartets, sung no doubt by select solo voices. The motet 'Gratia sola Dei' is a setting of hexameter lines, the first letters of which form the acrostic "Guilhelmus-Renea".

MOTETS AND CHANSONS.—In 1568 two comprehensive collections of motets by Lassus were published at Nuremberg, in which these works were included, one 'Selectissimae cantiones' *a 6* to 10, comprising, with considerable additions, all that had previously appeared *a 6* to 8 in the Venetian publications of 1565, 1566, making altogether 38 numbers *a 6*, 3 *a 7*, 4 *a 8*, 1 *a 10*; the other, similarly including what had appeared *a 5* and 4, making 39 numbers *a 5*, and 11 *a 4*. These new collections would seem to have been intended to oust the Italian editions from the German market. Among the motets *a 6* we may notice the effective epic-dramatic settings of the liturgical Gospels for Christmas and Epiphany: 'In principio erat verbum', 'Cum natus esset Jesus', 'Nuptiae factae sunt', also some splendid settings of church hymns, 'Jesu nostra redemptio', 'Vexilla

regis', etc., without any reference to their plainsong tunes, but with beautiful duets and trios for solo voices interspersed. A beautiful Passion piece is 'Huc me sidereo', with a fine trio in the middle. Nor can we pass by those pieces in which Lassus gives us his solemn meditations on the mystery of death, such as 'O mors, quam amara' (Eccles. xli. 1-3).<sup>1</sup>

In 1569 appeared another book of motets, 'Cantiones aliquot', 13 numbers *a 5*, 1 *a 6*, published at Munich and dedicated to the custos of Augsburg cathedral, in which the most interesting numbers are three Christmas pieces, 'Quem vidistis pastores', 'Resonet in laudibus' (which makes use of the old German tune to these words) and 'Sidus ex claro', also the concluding number of the book, 'Quemadmodum desiderat cervus', *a 6*, with its canon *ad septimam*. One madrigal *a 7* appeared in a Venetian collection of this year. It is a sonnet by Petrarch, 'Che fai, alma', a dialogue of the poet with his own soul, which is also treated dialogue-wise in the music by the alternation of the three higher voices with the four lower, all uniting on the last line of the poem.

In Jan. 1570 Lassus published at Munich and dedicated as a new-year gift to the abbot of Weingarten in Württemberg another book of 'Cantiones sacrae', containing 10 numbers *a 6* and 3 dialogues *a 8*. One of Lassus's pupils, Jacob Reiner, had come from the abbey school of Weingarten, and was afterwards choirmaster there. In this book there are three complete psalms in several divisions with verses *a 3* and 4, and we may just note the greater liveliness of manner in the setting of the psalm 'Cum invocarem', which shows the extraordinary variety in the composer's style. Of greater importance for Lassus's growing reputation was the publication in Paris that year by Le Roy and Ballard of a book of 'Mellanges cont. plusieurs chansons tant en vers latin qu'en ryme françoys à 4, 5, 6, 8, 10 parties'. This publication was ushered into the world with a portrait of the composer, "Aet. suae 39", accompanied with a series of lengthy laudatory verses by Gohory and Jodelle, concluding with a sonnet by Jodelle to a female singer of the day, which shows that Lassus's works were often sung by a single voice, while instruments played the other vocal parts. The Latin pieces include Dido's lament in Virgil's 'Æneid'. Of the chansons, along with some of earlier date, 13 appear for the first time, among them the nonsense verses "un jour vis un foulon", which, as afterwards provided with English

<sup>1</sup> Strangely enough, the modern editor of the 'Magnum Opus' (Haberl) overlooked the scriptural origin of these words, ascribing them to a contemporary. It may also be noted that the last word of the motet, "sapientiam", should be corrected into "patientiam", as in the Vulgate.

words beginning "Monsieur Mingo", J. F. R. Stainer has shown to be the song partly quoted as sung by Silence in Shakespeare's 'Henry IV', II, v. 3, and in the usual editions with the unintelligible word "Samingo", which he rightly suggests should be read "Sir Mingo".<sup>1</sup> In 1570 Phalèse of Louvain published a collective work comprising four books of chansons by Lassus, Cyprien de Rore and Philip de Monte, which, so far as the first is concerned, mostly includes work which had appeared elsewhere, but also a set of six new madrigals *a* 4 and one *a* 5, two of which, 'Vien' dolc' Imeneo' and 'Quando fia mia', were written to celebrate the marriage in 1565 of Alessandro Farnese, son of Margaret of Parma, with Maria of Portugal.

A further honour was done to Lassus at this time on 7 Dec. 1570, at the Diet of Spire. The Emperor Maximilian conferred on him and his posterity a patent of nobility with the grant of a coat of arms<sup>2</sup>, on the shield of which, in recognition of his musical genius, the sharp, natural and flat signs were displayed with heraldic emblems. This honour might also be regarded as a return compliment for Lassus's greeting to Maximilian in an excellent motet, 'Pacis amans' *a* 6, on the occasion of his first coronation at Frankfort o/M. in 1562 as King of Bohemia and King of the Romans.

VISIT TO THE FRENCH COURT.—Encouraged by the success of his works in Paris, Lassus in 1571 was induced to pay a visit there, provided with recommendations to the French court from the Bavarian dukes, and with his travelling expenses paid from the Bavarian treasury. He was entertained in the house of Adrien Le Roy, his Parisian publisher, and was well received and rewarded by Charles IX, who had himself some knowledge and skill in music. He had not come empty-handed. In anticipation of his visit he had ready for presentation to the king a new book of chansons *a* 5, with a flattering dedication in verses of his own. The first two pieces in this book are on poems by Ronsard, the first originally addressed to Henry II of France, but by Lassus transferred to Charles IX; the other, a longer poem in praise of the queen-mother, Catherine de' Medici, set in a more brilliant and varied style, as if indeed it were more important to secure her favour than that of the weak Charles.

Lassus's visit was taken by Le Roy as a good opportunity for the publication and dedication to Charles IX of two books of motets, consisting of works which had already appeared elsewhere, but Lassus himself had already ready for publication by Le Roy a new book of motets *a* 5, which from Paris he dedicated to Duke William at Munich. Accompanying the

dedication are some French verses of his own addressed to the duke and duchess, testifying his devotion, at the same time showing that in spite of the attractions of the French court he had then no idea of leaving the Bavarian service.

FURTHER PUBLICATIONS FROM MUNICH.—On his return to Munich Lassus soon had ready for publication in 1572, by Adam Berg, a second book of 'Teutsche Liedlein', 15 numbers *a* 5, which he dedicated to Duke Ferdinand, Count Palatine of the Rhine, the second son of Duke Albert. In this book there are 5 settings of Lutheran hymns with their proper tunes as *cantus firmus* in the tenor, among them 'Es sind doch selig alle die', with Matthäus Greiter's Strasbourg tune, better known afterwards as adapted to the later hymn, 'O Mensch bewein dein' Sünde gross'. Another piece, 'Der Meye', is the spiritual version of a popular song, also with its tune in the tenor. The other pieces are free settings of humorous and sentimental folk-songs, in this respect differing from the French chansons, the verses of which are usually by witty court poets like Marot, de Magny and others.

From 1572-79 we have a series of intimate confidential letters<sup>3</sup> addressed by Lassus to Duke William in a curious medley of languages, French, Italian, bad Latin, with occasional German, showing his exuberant love of fun and merriment of all sorts, with an occasional tendency to melancholy, especially when temporarily in disfavour with Duke Albert. The year 1573 is distinguished by two important publications. One is a composite work dedicated to four members of the Fugger family of Augsburg, then greatly esteemed as munificent patrons of music, containing 28 numbers, 6 Latin motets, 6 Italian madrigals, 6 French chansons, 6 "teutsche Lieder", all *a* 4, but with a dialogue *a* 8 to each set of 6. The other publication of 1573 is the first volume of a series entitled 'Patrocinium musicæ', undertaken on the responsibility of Duke William, for which Adam Berg, the music-printer of Munich, had provided specially large and entirely new type. A portrait of Duke William appears as a frontispiece to the first volume, and the music is not in separate partbooks as usual, but the separate parts are together on opposite pages. The first volume has 21 motets, 7 *a* 4, 7 *a* 5 and 7 *a* 6, works all remarkably interesting from the great variety both of technique and expression displayed in them. Here in passing we may just notice, as indeed we might have done before, the great range in the choice of texts for musical setting. Lassus did not confine himself, as most musicians of the time did, to the liturgical texts of the

<sup>1</sup> See Mus. T., Feb. 1902, p. 100.

<sup>2</sup> A representation of Lassus's arms is given as a frontispiece to Sandberger's 'Beiträge', III.

<sup>3</sup> The whole correspondence is given at length in Sandberger's 'Beiträge', III.

breviary and missal, but ranged freely over the books of Scripture to find texts which made some sort of personal appeal to him as the expression of his own sentiments. He thus often chose texts of a sententious moralizing nature which might seem quite intractable for musical setting, but which, by his great mastery as a sculptor of musical motives, he is able to endow with appropriately picturesque or otherwise solemnly expressive musical phrases. In the course of this year, 1573, he received a commission from the court of France to compose some music in connection with a mythological ballet and other festivities got up by Catherine de' Medici to celebrate the election of her younger son Henry as king of Poland. For this purpose he composed the introductory piece, consisting of a Latin dialogue sung between one character representing the kingdom of France and two others, allegorical figures of Peace and Prosperity. Brantôme speaks of the music as the most melodious that one had ever heard. Sandberger and van den Borren suppose this music to have been lost, but a comparison of the text as given by the former<sup>1</sup>, with the text of the Latin dialogue *a* 8 in the publication of 1573 dedicated to the brothers Fugger shows that the music has not been lost, but is preserved in the latter piece, only that the text originally intended for the glorification of the French court has been ingeniously transformed into a glorification of Duke Albert and the Bavarian house.

A letter of Adrien Le Roy informs us that Charles IX was so delighted with various pieces by Lassus performed before him that he offered to engage him as chamber musician with an annual salary of 120 livres, beginning 1 Jan. 1574, even paying at once half of this sum for the previous half year. This proposal may have been a very tempting one to Lassus, and one account says that he had already set out with his family on the journey to Paris, and had come as far as Frankfort, when he was met with tidings of the French king's death on 20 May 1574, and at once returned to Munich. This account, however, is difficult to reconcile with what we learn from his letters: that he had gone to Italy in Feb. 1574 to engage new musicians for Munich and was back again at Munich some time in May. Sandberger concludes that already in Jan. or Feb. Lassus had definitely decided to remain at Munich. His good relations with Le Roy and the French court continued unimpaired. Henry III allowed him a pension and a special privilege for the publication of his works.

THE 'PATROCINIUM MUSICES'.—In 1574 appeared the second and third volumes of the 'Patrocinium musices'. The second contains five of his masses *a* 5, bearing the titles 'Ite

rime dolenti', 'Scarco di doglia', 'Sidus ex claro', 'Credidi propter' and 'Le Berger et la bergère'. This volume was dedicated to Pope Gregory XIII, and Lassus travelled to Rome to present it in person, the expenses of his journey and stay being met by Duke Albert. He was well received in Rome and solemnly invested as Knight of the Golden Spur in the Papal Chapel. These are not the first published masses by Lassus: already in 1566 Gardano of Venice had published in a collection one, 'In te Domine speravi' *a* 6, and Phalèse of Louvain in 1570 had similarly published 3 *a* 5. The third volume of the 'Patrocinium', dedicated to the Bishop of Augsburg, contains settings of the "Vidi aquam" and "Asperges" with the offices for Christmas, Easter, Pentecost and Corpus Christi. By the "offices" are meant the introits and other variable parts of the mass, based on the plainsong. These are not reckoned among his best compositions, the plainsong in this case being somewhat of a drag on the composer's inspiration. The fourth volume of the 'Patrocinium' appeared in 1575 and contains an interesting setting of the Passion according to St. Matthew, the 9 lessons from the Book of Job *a* 4, which had already appeared in 1565, and the 3 lessons of Christmas matins *a* 4. In the Passion the parts of an Evangelist and of Christ are understood to be recited in plainsong while the other utterances are set *a* 3 to 5. There are 3 other settings of the Passion from the other Gospels, *a* 5 and 4.<sup>2</sup> In 1575 Cosimo Bottegari, a Florentine lutenist, very much in favour with Duke Albert, published a second book of madrigals *a* 5, in continuation of Troiano's book of 1569, with contributions by the various Bavarian musicians, including two by Lassus, one *a* 10 or for two choirs each *a* 5 being a very delightful spring song. Bottegari, however, shortly afterwards used his great influence with Duke Albert to injure Lassus in the duke's opinion, and it was with some difficulty that a reconciliation was brought about through the mediation of Duke William.

The year 1576 was an important one for publication. There was first the fifth volume of the 'Patrocinium', containing five Magnificats — 2 *a* 4, 1 *a* 5 and 2 *a* 8. In that *a* 5 Lassus departs from the usual way of setting according to the church tone and takes his themes from a madrigal of Cyprien de Rore. In the 2 *a* 8 all the verses are set by means of answering chorus *a* 4. A third book of 'Teutsche Lieder', 11 nos. *a* 5, was dedicated to Duke Ernst, third son of Duke Albert. It opens with a fine setting of 'Susannen frumm', the German version of 'Susanne un jour', with what seems to be its proper popular

<sup>1</sup> Vol. XII of the collected edition, pp. xvii-xviii.

<sup>2</sup> For an account see Kade 'Die ältere Passionskomposition' (Gutersloh, 1893), pp. 134-40.

tune in the tenor. Some numbers are moralizing pieces, others drastically humorous. Under the title of 'Meslanges d'Orlande de Lassus' Le Roy republished nearly all his previous chansons, with the exception of the book dedicated to Charles IX in 1571. It contains 93 chansons, with 26 Latin secular pieces and 6 Italian madrigals, only a very few of which were really new. About the same time two other editions of the chansons appeared with the texts altered in a religious sense, to make several of them less offensive to Christian ears and also to satisfy the growing taste for psalm-singing in the Huguenot circles of France. One was published at La Rochelle, the headquarters of French Protestantism, another, more complete and more thoroughgoing in its alterations, was entitled 'Thrésor de musique', etc., and appears to have been published at Lyons. 1577 brings a small work of interest, a set of 24 cantiones *a* 2, twelve being vocal duets, and the other twelve for instruments, or it may be also for vocal practice. In later editions these latter are described as 'Fantasiae' or 'Ricercari'. The first twelve show Lassus's wonderful skill in the picturesque setting of meditative texts. This work was dedicated to Duke William alone, but was followed by a book of motets *a* 3, introduced with an exquisite musical dedication to all three brothers, Dukes William, Ferdinand and Ernst. There are 18 numbers, mostly on verses of the Psalms, and written in the older imitative style with many beautiful melismatic passages. To these there are appended in the 'Magnum Opus' six other numbers, including two very expressive settings of 'Adoramus te Christe'. That year, too, Le Roy brought out at Paris a splendid edition of 18 masses by Lassus, including with several additions all those previously published. Of these the finest is one entitled 'Puisque j'ay perdu' *a* 4, written in a very noble style.

Generally speaking, his masses, with some exceptions, are not on the same high level as his motets. Some are very short and, especially in the "Gloria" and "Credo", written in a rapid homophonic syllabic style which leaves no room for much expression. No new publications of Lassus appeared in 1578. In 1579 Leonhard Lechner, who had been a choir-boy under Lassus in the Bavarian chapel, brought out at Nuremberg new enlarged editions of the two sets of 'Selectissimae Cantiones' of 1568, in a few cases altering the original words.

WORKS IN MANY STYLES. — On 24 Oct. 1579 Duke Albert died. He had done a last act of kindness to Lassus the previous Apr. by guaranteeing his yearly salary of 400 florins for life. From 1575 Lassus had been receiving this amount as salary, with 150 florins extra

described in the Munich accounts as "Gnaden-geld". This addition to his regular salary was also continued by Duke William. Early in 1580 he was offered, but declined, the post of *Kapellmeister* to the court of Dresden, then vacant by the death of Antonio Scandelli. But with the death of Duke Albert the more splendid days of the Bavarian chapel came to an end. The court finances were in an embarrassed condition, and Duke William was obliged to reduce the number of his musicians from 44 to 17, although in the course of the years following it was gradually raised again to a maximum of 38 in 1591. These circumstances may have induced Lassus to entertain some scruples of conscience about receiving the interest of his capital invested in the state funds; but the duke magnanimously reimbursed to him as a personal gift what he offered to renounce. Early in 1581 there appeared at Nuremberg a book of five masses *a* 4-5 which, however, was not published by himself, but by Lechner, and consists of early works.

With the accession of Duke William a more serious religious spirit had begun to pervade the court of Munich. Through the influence of his Jesuit advisers Duke William became more attentive to religious duties, earning for himself afterwards the surname of William the Pious. Lassus followed suit with his master, and also entered into relations with the Jesuit seminary at Munich. Yet he had shown himself somewhat recalcitrant to the enforced introduction of the Roman rite into the Bavarian chapel in place of the old Germanic usages, as a good deal of laxity had previously been tolerated in Munich; but conformity with Rome had become the watchword of the counter-Reformation movement under the auspices of the Jesuit order. In 1582 Lassus published three important books of church music. One dedicated to the Bishop of Würzburg contains a new setting of the nine lessons from the Book of Job, along with 11 new motets *a* 4. The new set of lessons is composed quite differently from the earlier set of 1565. The text is simply declaimed syllable by syllable in homophonic harmony, the melody being chiefly in the upper part, but with abrupt chromatic changes.

The next important publication of this year is 'Sacrae cantiones 5 voc.' dedicated to the senators of Nuremberg, 21 numbers, almost all of the highest value. Among them are the two which gained first prize at the Puy de Musique of Evreux in 1575 and 1583, 'Domine qui cognoscis', a deeply penitential piece, and 'Cantantibus organis' for St. Cecilia's Day, also 'Justorum animae', which has always been greatly admired, and which it is interesting to compare with Byrd's setting of the same words, and 'Christus resurgens', a very brilliant Easter motet.

The third publication of 1582 is 'Motetta sex vocum', dedicated to Jacob Fugger, Baron of Kirchberg, and described as only recently composed, "singulâri authoris industria". There are 20 numbers, among them fine settings of the Marian antiphons and the 'Ave, verum corpus', and other distinguished pieces are 'O altitudo divitiarum' and 'Benedictio et claritas'. It may be said generally that in the decade 1580 to 1590 Lassus's genius had reached its full maturity in his masterly freedom and boldness of technique combined with a rare subtlety and depth of expression. All these works are described as equally available for instruments and for voices.

In 1583 appeared a new book of 'Teutsche Lieder' a 4, dedicated, strangely enough, to Maximilian, the ten-year-old son of Duke William. There are 11 numbers, but as some of them are lengthy pieces broken up into several divisions, they are often reckoned as making up 33 separate pieces. They are written in simple four-part counterpoint, but are beautiful and expressive in the master's most refined style. There was also a reprint about the same time of the three earlier sets of 'Teutsche Lieder' a 5 in one complete edition. Mention may here be made of a collection entitled 'Harmoniae miscellae' a 5 and 6, edited by Leonhard Lechner and published at Nuremberg in 1583, containing three-excellent motets never published by Lassus himself.

LAST DECADE OF COMPOSITION.—The year 1584 is distinguished by the first appearance in print of the 'Seven Penitential Psalms', originally composed for Duke Albert, but now in their printed form dedicated to the Count Palatine Philip, Bishop of Ratisbon. The only other publication of 1584 is the 'Continuation de mellange' (Paris, Le Roy and Ballard). This contains 19 chansons a 3 to 6, along with four new Italian madrigals a 5 to 10, the last of which, 'Passan vostri trionfi' a 10 on a text from Petrarch, is specially noticeable as a magnificent example of contrapuntal art, written partly in alternating choirs, but with powerful outbursts of ten-part harmony.

On the feast of Corpus Christi in 1584 preparations were made for the customary procession with the Sacrament through the streets of Munich, but a severe thunderstorm with heavy downpour of rain intervened, and it seemed that the procession would have to be confined to the interior of St. Peter's church. But no sooner had the Sacrament been borne to the porch of the church, and the choir under Lassus's direction had begun to sing his motet, 'Gustate et videte', than there was a sudden lull in the storm. The rain ceased, the sun shone out brilliantly and the procession was able to continue as usual. This was regarded as a special instance of divine favour accorded

on account of Lassus's music, and on future occasions of outdoor church procession this motet continued to be sung as if it were a sure talisman for the securing of fair weather.

The year 1585 was a great one for new and important publications by Lassus. The increasingly religious and moralizing bent of his mind is manifested in his fifth book of madrigals for 5 voices, which though not so named, are in reality *madrigali spirituali*. Of the 12 numbers 7 are on texts from the 'Rime spirituali' by Gabriele Fiamma, Bishop of Chioggia, the others are from verses by Petrarch which specially dwell on the transitoriness of earthly things and the need of penitence for the errors of youth. The music is on a higher level than in any of the preceding books. The intense seriousness of the poetry is even more powerfully reflected in the music. All chromaticism foreign to the diatonic system is carefully avoided, except for very occasional use on words to which, as van den Borren observes, some idea of blame attaches. He seems to pass censure on his own excessive indulgence in chromaticism in his earlier days as a musical fault. This book of madrigals was dedicated to Count Mario Bevilacqua of Verona, a distinguished musical amateur of the time and a munificent patron of musicians. He maintained in his palace a regular concert called a *ridotto*, and the best musicians of the day, such as Luca Marenzio, Philip de Monte, Orazio Vecchi and others dedicated their compositions to him. Lassus was about to make a journey to Italy at this time, and it is probable that he passed by Verona to present his book personally to Bevilacqua. Of this journey we shall speak presently, but first have to mention the other publications of the year. On 1 Mar. 1585 he dedicates to the abbot of Benedictbeuern a book of lamentations with 11 new motets a 5. Of the lamentations it is sufficient to say that for expressiveness they are worthy to rank with the lessons from the Book of Job and the 'Penitential Psalms'. A book of motets, 17 nos. a 6 and 8, is dedicated to Count Eytel Fritz of Hohenzollern, at whose court at Hechingen his son Ferdinand was now engaged as *Kapellmeister*. Another book of motets, 31 numbers a 4, with a 'Stabat Mater' a 8, was dedicated to Alexander Fugger, Provost of Freysing Cathedral. This book has a character of its own, as not being so miscellaneous in its contents as many of the others.

In the autumn of this year 1585 Lassus set out on his journey to Italy, its first object being to make a pilgrimage to the Holy House of Loreto. He afterwards proceeded to Ferrara, where he was better received by Alfonso d'Este than on the occasion of his first visit eighteen years before. Before we leave this busy year we cannot pass over without mention two fine settings of some lines by Tasso, 'Ardo si,



ma non t' amo', contributed to a collection entitled 'Sdgenosi ardori', which consists of nothing else but settings of the same lines by about 30 other composers, many of them in the Bavarian service, but also including Philip de Monte, Costanzo Porta and others. The lines are meant to express the disdain of a disappointed and deceived lover, and Lassus set them in a very dramatic fashion.

The numerous publications from 1580 we have had occasion to mention bear testimony to the composer's wonderful industry during this period. 1586 brings the first warning of declining strength. It is a blank so far as publications are concerned, and the opening of 1587 brings with it the gift from Duke William of a country house at Geising on the Ammer, probably as a place of occasional retirement. Then he came back to work and in gratitude, no doubt, for better health, on 15 Apr. dedicated a new book of Italian madrigals to the court physician, Dr. Thomas Mermann, a man of great culture and a lover of music, who became one of his best friends. This book has 23 numbers, 7 a 4, 7 a 5 and 9 a 6, and is regarded as the crown of Lassus's achievements in madrigal writing. The pieces are almost entirely of a religious character, nine taken from the 'Rime spirituali' of Gabriele Fiamma, one an Italian verse translation of Psalm vi, others from various sources known and unknown. The mood of love complaint characteristic of the ordinary madrigal is here spiritualized into that of penitential lament and heavenly aspiration, and the music gains thereby in artistic elevation and expressive power. In Aug. a new volume of the 'Patrocinium musices' appeared, containing 13 magnificats a 4 to 6. Here Lassus manifests an opposite tendency to that of his later madrigal writing. Into the madrigal he had infused greater seriousness and solemnity, but in the Magnificat he shows his desire to impart to his spiritual work something of the lightness and grace of his earlier secular work. He borrows the themes on which these magnificats are composed largely from secular songs, his own or those of other composers, in a few cases from motets.

In consequence of his failing health Lassus's mind began to be much occupied with concern for the future of his wife and family, and on 6 Nov. 1587 he obtained the assurance of an annuity of 100 florins for his wife in case she should survive him. A month later Duke William granted him at his own request a dispensation from further service in the chapel, but with a reduction of 200 florins from his salary, and on the other hand offered his son Ferdinand a salary of 200 florins to take part of his father's duties, and also appointed his second son Rudolf as organist with a salary of 200 florins, and the further obligation of giving

musical instruction to the younger members of the choir. The master does not seem to have been satisfied with this arrangement, for he remained at his post with his full salary, but probably with some alleviation of his duties and help from his son Rudolf. Ferdinand does not appear to have left the service of Count Eytel Fritz of Hohenzollern or to have entered again the Bavarian service until 1589 or 1590.

In 1588 Lassus brought out, in conjunction with his son Rudolf, a book of 'Teutsche geistliche Psalmen' a 3. It contains 50 numbers, the texts and melodies taken from Caspar Ulenberg's metrical version of the Psalter of 1582, the best that had been produced on the Catholic side. Roland composed the 25 psalms with the odd numbers up to the fiftieth, Rudolf the alternate 25 with the even numbers. The book was dedicated to the abbot Gallus of Ottobeuern, and seems to show that in German Catholic circles and even in monastic houses some interest was taken in German psalm-singing. Roland's settings are very beautiful and interesting: he treats Ulenberg's tunes with great freedom, not with a *cantus firmus* in any one part. We have no means of judging the merit of Rudolf's settings, as only Roland's are reproduced in modern editions.

In 1589 a new volume of the 'Patrocinium musices' appeared, the last to which Lassus contributed, containing 6 masses a 5, with the titles 'Dites maîtresse', 'Amar donne', 'Qual donna attende', 'In die tribulationis', 'Io son ferito', 'Pro defunctis'. Their composition, however, is of older date, for they are found in manuscripts of 1578-80. 'Io son ferito' takes its themes from a then well-known madrigal by Palestrina. 'Qual donna attende' and 'In die tribulationis' would seem to take their themes from a madrigal and motet by Cyprien de Rore. We know that Rore's works were highly esteemed at Munich and that Lassus was personally acquainted with him in earlier days and influenced by him in certain directions.<sup>1</sup> The 'Pro defunctis' is composed with the plainsong intonations sung in unison at the beginning of each movement and with the *cantus firmus* mostly in the tenor, but sometimes also in the bass, and used with considerable freedom.

In 1590 Lassus dedicated to the Bishop of Bamberg his 'Neue teutsche und etliche frantzösische Gesäng' a 6. The dedication is dated on the feast of St. Henry, 15 July, this date being appropriately chosen as recalling both to the composer himself and to the Bishop the fact that it was Henry II, Duke of Bavaria and Holy Roman Emperor, who at the beginning of the 11th century founded and endowed the bishopric of Bamberg. The book contains 12 numbers, 9 German and 3 French. The

<sup>1</sup> Proske edited these two masses in the second series of his 'Musica divina'.

French pieces, however, are merely corrected editions of some which had appeared in 1584. With one exception the German pieces are all of a religious character, showing the increasing preoccupation of Lassus's mind with religious subjects. To these he adds one amusing secular piece from Hans Sachs, 'Der Körbelmacher', describing a dispute between a basket-maker and his wife.

On 6 Nov. of this year Lassus's third son, Ernst, was admitted as a singer of the chapel with a salary of 60 florins. Meantime the master's mental faculties became more and more disturbed; it seems as if the fresh effort to work had completely prostrated him. His wife Regina, on one occasion returning from Geising, found him gloomy and morose, failing to recognize her and unwilling to speak to any one. At her request Princess Maximiliana at once sent Dr. Mermann, and there was a temporary recovery, but the mind was still at fault. A spirit of melancholy settled on him. "Cheerful and happy no longer", says Regina, "he has become gloomy and speaks only of death." In an access of melancholy he wrote to the duke complaining that he had never carried out his father Albert's intentions towards him, and it needed all that Regina and Maximiliana could do to soften the effect of this act. In 1592 his material position was improved by the duke's increasing his salary to 800 florins. Ferdinand and Rudolf were also benefited by increase of salary. In 1593, under the sympathetic care of Mermann, there came about a great improvement in his state of health, so that he was able to return to work and fulfil his duties as choir-master on the festival of Corpus Christi. He also resumed the labours of composition, and on Michaelmas Day (29 Sept.) dedicated to Johann Otto, Bishop of Augsburg, his book of 'Cantiones sacrae' a 6. In the very interesting and touching dedication he alludes to this work as being probably his swan-song ("cygneum forte melos"), and expresses the hope that as the light of the setting sun is more pleasing to the eye, so these graver songs of his closing days may perhaps delight the mind and ear better than the gayer and more festive songs of his youth. The book contains 30 numbers a 6 and 2 a 12, which show no diminution of the composer's technical skill or power of expression. We may notice that 'Prolongati sunt dies mei' is a pathetic *nunc dimittis*, which the composer, with a presentiment of his approaching end, addresses to Duke William.

In 1593 Lassus was able to accompany Duke William to the Diet of Ratisbon, where he came into contact with Philip de Monte and other musicians of note. The earlier part of 1594 must have been occupied with the preparation for publication of his last work,

'Lagrima di San Pietro', which on 24 May he dedicated to Pope Clement VIII. This work consists of 20 spiritual madrigals on verses by the Italian religious poet Tansillo and one Latin motet a 7, 'Vide quae pro te patior'.

Before his last work appeared in print, Lassus died on 14 June 1594. By his last will, besides bequeathing alms to the poor and to a Munich hospital, he provided that two low masses and a sung Requiem should be celebrated for him annually on St. John Baptist's Day in the church of Geising. He was buried in the cemetery of the Franciscans at Munich. When the Franciscan property was secularized the monument which had been erected over his grave was removed; it remained for some time in private possession, but was later set up in the gardens of the National Museum at Munich. It is of reddish marble, 3½ ft. high and 7 ft. wide, with a carving of the burial of Christ in the upper part, and below this his arms, on one side of which are ten kneeling male figures, Lassus himself, his sons and grandsons, and on the other side eight kneeling female figures, Regina with her daughters and granddaughters. The epitaph consists of twelve lines of elegiac verse, of which we may quote the first two and last two lines:

Orlando cineres cheu! modo dulce loquentes  
Nunc mutos cheu! flebilis urna premit

Nunc quia complevit totum concentibus orbem,  
Victor cum superis certat apud superos.

Regina survived her husband to 5 June 1600. Of the marriage there were four sons, Ferdinand, Rudolf, Johann and Ernst, and two daughters, Anna and Regina, the latter married to the court artist Hans von Ach, who probably painted the oil portrait of Lassus, dating from 1580, which went to the Jesuit seminary at Munich.<sup>1</sup> Of the sons, Johann appears to have died early; we hear no more of Ernst after 1594. Ferdinand had returned to the Bavarian chapel in 1590, and succeeded Fossa as *Kapellmeister* in 1602, dying in 1609. Rudolf also remained in the Bavarian service as composer and organist till his death in 1625. Both, besides being composers themselves, were active in the further publication of their father's works.<sup>2</sup>

DESCENDANTS.—It would seem from the Munich accounts that Ferdinand and Rudolf continued to use only the adopted name of de Lasso, in place of the original de Lassus. From the list of his works in 'Q.-L.' Rudolf would appear to have been a fairly prolific composer, and in later years to have also adopted the new style of composition with *basso ad organum*. Two of his motets are given by Proske in 'Musica divina', II, one showing

<sup>1</sup> Reproduced in the 4th ed. of this Dictionary, pl. XLl.

<sup>2</sup> Details of numerous posthumous publications were given in the 4th ed., but these will be superseded by the collected edition.



something of an inclination to the new monodic style of Italy. A son of Ferdinand, also called Ferdinand, was sent by Duke Maximilian to study music at Rome under Crivelli, and afterwards became *Kapellmeister* at Munich; but later on, at the instance of the duke himself, he gave up his musical calling to accept some office in the civil service. Descendants of Lassus would appear to have been still living in 1895.

The collected modern edition of Lassus's works published by Breitkopf & Härtel of Leipzig, edited by Hubert and Sandberger, was still in progress when war broke out in 1939. J. R. M., abr. & rev.

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## CATALOGUE OF WORKS

List of works by Lassus in the 'Sämtliche Werke', edited by Haberl and Sandberger (Leipzig, 1894-1919). Each work is registered by a number, title, date of publication or other date, and its location by volume and page in the S.W. The numbering has no connection with that used in the S.W. or elsewhere. A title without a number indicates that it is a part or section of a numbered work. The original spelling is used in the titles except in the case of 'u' and 'j' for 'v' and 'i', where necessary.

## SECULAR MUSIC

## ITALIAN MADRIGALS, VILLANELLAS AND MORESCAS

a 3

1. 'Chi chili chi?' 1581. S.W. X, 144.  
 12. 'Madonna mia, pietà.' 1581. S.W. X, 146

15. 'O Lucia, miao, miao.' 1560. S.W. X, 70.  
 'O Lucia, susa da lietta' (Pt. 2 of 1). 1560. S.W. X, 71.  
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2. 'A che tenderm', Amor.' 1570. S.W. VIII, 59.  
 3. 'Ad altre le voi dare.' 1581. S.W. X, 77.  
 'Al' hor nel propri' oggetto' (Pt. 4 of 48). 1566. S.W. VIII, 52.  
 4. 'Allala, pia calia.' 1581. S.W. X, 104.  
 5. 'Alma real, dignissima d' impero.' 1564. S.W. VIII, 44.  
 'Altri non vedra mai si chiaro sole' (Pt. 6 of 48). 1566. S.W. VIII, 56.  
 6. 'Apparir per me le stell' in cielo.' S.W. VIII, 27.  
 7. 'Arse la fiamm' e consumò.' 1587. S.W. VI, 83.  
 8. 'Ben veggio di lontan' il dolce lume.' 1562. S.W. VIII, 37.  
 9. 'Bianca neve è il bel collo.' 1573. S.W. VIII, 78.  
 10. 'Canzon, la doglia.' 1587. S.W. VI, 90.  
 11. 'Chi è fermato.' 1587. S.W. VI, 82.  
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 12. 'Come pianta.' 1587. S.W. VI, 87.  
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 14. 'Deh, hor foss' io co' l' vago de la luna.' 1538. S.W. VIII, 26.  
 15. 'Deh lascia.' 1587. S.W. VI, 85.  
 16. 'Deh, sol che sei sì chiaro a gl' occhi.' 1570. S.W. VIII, 61.  
 17. 'Del freddo rheno a la sinistra riva.' 1555. S.W. VIII, 3.  
 18. 'Di persona era tanto ben formata.' 1573. S.W. VIII, 72.  
 19. 'Ecco la nimph' ebrayca chiamata.' 1581. S.W. X, 76.  
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 20. 'Hai, Lucia, bona cosa.' 1581. S.W. X, 86.  
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 21. 'In dubbio di mio stato.' 1560. S.W. VIII, 35.  
 22. 'In dubbio di mio stato.' Another setting. 1562. S.W. VIII, 42.  
 23. 'Io ti voria contar.' 1581. S.W. X, 85.  
 24. 'La cortesia voi, donne, predicate.' 1555. S.W. X, 66.  
 25. 'Lucia celu, hai biscania.' 1581. S.W. X, 97.  
 26. 'Madonna mia, pietà.' 1555. S.W. X, 61.  
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 27. 'Malvaggio horrido gelo.' 1570. S.W. VIII, 63.  
 28. 'Matonna mia cara.' 1581. S.W. X, 93.  
 29. 'Mostran le braccia sue.' 1573. S.W. VIII, 81.  
 30. 'No giorno t' haggio havere.' 1555. S.W. X, 65.  
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 31. 'Non vi vieto per questo.' S.W. VIII, 29.  
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 33. 'Occhi, piangete.' 1555. S.W. VIII, 19.  
 34. 'Ogni giorno m' han diit.' 1581. S.W. X, 91.  
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 35. 'O occhi, manza mia.' 1581. S.W. X, 103.  
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 36. 'Ov' è condott' il mio amoroso stile.' 1562. S.W. VIII, 38.  
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 37. 'Parch' hai lasciato.' 1581. S.W. X, 82.  
 38. 'Per aspro mar di notte.' 1587. S.W. VI, 70.  
 39. 'Perch' io veggio e mi spiace.' 1555. S.W. VIII, 23.  
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 40. 'Per pianto la mia carne.' 1555. S.W. VIII, 13.  
 41. 'Poi ch' el mio largo pianto.' 1583. S.W. VIII, 84.

42. 'Quando fia mai quel giorno.' 1570. S.W. VIII, 65.  
 43. 'Quanto il mio duol.' S.W. VIII, 31.  
 44. 'Queste non son piu lagrime.' 1555. S.W. VIII, 15.  
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 45. 'Saccio na cosa.' 1581. S.W. X, 80.  
 46. 'Se ben l'empia mia sorte.' 1555. S.W. VIII, 17.  
 47. 'Se ben non veggion gl'occhi.' 1570. S.W. VIII, 67.  
 48. 'Si com' al chiaro giorno.' 1566. S.W. VIII, 46.  
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 50. 'S'io ti vediss' una sol volt' il giorno.' 1581. S.W. X, 102.  
 51. 'S'io ve dico ca sete.' 1581. S.W. X, 75.  
 52. 'Sotto duo negri e sottilissimi archi.' 1573. S.W. VIII, 74.  
 53. 'Sotto quel sta quasi fra due vallette.' 1573. S.W. VIII, 76.  
 54. 'Spesso in poveri alberghi.' S.W. VIII, 83.  
 55. 'Sto, core mio.' 1555. S.W. X, 69.  
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 57. 'Tu, traditora, m'hai puost' a sto core.' 1555. S.W. X, 68.  
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 65. 'Ardo, si, ma non t'amo.' 1585. S.W. VIII, 144.  
 66. 'Ardo, si, ma non t'amo.' Another setting. 1585. S.W. VIII, 147.  
 67. 'Bella guerriera mia.' 1563. S.W. IV, 38.  
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 100. 'La vita fugga.' 1563. S.W. IV, 44.  
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 103. 'Mentre fioriu' amora.' 1559. S.W. II, 111.  
 104. 'Mia benigna fortuna.' 1555. S.W. II, 37.  
 105. 'Mi me chiamere.' 1581. S.W. X, 108.  
 106. 'Miser.' 1567. S.W. IV, 90.  
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 108. 'Nessun visse giamai.' 1584. S.W. VIII, 137.  
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 109. 'Non ha tante serene stelle.' 1563. S.W. IV, 6.  
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 110. 'Non s' incolpi l' desire.' 1563. S.W. IV, 53.  
 111. 'O beltà rara.' 1567. S.W. IV, 82.  
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 122. 'Poi che! l'iniquo.' 1555. S.W. II, 32.  
 123. 'Pon fren! al gran dolor.' 1555. S.W. II, 46.  
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 126. 'Quando io penso al fuggir.' 1585. S.W. VI, 39.  
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 129. 'Quanta invidia ti porto, avara terra.' 1563. S.W. IV, 18.  
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 133. 'Questi ch' inditio.' 1559. S.W. II, 132.  
 134. 'Questi son, lasso.' 1563. S.W. IV, 28.  
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 136. 'Segui già le speranze.' 1584. S.W. VIII, 141.  
 137. 'Se si alto pon gir mie stanche rime.' 1563. S.W. IV, 59.  
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 141. 'Soleasi nel mio cor.' 1576. S.W. VIII, 131.  
 142. 'Sol' e pensoso.' 1555. S.W. II, 71.  
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 144. 'Tutto! di piango.' 1567. S.W. IV, 122.  
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 145. 'Un Dubbio verno.' 1585. S.W. VI, 23.  
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 147. 'Voi ch' ascoltate.' 1567. S.W. IV, 111.  
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 148. 'Volgi, cor mio.' 1559. S.W. II, 127.  
 149. 'Vostro fui.' 1559. S.W. II, 114.  
 150. 'V' son gl' ingegni.' 1585. S.W. VI, 30.

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 151. 'Ben sono i premi tuoi.' 1587. S.W. VI, 137.  
 152. 'Canta, Georgia, canta.' 1560. S.W. X, 125.  
 153. 'Cathalina, apra finestra.' 1560. S.W. X, 112.  
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 155. 'Come la cera al foco.' 1585. S.W. VI, 66.  
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 159. 'Il grave de l' età.' 1587. S.W. VI, 126.  
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 164. 'S' io esca vivo.' 1579. S.W. X, 9.  
 165. 'Tanto e quel bene.' 1587. S.W. VI, 149.  
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 169. 'Ditemi, vita mia.' 1584. S.W. X, 30.

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170. 'O la, o che bon echho!' 1581. S.W. X, 140.  
 171. 'S' una fede amorosa.' 1573. S.W. X, 36.  
 172. 'Tutto lo di mi dici.' 1581. S.W. X, 130.  
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174. 'Hor che la nuova e vaga primavera.' 1575. S.W. X, 43.  
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 3. 'Ardant amour.' 1564. S.W. XII, 25.  
 4. 'Avecques vous mon amour.' 1555. S.W. XII, 37.  
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 6. 'Bon jour, mon cœur.' 1564. S.W. XII, 100.  
 7. 'Ce faux amour.' 1564. S.W. XII, 103.  
 8. 'Célébrons, sans cesse de Dieu les bontéz.' 1576. S.W. XVI, 162.  
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 10. 'Du cors absent le cœur.' 1564. XII, 55.  
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 12. 'En espoir vis et crainte.' 1555. S.W. XII, 62.  
 13. 'En m'oyant chanter.' 1564. S.W. XII, 106.  
 14. 'En un chateau ma dame.' 1570. S.W. XII, 14.  
 15. 'En un lieu où l'on ne voit.' 1564. S.W. XII, 83.  
 16. 'Fleur de quinze ans.' 1564. S.W. XII, 43.  
 17. 'Fuyons tous d'amour.' 1564. S.W. XII, 80.  
 18. 'Gallans qui par terre.' 1584. S.W. XVI, 111.  
 19. 'Guérir ma douleur.' 1584. S.W. XVI, 106.  
 20. 'Hâtez vous de me faire.' 1567. S.W. XII, 81.  
 21. 'Hélas, quel jour.' 1560. S.W. XII, 47.  
 22. 'Il estoit une religieuse.' 1565. S.W. XII, 74.  
 23. 'J'ay cherché la science.' 1564. S.W. XII, 57.  
 24. 'J'ay de vous voir.' 1584. S.W. XVI, 113.  
 25. 'Je l'ayme bien.' 1555. S.W. XII, 41.  
 26. 'Je ne veux rien.' 1565. S.W. XII, 98.  
 27. 'Je suis quasi prest.' 1570. S.W. XII, 54.  
 28. 'La mort est jeu pire.' 1564. S.W. XII, 58.  
 29. 'La nuit froide et sombre.' 1576. S.W. XII, 34.  
 30. 'La peine dure.' 1584. S.W. XVI, 104.  
 31. 'Las, voulez vous.' 1555. S.W. XII, 3.  
 32. 'Le tems passé je soupire.' 1567. S.W. XII, 49.  
 33. 'Le tems peut bien.' 1564. S.W. XII, 76.  
 34. 'Le vray amy.' 1564. S.W. XII, 62.

35. 'L'heureux amour.' 1576. S.W. XII, 5.  
 36. 'M'amie a bien le regard.' 1584. S.W. XVI, 102.  
 37. 'Margot labourez.' 1564. S.W. XII, 102.  
 38. 'Mes pas semez.' 1564. S.W. XII, 87.  
 39. 'Monsieur l'Abbé.' 1564. S.W. XII, 16.  
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 40. 'O comme heureux.' 1564. S.W. XVI, 160.  
 41. 'O mère des amours, Ciprine.' 1584. S.W. XVI, 109.  
 42. 'On doit le fer battre.' 1583. S.W. XVI, 100.  
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 46. 'Petite folle.' 1564. S.W. XII, 78.  
 47. 'Puis que vivre en servitude.' 1584. S.W. XVI, 103.  
 48. 'Quand mon mary.' 1564. S.W. XII, 23.  
 49. 'Quand un cordier.' 1573. S.W. XII, 108.  
 50. 'Qui bien se mire.' 1573. S.W. XII, 65.  
 51. 'Qui dort icy?' 1564. S.W. XII, 19.  
 52. 'Sauter, danser.' 1576. S.W. XII, 10.  
 53. 'Scais tu dir l'Avé?' 1573. S.W. XII, 66.  
 54. 'Si du malheur vous aviez.' 1573. S.W. XII, 50.  
 55. 'Si froid et chaut.' 1564. S.W. XII, 96.  
 56. 'Si je suis brun.' 1573. S.W. XII, 30.  
 57. 'Si le loing tems.' 1559. S.W. XII, 7.  
 58. 'Si par souhait.' 1570. S.W. XII, 12.  
 59. 'Si pour moy avez du souci.' 1576. S.W. XII, 85.  
 60. 'Si vous n'estes en bon point.' 1564. S.W. XII, 60.  
 61. 'Soyons joyeux sur la plaisant verdure.' 1564. S.W. XII, 20.  
 62. 'Ton feu s'esteint de ce.' 1559. S.W. XII, 109.  
 63. 'Trop endurer sans.' 1555. S.W. XII, 70.  
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 64. 'Un advocat dit à sa femme.' 1570. S.W. XII, 8.  
 65. 'Ung doux nenny.' 1556. S.W. XII, 45.  
 66. 'Un jeune moine est sorti du couvent.' 1573. S.W. XII, 89.  
 67. 'Un jour vis un foulon.' 1570. S.W. XII, 39.  
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 70. 'Ardant amour.' 1560. S.W. XIV, 84.  
 71. 'A toy je crie.' 1584. S.W. XVI, 118.  
 72. 'Au feu, venez moy secourir.' 1564. S.W. XIV, 92.  
 73. 'Au tems jadis.' 1560. S.W. XIV, 100.  
 74. 'Bon jour et puis quelle nouvelles?' 1571. S.W. XVI, 53.  
 75. 'C'estoit en ton jeune âge.' 1584. S.W. XVI, 123.  
 76. 'Chanter je veux.' 1570. S.W. XIV, 50.  
 77. 'Comme la tourterelle.' 1567. S.W. XIV, 120.  
 78. 'Comme un qui prend.' 1571. S.W. XVI, 3.  
 79. 'D'amours me va.' 1571. S.W. XVI, 38.  
 80. 'De plusieurs choses.' 1571. S.W. XVI, 72.  
 81. 'De tout mon cœur.' 1556. S.W. XIV, 33.  
 82. 'Dix ennemis, tous désarmez.' 1576. S.W. XIV, 59.  
 83. 'Elle s'en va de moy.' 1560. S.W. XIV, 105.  
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 87. 'Hélas, mon Dieu.' 1571. S.W. XVI, 46.  
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 90. 'J'endure un tourment.' 1564. S.W. XIV, 38.  
 91. 'Je ne veux plus.' 1565. S.W. XIV, 88.  
 92. 'J'espère et crainz.' 1571. S.W. XVI, 12.  
 93. 'Je vous donne en conscience.' 1571. S.W. XVI, 70.  
 94. 'Las, je n'iray plus.' 1576. S.W. XVI, 126.  
 95. 'Las, me fault-il.' 1560. S.W. XIV, 76.  
 96. 'La terre, les eaux.' 1564. S.W. XIV, 7.  
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 97. 'Le départir.' 1564. S.W. XIV, 116.  
 98. 'Le rossignol plaisant.' 1560. S.W. XIV, 107.  
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 99. 'Mon cœur ravi.' 1564. S.W. XIV, 22.  
 100. 'Mon cœur se recommande.' 1560. S.W. XIV, 15.  
 101. 'Noblesse gist au cœur.' 1570. S.W. XIV, 3.  
 102. 'O foible esprit.' 1571. S.W. XVI, 34.  
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 106. 'Père qui habites les cieux.' 1584. S.W. XVI, 115.  
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 107. 'Pour courir en poste.' 1571. S.W. XVI, 61.  
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 108. 'Puisque fortune a sur moy.' 1564. S.W. XIV, 125.  
 109. 'Quand me souvient.' 1570. S.W. XIV, 128.  
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 110. 'Que gaignez vous.' 1570. S.W. XVI, 166.  
 111. 'Qui veut d'amour.' 1576. S.W. XIV, 133.  
 112. 'Renziz moy mon cœur.' 1565. S.W. XIV, 18.  
 113. 'Secourez moy.' 1560. S.W. XVI, 163.  
 114. 'S'il y a compagnon.' 1576. S.W. XIV, 65.  
 115. 'Soufflons d'autant, amis.' 1571. S.W. XVI, 30.  
 116. 'Sur tous regretz.' 1560. S.W. XIV, 26.  
 117. 'Susanne un jour.' 1560. S.W. XIV, 29.  
 118. 'Ton nom que mon vers dira.' 1571. S.W. XVI, 6.  
 119. 'Toutes les nuitz.' 1563. S.W. XIV, 130.  
 120. 'Un bien petit.' 1571. S.W. XVI, 18.  
 121. 'Une puce j'ay dedans.' 1576. S.W. XIV, 114.  
 122. 'Un mesnager viellard.' 1570. S.W. XIV, 54.  
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 124. 'Veux-tu ton mal.' 1559. S.W. XIV, 71.  
 125. 'Vifue sera et tousjours.' 1570. S.W. XIV, 11.  
 126. 'Vous qui aymez les dames.' 1560. S.W. XIV, 45.

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 128. 'Mais qui pourroit.' 1584. S.W. XVI, 137.  
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 129. 'Si vous estes m'amie.' 1584. S.W. XVI, 147.  
 130. 'Vignon, vignon, vignette.' 1584. S.W. XVI, 144.  
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 131. 'Di-moy, mon cœur.' 1573. S.W. XIV, 150.  
 132. 'Holà, Caron.' 1571. S.W. XVI, 81.  
 133. 'O doux parler.' 1571. S.W. XVI, 89.  
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 134. 'Que dis-tu, que fais-tu.' 1576. S.W. XIV, 142.  
 135. 'Un jour l'amant.' 1570. S.W. XIV, 136.

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 2. 'Der Herr erhore deine klag.' 1588. S.W. XX, 68.  
 3. 'Der starcker Gott.' 1588. S.W. XX, 80.  
 4. 'Die thoren sprechen wol un schertzen.' 1588. S.W. XX, 66.  
 5. 'Die welt und all jr reichthumb.' 1588. S.W. XX, 70.  
 6. 'Es zeugen des gottlosen wercke.' 1588. S.W. XX, 75.

7. 'Gott ist, auff den wir immer hoffen.' 1588. S.W. XX, 79.
8. 'Gross ist der Herr im heiligen thron.' 1588. S.W. XX, 79.
9. 'Halt mich, O Herr in deiner Hut.' 1588. S.W. XX, 66.
10. 'Herr, der du meine stercke bist.' 1588. S.W. XX, 67.
11. 'Herr Gott, mein hort.' 1588. S.W. XX, 72.
12. 'Hilff, lieber Herr.' 1588. S.W. XX, 65.
13. 'Ich harr auff Gott mit gantzer gier.' 1588. S.W. XX, 76.
14. 'Ich wil auss ganzem hertzen mein.' 1588. S.W. XX, 64.
15. 'Ich wil dich, Herr.' 1588. S.W. XX, 73.
16. 'Ich wil Gott unauffhorlich preisen.' 1588. S.W. XX, 74.
17. 'Mein Gott, mein lieber.' 1588. S.W. XX, 69.
18. 'O Herr, ich klag es dir.' 1588. S.W. XX, 62.
19. 'O selig, dem der trewer Gott.' 1588. S.W. XX, 74.
20. 'Schaff mir doch recht in sachen mein.' 1588. S.W. XX, 71.
21. 'Selig zu preisen ist der mann.' 1588. S.W. XX, 61.
22. 'Straff mich, Herr.' 1588. S.W. XX, 76.
23. 'Vernimb, Herr, meine wort.' 1588. S.W. XX, 62.
24. 'Wie ein hirsch gierlich schreien thut.' 1588. S.W. XX, 77.
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26. 'Annelein, du singst fein.' 1573. S.W. XX, 46.
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29. 'Auss meiner Sunden tieffe.' 1583. S.W. XX, 17.
30. 'Baur, was tregst in Sacke.' 1583. S.W. XX, 29.
31. 'Christ ist erstanden.' 1583. S.W. XX, 3.
32. 'Die Gnad kombt oben her.' 1583. S.W. XX, 4.
33. 'Ein Esel und das Nussbawmholtz.' 1573. S.W. XX, 45.
34. 'Es thut sich als verkeren.' 1573. S.W. XX, 49.
35. 'Ich hab ein Mann.' 1583. S.W. XX, 31.
36. 'Ich weiss mir ein Meidlein.' 1583. S.W. XX, 28.
37. 'Selig ist, der auff Gott sein hoffnung setzet.' 1583. S.W. XX, 22.
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41. 'Wem soll man jetzund trauen.' 1573. S.W. XX, 50.
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43. 'Ain guter wein ist lobenswert.' 1567. S.W. XVIII, 44.
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 54. 'Amen dico vobis.' 1568. S.W. I, 119.  
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 60. 'Benedicam Dominum.' 1585. S.W. III, 73.  
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 63. 'Benedictus es Domine . . . et non tradas.' 1585. S.W. III, 65.  
 64. 'Benedictus es Domine . . . in labiis.' 1585. S.W. III, 49.  
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 70. 'Deus in nomine tuo.' 1568. S.W. III, 44.  
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 72. 'Dextera Domini.' 1585. S.W. I, 158.  
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 76. 'Domine Deus salutis meae.' 1585. S.W. III, 91.  
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 83. 'Domine, vivifica me.' 1582. S.W. III, 81.  
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 90. 'Exsurgat Deus.' 1604. S.W. III, 1.  
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 101. 'Inclina Domine aurem tuam.' 1555. S.W. III, 26.  
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 127. 'Quasi cedrus.' 1568. S.W. I, 93.  
 128. 'Quia vidisti me.' 1565. S.W. I, 137.  
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 130. 'Quid estis pusillanimes.' 1573. S.W. I, 121.  
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 133. 'Qui tribulat me.' 1582. S.W. I, 145.  
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 135. 'Salve Regina mater.' 1573. S.W. I, 83.  
 136. 'Salve Regina misericordiae.' MS. 1579. S.W. I, 89.  
 137. 'Sancta Maria, ora pro nobis.' 1604. S.W. III, 110.  
 138. 'Sancta Maria, ora pro nobis.' Second setting. 1604. S.W. III, 110.  
 139. 'Sancta Maria, ora pro nobis.' Third setting. 1604. S.W. III, 111.  
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 144. 'Te decet hymnus.' 1568. S.W. III, 37.  
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 146. 'Tota pulchra es.' 1604. S.W. I, 96.  
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 238. 'Misericordias Domini.' 1573. S.W. IX, 9.  
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 240. 'Mors tua, mors Christi.' 1585. S.W. VII, 43.  
 241. 'Mortalium jucunditas.' 1597. S.W. XI, 20.  
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 255. 'Peccata mea, Domine.' 1582. S.W. IX, 3.  
 256. 'Peccavi, quid faciam.' 1556. S.W. VII, 100.  
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 266. 'Quis est homo.' 1567. S.W. IX, 53.  
 267. 'Quis mihi det lacrimis.' 1573. S.W. V, 44.  
 268. 'Qui sunt hi sermones.' 1582. S.W. VII, 9.  
 269. 'Quis valet eloquio.' 1568. S.W. XI, 78.  
 270. 'Quocumque loco fuero.' 1585. S.W. V, 65.  
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 272. 'Rebus in adversis.' 1569. S.W. VII, 68.  
 273. 'Regina coeli lactare.' 1604. S.W. V, 106.  
 274. 'Regina coeli lactare.' 1604. S.W. V, 109.  
 275. 'Regina coeli lactare.' 1604. S.W. V, 112.  
 276. 'Res neque ab infernis.' 1569. S.W. XI, 69.  
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 279. 'Rumpitur invidia.' 1569. S.W. XI, 72.  
 280. 'Salva festa dies.' S.W. XI, 1.  
 281. 'Salve Regina, mater.' 1597. S.W. V, 115.  
 282. 'Sancta Maria, omnes sancti Dei.' 1585. S.W. V, 135.  
 283. 'Si ambulavero in medio.' 1566. S.W. IX, 18.  
 284. 'Si bene perpendi.' 1568. S.W. XI, 37.  
 285. 'Si bona suscepimus.' 1571. S.W. IX, 87.  
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 287. 'Sicut mater consolatur.' 1562. S.W. VII, 97.  
 288. 'Sidus ex claro veniens.' 1569. S.W. III, 153.  
 289. 'Si quid vota valent.' 1571. S.W. III, 124.  
 290. 'Sponsa quid agis.' 1604. S.W. XI, 64.  
 291. 'Stabant iusti.' 1571. S.W. VII, 61.  
 292. 'Stet quicunque.' 1556. S.W. XI, 44.  
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 293. 'Super flumina.' 1568. S.W. IX, 133.  
 294. 'Surgens Jesus, Dominus noster.' 1562. S.W. V, 60.  
 295. 'Surrexit pastor bonus.' 1562. S.W. V, 57.  
 296. 'Taedet animam meam.' 1562. S.W. VII, 103.  
 297. 'Te merito, Daniel.' 1604. S.W. V, 160.  
 298. 'Te spectant, Reginalde.' 1556. S.W. III, 127.  
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 301. 'Tragico tecti sirmate.' 1597. S.W. XI, 75.  
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 303. 'Tristus est anima mea.' 1568. S.W. V, 48.  
 304. 'Tu, Domine, benignus es.' 1568. S.W. V, 87.  
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 305. 'Ubi est Abel.' 1568. S.W. VII, 80.  
 306. 'Ut queant laxis.' 1582. S.W. V, 152.  
 307. 'Ut radios edit rutilo.' 1568. S.W. XI, 85.  
 308. 'Veni, dilecte mi.' 1571. S.W. V, 124.  
 309. 'Veni Domine et noli tardare.' 1583. S.W. IX, 1.  
 310. 'Veni in hortum meum.' 1562. S.W. V, 120.  
 311. 'Venite ad me omnes.' 1571. S.W. VII, 52.  
 312. 'Venite, filii, audite me.' 1604. S.W. VII, 75.  
 313. 'Verba mea auribus percipe.' 1571. S.W. VII, 116.  
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 314. 'Videntes stellam magi.' 1562. S.W. V, 22.  
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 316. 'Accipe qua recrees.' 1582. S.W. XI, 101.  
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 317. 'Ad Dominum cum tribularet clamavi.' 1594. S.W. XVII, 49.  
 318. 'Ad primum morsum.' 1594. S.W. XIX, 74.  
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 319. 'Ad te levavi animam meam.' 1582. S.W. XVII, 121.  
 320. 'Ad te levavi oculos meos.' 1570. S.W. XVII, 125.  
 321. 'Agimus tibi gratias.' 1573. S.W. XIII, 103.  
 322. 'Alma Redemptoris Mater.' 1582. S.W. XIII, 105.  
 323. 'Alma Redemptoris Mater.' 1604. S.W. XIII, 108.  
 324. 'Andreas Christi famulus.' 1585. S.W. XV, 1.  
 325. 'Angelus Domini descendit.' 1585. S.W. XIII, 1.  
 326. 'Anni nostri sicut aranea.' 1566. S.W. XV, 53.  
 327. 'Ante me non est formatus.' 1573. S.W. XI, 131.  
 328. 'Audi tellus.' 1566. S.W. XV, 44.  
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 329. 'Ave Regina coelorum.' 1582. S.W. XIII, 111.  
 330. 'Ave Regina coelorum.' 1604. S.W. XIII, 114.  
 331. 'Ave verum corpus.' 1582. S.W. XIII, 66.  
 332. 'Beatus homo, cui donatum est.' 1594. S.W. XVII, 99.  
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 333. 'Beatus qui intelligit.' 1568. S.W. XVII, 105.  
 334. 'Beatus vir, qui non abiit' (9 sections: No. 3 à 3: No. 4 à 4). 1568. S.W. XV, 159-69.  
 335. 'Benedic anima mea Domino.' 1570. S.W. XV, 169.  
 336. 'Benedictio et claritas.' 1582. S.W. XI, 139.  
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 337. 'Cantabant canticum Moysi.' 1594. S.W. XVII, 131.  
 338. 'Cantate Domino canticum novum.' 1582. S.W. XIX, 14.  
 339. 'Certa fortiter.' 1582. S.W. XV, 82.  
 340. 'Circumdederunt me dolores mortis.' 1604. S.W. XV, 106.  
 341. 'Clamaverunt ad Dominum.' 1570. S.W. XVII, 29.  
 342. 'Concupiscendo concupiscit anima mea.' 1565. S.W. XVII, 145.  
 343. 'Confirma hoc Deus.' 1583. S.W. XVII, 96.  
 344. 'Confitebor tibi Domine.' 1594. S.W. XIX, 20.  
 345. 'Confitemini Domino.' 1573. S.W. XVII, 79.  
 346. 'Congratulamini mihi omnes.' 1566. S.W. XIII, 10.  
 347. 'Conserva me Domine.' 1594. S.W. XVII, 101.  
 348. 'Conveniens homini est.' 1585. S.W. XV, 92.  
 349. 'Creator omnium Deus.' 1556. S.W. XIII, 68.

350. 'Cum essem parvulus.' 1582. S.W. XV, 72.  
 351. 'Cum invocarem exaudivit me Deus.' 1570. S.W. XVII, 43.  
 352. 'Cum natus esset.' 1566. S.W. XI, 141.  
 353. 'Da pacem Domine.' 1556. S.W. XIII, 72.  
 354. 'Da pacem Domine.' 1556. S.W. XIII, 74.  
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 355. 'Deficiat in dolore vita mea.' 1594. S.W. XVII, 22.  
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 356. 'Deus in adiutorium meum intende.' 1582. S.W. XVII, 160.  
 357. 'Deus iniqui insurrexerunt.' 1594. S.W. XVII, 113.  
 358. 'Deus meus in simplicitate cordis mei.' 1582. S.W. XVII, 156.  
 359. 'Diligam te Domine fortitudo.' 1594. S.W. XVII, 67.  
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 360. 'Dixit Joseph undecim fratribus suis.' 1568. S.W. XV, 76.  
 'Dixit Mater ejus' (Pt. 2 of 418). 1566. S.W. XV, 34.  
 361. 'Domine da nobis auxilium.' 1585. S.W. XVII, 19.  
 362. 'Domine, deduc me.' 1566. S.W. XVII, 24.  
 363. 'Domine Dominus noster.' 1568. S.W. XVII, 39.  
 'Domine eduxisti ab inferno' (Pt. 2 of 369). 1594. S.W. XVII, 138.  
 364. 'Domine, non est exaltatum cor meum.' 1585. S.W. XVII, 117.  
 365. 'Domine, quid multiplicati sunt.' 1582. S.W. XVII, 110.  
 366. 'Dominus mihi adiutor.' 1566. S.W. XVII, 58.  
 'Dominus opem ferat illi' (Pt. 2 of 333). 1568. S.W. XVII, 107.  
 'Dulce lignum' (Pt. 2 of 420). 1568. S.W. XI, 169.  
 'Dum nos Eribi' (Pt. 3 of 457). 1604. S.W. XIX, 38.  
 367. 'Ego cognovi.' 1594. S.W. XV, 41.  
 'Ego dormivi' (Pt. 2 of 368). 1570. S.W. XIII, 7.  
 368. 'Ego sum qui sum.' 1570. S.W. XIII, 4.  
 'Et ecce stella' (Pt. 3 of 352). 1566. S.W. XI, 147.  
 'Et Jesus benedictum' (Pt. 3 of 451). 1604. S.W. XIII, 136.  
 'Exaltabo te, Deus meus' (Pt. 2 of 342). 1565-66. S.W. XVII, 147.  
 369. 'Exaltabo te Domine.' 1594. S.W. XVII, 136.  
 'Exaudi Deus deprecationem meam' (Pt. 2 of 460). 1566. S.W. XIX, 8.  
 'Fac mecum signum in bonum' (Pt. 2 of 406). 1568. S.W. XVII, 64.  
 370. 'Flemus extremos hominum labores.' 1604. S.W. XIX, 40.  
 371. 'Fratres gaudete in Domino.' 1568. S.W. XV, 97.  
 372. 'Fratres, nescitis.' 1594. S.W. XV, 95.  
 373. 'Fratres, qui gloriatur.' 1604. S.W. XV, 126.  
 374. 'Fremuit Spiritu Jesus.' 1556. S.W. XV, 23.  
 'Gaudet exultetque' (Pt. 2 of 440). 1570. S.W. XI, 114.  
 375. 'Genuit puerpera regem.' 1594. S.W. XI, 164.  
 376. 'Gloriamur in tribulationibus scientes.' 1604. S.W. XV, 144.  
 'Guttur tuum' (Pt. 2 of 437). 1585. S.W. XIII, 152.  
 377. 'Haec est vera fraternitas.' 1585. S.W. XIII, 167.  
 378. 'Heroum soboles.' 1556. S.W. XI, 122.  
 'Heu mihi, quia incolatus meus' (Pt. 2 of 317). 1594. S.W. XVII, 51.  
 379. 'Heu quis armorum furor in tyranno est.' 1594. S.W. XIX, 44.  
 380. 'Heu quos dabimus miseranda cohors gemitus.' 1604. S.W. XIX, 48.  
 'Hic belligeras alta per urbes' (Pt. 2 of 462). 1604. S.W. XIX, 56.  
 381. 'Hodie completi sunt.' 1582. S.W. XIII, 32.  
 382. 'Homo cum in honore esset.' 1566. S.W. XV, 90.  
 'Hostem repellas' (Pt. 3 of 464). 1568. S.W. XIII, 49.  
 383. 'Huc ades.' 1585. S.W. XI, 105.  
 384. 'Huc me sidereo.' 1568. S.W. XI, 180.  
 'Impleta sunt' (Pt. 2 of 469). 1565. S.W. XI, 175.  
 385. 'In dedicatione templi.' 1594. S.W. XV, 121.  
 386. 'In Deo salutare meum.' 1573. S.W. XVII, 140.  
 387. 'Infelix ego.' 1566. S.W. XIII, 95.  
 'Inferni claustra' (Pt. 2 of 396). 1568. S.W. XIII, 20.  
 388. 'In hora ultima.' 1604. S.W. XV, 151.  
 389. 'In illo tempore.' 1604. S.W. XV, 20.  
 390. 'In monte oliveti.' 1568. S.W. XI, 187.  
 391. 'In principio erat verbum.' 1566. S.W. XV, 8.  
 'In propria venit' (Pt. 3 of 391). 1566. S.W. XV, 15.  
 392. 'In religione homo vivit.' 1585. S.W. XV, 66.  
 393. 'In te Domine speravi.' 1568. S.W. XVII, 87.  
 'Inter animalia' (Pt. 2 of 398). 1570. S.W. XI, 153.  
 'Ipse castigavit nos' (Pt. 2 of 345). 1573. S.W. XVII, 82.  
 394. 'Jam non dicam vos.' 1604. S.W. XIII, 38.  
 'Jam satis longo rabies nocentum' (Pt. 2 of 379). 1594. S.W. XIX, 46.  
 395. 'Jesu corona Virginum.' 1566. S.W. XIII, 174.  
 396. 'Jesu nostra redemptio.' 1568. S.W. XIII, 18.  
 397. 'Jubilare Deo omnis terra.' 1568. S.W. XVII, 149.  
 398. 'Jubilemus singuli.' 1570. S.W. XI, 151.  
 399. 'Junior fui.' 1566. S.W. XV, 101.  
 400. 'Lauda anima mea Dominum.' 1594. S.W. XVII, 34.  
 401. 'Lauda Hierusalem Dominum.' 1565. S.W. XVII, 70.  
 402. 'Lauda Mater ecclesia.' 1582. S.W. XV, 3.  
 403. 'Laudate Dominum.' 1604. S.W. XV, 156.  
 'Laudate eum in virtutibus' (Pt. 4 of 233). 1568. S.W. IX, 171.  
 404. 'Laudavi igitur.' 1604. S.W. XV, 154.  
 'Laus, honor, virtus, gloria' (Pt. 4 of 395). 1566. S.W. XIII, 180.  
 405. 'Libera me Domine.' 1568. S.W. XV, 109.  
 406. 'Locutus sum in lingua mea.' 1568. S.W. XVII, 62.  
 407. 'Luxuriosa res vinum.' 1594. S.W. XV, 85.  
 408. 'Media vita.' 1573. S.W. XIII, 90.  
 409. 'Memor esto verbi tui.' 1585. S.W. XVII, 32.  
 'Mens male conscia terrore' (Pt. 2 of 380). 1604. S.W. XIX, 51.  
 'Miserere nostri Domine' (Pt. 2 of 320). 1570. S.W. XVII, 128.  
 'Misit eos' (Pt. 2 of 381). 1582. S.W. XIII, 34.  
 410. 'Momenta quaevis temporis.' 1604. S.W. XIX, 58.  
 411. 'Multae tribulationes.' 1604. S.W. XV, 65.  
 412. 'Multifariam multisque modis.' 1594. S.W. XI, 161.  
 413. 'Musica Dei donum optimi.' 1594. S.W. XIX, 63.  
 414. 'Nectar, et ambrosiam.' 1594. S.W. XI, 109.  
 415. 'Ne derelinquas amicum.' 1604. S.W. XV, 134.  
 'Nisi ego abiero' (Pt. 2 of 456). 1566. S.W. XIII, 29.  
 'Nolite timere' (Pt. 2 of 325). 1585. S.W. XIII, 2.  
 416. 'Non des mulieri potestatem.' 1604. S.W. XV, 139.  
 'Non fecit taliter omni nationi' (Pt. 4 of 401). 1565-66. S.W. XVII, 77.  
 'Nunc cognosco' (Pt. 2 of 350). 1582. S.W. XV, 74.  
 417. 'Nunc gaudere licet.' 1568. S.W. XIX, 66.  
 'Nunciaverunt Jacob dicentes' (Pt. 2 of 360). 1568. S.W. XV, 78.  
 418. 'Nuptiae factae sunt.' 1566. S.W. XV, 30.  
 419. 'O altitudo divitiarum.' 1582. S.W. XI, 133.  
 'O crux ave spes unica' (Pt. 4 of 469). 1565. S.W. XI, 178.  
 420. 'O crux splendidior.' 1568. S.W. XI, 167.  
 421. 'Oculi mei semper ad Dominum.' 1585. S.W. XVII, 15.  
 422. 'O decus celsi genus.' 1582. S.W. XI, 156.  
 423. 'O gloriosa Domina.' 1582. S.W. XIII, 139.  
 424. 'O gloriosa Domina.' 1573. S.W. XIII, 145.  
 'O Meliboe Deus nobis' (Pt. 2 of 461). 1560. S.W. XI, 71.  
 425. 'Omnis enim homo.' 1585. S.W. XV, 58.  
 'Omnis homo' (Pt. 4 of 418). 1566. S.W. XV, 38.  
 426. 'Omnium deliciarum.' 1604. S.W. XV, 132.  
 'O mors, bonum est judicium tuum' (Pt. 2 of 427). 1568. S.W. XV, 69.  
 427. 'O mors quam amara est.' 1568. S.W. XV, 67.

428. 'O peccator, si Filium Dei.' 1604. S.W. XIII, 163.  
 429. 'O quam suavis est Domine.' 1588. S.W. XIII, 61.  
 430. 'Pacis amans.' 1570. S.W. XI, 125.  
 'Panem nostrum' (Pt. 2 of 431). 1585. S.W. XIII, 79.  
 431. 'Pater noster.' 1585. S.W. XIII, 77.  
 432. 'Pater noster.' 1604. S.W. XIII, 81.  
 433. 'Peccavit David.' 1604. S.W. XV, 129.  
 'Petitiones vestrae' (Pt. 2 of 371). 1568. S.W. XV, 99.  
 'Populus ejus et oves pascuae ejus' (Pt. 2 of 397). 1568. S.W. XVII, 153.  
 434. 'Prolongati sunt dies mei.' 1594. S.W. XVII, 1.  
 435. 'Quam bonus Israel Deus.' 1594. S.W. XIX, 1.  
 436. 'Quam magnificata sunt.' 1564. S.W. XVII, 7.  
 437. 'Quam pulchra es.' 1585. S.W. XIII, 149.  
 438. 'Quare tristis es anima mea.' 1565-66. S.W. XVII, 12.  
 439. 'Quemadmodum desiderat cervus ad fontes aquarum.' 1569. S.W. XIX, 18.  
 'Quia non est respectus morti' (Pt. 2 of 435). 1594. S.W. XIX, 3.  
 440. 'Quid trepidas.' 1570. S.W. XI, 111.  
 'Qui emittit eloquium suum terrae' (Pt. 2 of 401). 1565. S.W. XVII, 73.  
 441. 'Qui moderatur sermones suos.' 1604. S.W. XV, 142.  
 442. 'Qui patiens est.' 1604. S.W. XV, 137.  
 'Qui replet in bonis' (Pt. 2 of 335). 1570. S.W. XV, 172.  
 443. 'Qui timet Deum.' 1594. S.W. XV, 56.  
 'Quis enim cognovit' (Pt. 2 of 419). 1582. S.W. XI, 136.  
 'Quis non timebit te Domine' (Pt. 2 of 337). 1594. S.W. XVII, 134.  
 'Qui vicerit' (Pt. 2 of 471). 1594. S.W. XIII, 58.  
 'Quocunque pergis Virgines' (Pt. 2 of 395). 1566. S.W. XIII, 177.  
 'Quo fers' (Pt. 2 of 316). 1582. S.W. XI, 103.  
 'Quoniam fortitudo mea' (Pt. 2 of 393). 1568. S.W. XVII, 91.  
 444. 'Recordare, Jesu pie.' 1594. S.W. XV, 112.  
 'Regiam Christi bene firma cautes' (Pt. 2 of 370). 1604. S.W. XIX, 42.  
 445. 'Regina coeli lactare.' 1585. S.W. XIII, 118.  
 446. 'Regina coeli lactare.' 1604. S.W. XIII, 122.  
 447. 'Regnum mundi.' 1573. S.W. XIII, 170.  
 'Res mira ignoti' (Pt. 3 of 220). 1569. S.W. III, 122.  
 448. 'Respicit Dominus vias hominis.' 1594. S.W. XVII, 37.  
 'Resurrexit sicut dixit' (Pt. 2 of 445). 1585. S.W. XIII, 120.  
 'Resurrexit sicut dixit' (Pt. 2 of 446). 1604. S.W. XIII, 123.  
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 449. 'Salve Regina.' 1582. S.W. XIII, 125.  
 450. 'Salve Regina.' 1604. S.W. XIII, 128.  
 451. 'Salve Regina.' 1604. S.W. XIII, 131.  
 'Sancte Deus' (Pt. 2 of 408). 1573. S.W. XIII, 93.  
 'Sanctis qui sunt in terra ejus' (Pt. 2 of 347). 1594. S.W. XVII, 103.  
 'Sed juvat immensus' (Pt. 3 of 264). 1604 (1568). S.W. XI, 34.  
 'Sepulchrum patens est' (Pt. 2 of 362). 1566. S.W. XVII, 27.  
 'Sic Erneste' (Pt. 2 of 383). 1585. S.W. XI, 107.  
 452. 'Si coelum et coeli coelorum.' 1594. S.W. XV, 115.  
 'Sicut ablactatus est super matre sua' (Pt. 2 of 364). 1585. S.W. XVII, 119.  
 'Si ergo fas dicere' (Pt. 3 of 434). 1594. S.W. XVII, 4.  
 'Signatum est super nos' (Pt. 3 of 351). 1570. S.W., XVII, 47.  
 453. 'Si qua tibi obtulerint.' 1556. S.W. XI, 118.  
 'Sperate in eo omnis congregatio populi' (Pt. 2 of 386). 1573. S.W. XVII, 143.  
 'Surgentem cum victoria' (Pt. 3 of 402). 1582. S.W. XV, 6.  
 454. 'Surge propra amica mea et veni.' 1566. S.W. XIII, 158.  
 'Surge propra amica mea, speciosa mea' (Pt. 2 of 454). 1566. S.W. XIII, 160.  
 455. 'Te Deum laudamus.' 1568. S.W. XIX, 24.  
 456. 'Tempus est ut revertar.' 1566. S.W. XIII, 25.  
 'Te nunc laetetur' (Pt. 2 of 430). 1570. S.W. XI, 128.  
 457. 'Tibi progenies unica patris.' 1604. S.W. XIX, 35.  
 458. 'Timor Domini gloria.' 1604. S.W. XV, 147.  
 459. 'Timor Domini principium sapientiae.' 1594. S.W. XV, 87.  
 460. 'Timor et tremor venerunt super me.' 1566. S.W. XIX, 6.  
 461. 'Tityre tu patulae.' 1560. S.W. XIX, 68.  
 462. 'Tragico tecti syrmate coelites.' 1604. S.W. XIX, 53.  
 'Tu esto nostrum gaudium' (Pt. 4 of 396). 1568. S.W. XIII, 23.  
 'Tulerunt Dominum meum' (Pt. 2 of 346). 1566. S.W. XIII, 14.  
 'Tu quae versat sidera mundus' (Pt. 2 of 457). 1604. S.W. XIX, 36.  
 'Tu regis alij janua' (Pt. 2 of 423). 1582. S.W. XIII, 142.  
 'Ubi David rex doctissimus?' (Pt. 3 of 328). 1566. S.W. XV, 49.  
 463. 'Unus Dominus, una fides.' 1604. S.W. XV, 124.  
 'Urbem praecaram' (Pt. 2 of 206). 1570. S.W. XI, 60.  
 464. 'Veni Creator Spiritus.' 1568. S.W. XIII, 43.  
 465. 'Veni Domine, et noli tardare.' 1570. S.W. XVII, 84.  
 466. 'Veni sancte Spiritus.' 1582. S.W. XIII, 53.  
 467. 'Verbum caro factum est.' 1570. S.W. XI, 158.  
 468. 'Vere, Dominus est.' 1594. S.W. XV, 118.  
 469. 'Vexilla regis.' 1565. S.W. XI, 172.  
 'Videns Dominus' (Pt. 2 of 374). 1556. S.W. XV, 27.  
 470. 'Vidi calumnias.' 1594. S.W. XVII, 53.  
 471. 'Vincenti dabo edere.' 1594. S.W. XIII, 56.  
 472. 'Voce mea ad Dominum clamavi.' 1604. S.W. XIX, 10.  
 473. 'Vos quibus rector.' 1604. S.W. XIX, 60.  
 474. 'Vulnerasti cor meum.' 1582. S.W. XIII, 154.
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475. 'Decantabat populus Israel.' 1564. S.W. XIX, 91.  
 476. 'Ecce nunc benedicite Dominum.' 1604. S.W. XIX, 114.  
 477. 'Estote ergo misericordes.' 1564. S.W. XIX, 87.  
 478. 'Heu quos dabimus miseranda cohors gemitus.' 1604. S.W. XIX, 116.  
 479. 'In omnibus requiem quaesivi.' 1568. S.W., XIX, 101.  
 480. 'Laudate Dominum quoniam bonus est psalmus.' 1568. S.W. XIX, 106.  
 481. 'Laudate pueri Dominum.' 1568. S.W. XIX, 94.  
 'Magnus Dominus noster' (Pt. 2 of 480). 1568. S.W. XIX, 108.  
 'Mens male conscia terrore' (Pt. 2 of 478). 1604. S.W. XIX, 119.  
 482. 'Ne reminiscaris Domine.' 1604. S.W. XIX, 78.  
 'Non in fortitudine equi voluntatem habebit' (Pt. 4 of 480). 1568. S.W. XIX, 112.  
 483. 'Providebam Dominum in conspectu meo.' 1604. S.W. XIX, 98.  
 484. 'Regina coeli lactare.' 1604. S.W. XIX, 84.  
 'Resurrexit sicut dixit' (Pt. 2 of 484). 1604. S.W. XIX, 86.  
 485. 'Vide homo quae pro te patior.' 1595. S.W. XIX, 82.
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486. 'Alma redemptoris Mater.' 1604. S.W. XXI, 14.  
 487. 'Beatus Nicolaus jam triumpho.' MS. 1577. S.W. XXI, 23.  
 488. 'Benedic Domine domum istam.' 1604. S.W. XIX, 160.  
 489. 'Bone Jesu verbum patris.' 1604. S.W. XIX, 154.  
 490. 'Confitebor tibi Domine.' 1564. S.W. XXI, 56.  
 'Convertere Domine captivitatem nostram' (Pt. 2 of 498). 1568. S.W. XXI, 67.  
 491. 'Deus misereatur nostri.' 1566. S.W. XXI, 35.  
 492. 'Dic mihi quem portas volucrum Regina.' 1570. S.W. XIX, 133.  
 493. 'Dixi: Custodiam vias meas.' 1604. S.W. XXI, 48.  
 494. 'Dixit Dominus.' 1570. S.W. XXI, 27.  
 495. 'Ecce quam bonum.' 1604. S.W. XXI, 52.  
 496. 'Edite Caesareo Boiorum sanguine princeps.' 1568. S.W. XIX, 146.  
 497. 'Ergo rex vivat.' 1604. S.W. XIX, 129.

498. 'In convertendo Dominus.' 1568. S.W. XXI, 63.  
 499. 'Jam lucis orto sidere.' 1564. S.W. XXI, 84.  
 500. 'Laudabit usque ad mortem anima mea Dominum.' 1604. S.W. XXI, 41.  
 501. 'Levavi oculos meos.' 1568. S.W. XXI, 71.  
 502. 'Omnes de Saba venient.' 1604. S.W. XXI, 1.  
 503. 'Omnia tempus habent.' 1585. S.W. XXI, 77.  
 504. 'Osculetur me osculo.' 1582. S.W. XXI, 9.  
 'Qui ponit aquam in falerno' (Pt. 2 of 499). 1564. S.W. XXI, 88.  
 505. 'Quid vulgo memorant.' 1604. S.W. XIX, 122.  
 506. 'Salve Regina Mater misericordiae.' 1604. S.W. XXI, 18.  
 'Tempus amplexandi et tempus longe fieri' (Pt. 2 of 503). 1585. S.W. XXI, 81.  
 507. 'Tui sunt coeli.' 1604. S.W. XXI, 5.  
 508. 'Unde revertimini pax religioque sorores.' 1573. S.W. XIX, 138.  
 'Vive pater patriae' (Pt. 9 of 123). 1604. S.W. I, 66.  
 509. 'Vinum bonum et suave.' 1570. S.W. XXI, 91.  
 'Obscura sub nocte micans' (Pt. 2 of 496). 1568. S.W. XIX, 150.  
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 510. 'Dixit Martha ad Jesum.' 1604. S.W. XXI, 98.  
 511. 'Inclina, Domine, aurem tuam.' 1604. S.W. XXI, 106.  
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 512. 'Aurora lucis rutilat.' 1604. S.W. XXI, 119.  
 513. 'Mira, loquor, sed digna fide.' 1604. S.W. XXI, 126.  
 514. 'Quo properas, facunde nepos Atlantis?' 1568. S.W. XXI, 112.  
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 515. 'Domine quid multiplicati.' 1604. S.W. XXI, 135.  
 'Ego dormivi, et soporatus sum' (Pt. 2 of 515). 1604. S.W. XXI, 143.  
 516. 'Laudate Dominum omnes gentes.' 1604. S.W. XXI, 152.

See also Cornett (tune with diminutions, mus. ex.). Dehn (motets scored by). La Hèle (masses on motets by L.). Lechner (ed. of works). Litaniae Lauretanae (ex. of). Paciotti (Mass ? on motet by L.). Troiano ('Cortigiana innamorata', lib.).

**LASSUS, Rudolf (de)** (c. 1565–1625).

See LASSUS (ROLAND DE, father).

**Last, Jef.** See Korchmarev ('Holland' symphony).

**LAST JUDGMENT, THE** (Oratorio). See SPOHR.

**LAST POST.** See POST, FIRST AND LAST.

**LATERE, Johan de.** See DELATRE.

**LATES, John (James)** (b. ?; d. at or nr. Oxford, 1777).

English violinist and composer. He studied under the best Italian masters of that day and became leader of the concerts at Oxford. His patron, the Duke of Marlborough, gave him a professional post at Blenheim. His published works include violin solos, duets and trios.

His son, Charles Lates (d. c. 1810), studied church music under Philip Hayes of Oxford, in which city both father and son lived, and had some degree of fame as a performer on the organ and the pianoforte. He published some sonatas for the pianoforte and other works.

F. K.

**LATHAM, Peter (Morton Sturges)** (b. London, 17 Nov. 1894).

English musical scholar and lecturer. He was educated at Rugby School in 1908–13 and took a classical scholarship there. In 1913 he went to Balliol College, Oxford, where his studies were interrupted by war service in 1914 (lieutenant in the Hants

Regiment in India and Palestine), but resumed in 1919. He left Oxford with the M.A. degree and later (1934) took the B.Mus. there. In 1919–20 he was at the R.A.M. in London, where he gained the Charles Lucas Prize for orchestral composition.

In 1921 Latham became a University Extension Lecturer for Oxford and Cambridge, also a few years later for London University. He was appointed professor of harmony and counterpoint at the R.A.M. in 1938 and lecturer in musical history and appreciation at the G.S.M. in 1948. In 1946 he became Gresham Professor of Music in succession to Walford Davies. During the second world war he rendered home service as a lieutenant in the R.A. in 1941–43, part of it under the Committee of Official Histories.

Apart from essays and reviews contributed to various journals, notably 'The Gramophone' (1920s–30s), Latham wrote a book on Brahms, published in the 'Master Musicians' series in 1948. E. B.

**Latil, Léo.** See Milhaud (8 songs).

**LATILLA, Gaetano** (b. Bari, 12 Jan. 1711; d. Naples, 1791).

Italian composer. He was a choir-boy in the cathedral at Bari and was later educated at the Conservatorio di Sant' Onofrio at Naples. In 1732 his first opera, 'Li mariti a forza', had a great success at the Fiorentini theatre, Naples, and he had about eight other operas to his credit when in 1738 he was appointed second *maestro di cappella*, under the elderly Pompeo Cannicciari (1670–1744) at Santa Maria Maggiore, Rome. Illness compelled him to resign this post in 1741, and he returned to Naples, continuing to write for the stage all the time. In 1756 he went north once more, to become chorus master at the Conservatorio della Pietà, Venice, and on 16 Mar. 1762 he was appointed second *maestro* at St. Mark's in succession to Galuppi, who had been promoted to first *maestro*. Burney met him at Venice in 1770 and found him a "plain and sensible man", with a great knowledge of music of the ancient, and understanding of what were then the modern, trends.

Dissatisfied with his salary, Latilla returned in 1772 to Naples, where he wrote a few more operas ('I sposi incogniti', 1779, being the last) and devoted the rest of his life chiefly to teaching, charging, it is said, the very moderate fee of one *carlino* per lesson to Neapolitans, two *carlini* to foreigners and three to Englishmen. Latilla's sister Silvia was the mother of Niccolò Piccinni.

The number of works Latilla wrote for the stage is very large, amounting to about fifty operas, serious and comic, intermezzi, scenic cantatas, etc. He was a favourite with travelling *buffo* companies in the middle of the 18th century, and on their wanderings

his works underwent so many changes that it is very difficult now to establish a correct chronology. Several of his works were given by the *bouffons* at the Paris Opéra in 1752 and 1753 (when his name was consistently misspelt "Atilla"). The three comic operas which under Latilla's name and in various disguises made the round of the whole of Europe were, according to older authorities, all first produced at the Teatro Valle, Rome, in 1738; recent research has shown this statement (adopted by the present writer in 'Annals of Opera', 1943) to be incorrect. Thus, 'Orazio' was probably never set in its entirety by Latilla at all<sup>1</sup>; 'Madama Ciana' (given at the King's Theatre, London, in 1750 and at the Paris Opéra, as 'Gli artigiani arricchiti', in 1753), had been given first at the Teatro della Pallacorda, Rome, in Feb. 1738<sup>2</sup>; 'La finta giardiniera', the last of the three, was originally called 'Gismondo'<sup>3</sup> and had been given first at Naples in 1737; it reached London in 1749 disguised as 'Don Colascione'.

Of Latilla's serious operas, which on the whole were much less successful than his comic ones, a few are preserved at Naples and Vienna; 'Angelica ed Orlando', the score of which is in B.M., belongs to the comic species, in spite of his Ariostesque title; it was first performed at Naples in 1735 and is one of the composer's earliest works. Besides his operas Latilla wrote an oratorio, 'L'onnipotenza e la misericordia divina', church music, symphonies, etc., also 6 string quartets, which were published in London.

One Giuseppe Latilla, three comic operas by whom made their appearance at the Fiorentini theatre at Naples in 1808-11, was perhaps Gaetano's son. A. L.

BIBL.—BELLUCCI LA SALANDRA, M., 'Saggio cronologico delle opere teatrali di Gaetano Latilla' (in 'Iapigia', Bari, 1934).

**LA TOMBELLE, Antoine (Louis Joseph Gueyrand Fernand Fouant) de** (b. Paris, 3 Aug. 1854; d. Château de Fayrac, Dordogne, 13 Aug. 1928).

French organist and composer. He began his musical studies with his mother, herself a pupil of Liszt and Thalberg, later entered the Paris Conservatoire, where he gained the *Lauréat d'Harmonie* in 1880, and finally studied with Saint-Saëns. In 1878, on the founding of the organ concerts at the Trocadéro, he became an active associate of Guilmant and soon made a name for himself as an organist, both there and on tour. From 1896 to 1904 he was professor of harmony at the Schola Cantorum. His secular compositions brought him the prize of the Institut de France (Prix Chartier) and the Prix Pleyel. He edited for

<sup>1</sup> See F. Walker in M. & L., Vol. XXX, No. 4 (Oct. 1949), pp. 317-20.

<sup>2</sup> According to the 'Diario Romano'.

<sup>3</sup> Libretto in B.M.

the use of choral societies a collection of songs entitled 'La Légende de la glèbe' and published many songs, an operetta, 'Un Rêve au pays du bleu' (1892), a Sonata for violin and pianoforte, a Trio, Op. 35 (1894), a Quartet in E major and a Suite for orchestra ('Impressions matinales'), etc.

The greater part of his time, however, was devoted to furthering the reforms introduced by Bordes, d'Indy and Guilmant, and realizing the aims of the revised programme of the Schola Cantorum—that is to say, the improvement and enlarging of the organist's repertory and the foundation of a modern school of church music. With these ends in view he wrote a number of organ works dedicated to César Franck, and among his other sacred compositions the following may be mentioned: a charming motet entitled 'O gloriosa virginum', an 'Ave, verum corpus', an 'Adoro te', a 'Benedicta es tu', a Mass in honour of St. John the Baptist, 'Les Sept Paroles de notre Seigneur en croix', an oratorio 'Crux', numerous canticles, settings of Gregorian chants, pieces for the harmonium, etc. He wrote also a Method for the harmonium and a critical study entitled 'L'Oratorio et la cantate'. E. B. (ii).

BIBL.—Article in 'La Tribune de Saint-Gervais', No. 5, Oct. 1928, p. 170.

**LATOSZEWSKI, Zygmunt** (b. Poznań, 1902).

Polish conductor. He studied at the Poznań Conservatory, which he left in 1933. He also pursued an academic course at Poznań University, where he obtained the doctor's degree in music. During the years preceding the outbreak of the second world war he acted as director of the Poznań Opera. In 1945 he resumed his duties there, but he remained only until 1948, when he began his career as teacher of conducting at the State Music School of Poznań. He is now (1953) conductor of the State Philharmonia at Gdańsk (Danzig) and director of operatic studies there. C. R. H.

**La Tour.** See Fel (2, portrait).

**Latour, Contamine de.** See Satie ('Geneviève de Brabant', puppet opera).

**LATRE, Jehan de.** See DELATRE.

**LATROBE, Christian (Ignatius)** (b. Fulneck, Leeds, 12 Feb. 1757; d. Fairfield nr. Manchester, 6 May 1836).

English musical editor and amateur composer. He was the eldest son of the Rev. Benjamin Latrobe, superintendent of the congregations of the United (Moravian) Brethren in England. In 1771 he went to the college of the United Brethren at Niesky, Upper Lusatia, returned to England in 1784, took orders in the same church, became in 1787 secretary to the Society for the Furtherance of the Gospel and in 1795 was appointed secretary to the Unity of the Brethren in England.

Although Latrobe never followed music as a profession he cultivated it assiduously from an early age. His earlier compositions were chiefly instrumental; three of his sonatas, having met with the approval of Haydn<sup>1</sup>, were published and dedicated to him. His other published compositions include Lord Roscommon's translation of the 'Dies irae' (1799), 'The Dawn of Glory' (1803), anthem for the Jubilee of George III (1809), anthems, by various composers (1811), original anthems (1823), 'Te Deum, performed in York Cathedral', 'Miserere, Ps. LI' and 'Six Airs on Serious Subjects, words by Cowper and Hannah More'. He edited the first English edition of the Moravian hymn-tunes. But his most important publication was his 'Selection of Sacred Music from the Works of the most Eminent Composers of Germany and Italy', 6 vols. (1806-25)<sup>2</sup>, through the medium of which many fine compositions, including much of Graun, Hasse, Haydn and Mozart, were first introduced to the notice of the British public.

W. H. H.

**LATROBE, John (Antes)** (b. London, 1799; d. Gloucester, 19 Nov. 1878).

English writer on music and amateur composer, son of the preceding. He was educated at St. Edmund Hall, Oxford, was B.D. in 1826 and M.A. in 1829, took holy orders in the Church of England and was incumbent of St. Thomas's, Kendal, from 1840 to 1865 and honorary canon of Carlisle Cathedral from 1858. He was the author of 'The Music of the Church considered in its Various Branches, Congregational and Choral' (London, 1831) and 'Instructions of Chenaniah', a book of directions for accompanying chants and psalm tunes (1832).

W. H. H.

**LATTRE, Johan de.** See DELATRE.

**LATTUADA, Felice** (b. Caselle di Morimondo, Milan, 5 Feb. 1882).

Italian composer. He studied under V. Ferroni at the Milan Conservatory, where he obtained a diploma in 1911. He has written choral, orchestral and chamber music, among which the following works may be mentioned as outstanding: 'Canto augurale per la Nazione Eletta' for tenor, chorus and orchestra, 'La consecrazione del bardo', 'Cimitero di guerra', 'Il mistero della Passione di Cristo', 'Incanti della notte', 'Divertimento rustico' and Prelude and Fugue in B $\flat$  major for orchestra, etc. He is also the composer of several scores for important Italian films.

Lattuada's chief contribution to music, how-

ever, are his operas, in which he shows considerable dramatic gifts. They are the following:

'La tempesta' (libretto by Arturo Rossato, based on Shakespeare's play), produced Milan, Teatro dal Verme, 23 Nov. 1922.

'Sandha' (lib. by Ferdinando Fontana), prod. Genoa, 21 Feb. 1924.

'Le preziose ridicole' (lib. by Rossato, based on Molière's comedy), prod. Milan, Teatro alla Scala, 9 Feb. 1929.

'Don Giovanni' (lib. by Rossato, based on José Zorrilla's drama), prod. Naples, Teatro San Carlo, 18 May 1929.

'La caverna di Salamanca' (lib. by Valentino Piccoli, after Cervantes), prod. Genoa, 1 Mar. 1938.

G. M. G.

**Latymer, Lord.** See Money-Coutts.

**LAUB, Ferdinand** (b. Prague, 19 Jan. 1832; d. Gries nr. Bozen, Tyrol, 18 Mar. 1875).

Austrian violinist. His father was a musician in Prague. At the age of six he mastered variations by Bériot and at nine performed regularly in public. He was a pupil of Mildner at the Prague Conservatory, and when eleven years old he attracted the notice of Berlioz and Ernst, and shortly after was taken up by the Grand Duke Stephen, who sent him to Vienna in 1847. After this he visited Paris and, in 1851, London, where he played at the Musical Union. In 1853 he succeeded Joachim at Weimar. Two years later we find him in Berlin as *Kammervirtuos* and leader of the court orchestra, teacher in the Stern Conservatory and leader of quartet concerts of his own. At length, after considerable wandering, he settled in Moscow in 1866 as head professor of the violin in the Conservatory and first violin of the Musical Society, with great liberty of action.

Laub was one of the greatest violin virtuosos of his time. He had a fine and very powerful tone and a brilliant technique, and played with much feeling and passion. His repertory was very large, comprising all the important classical works and a great many modern compositions. He had also much success as a quartet player, but his style, especially in latter years, was not unjustly reproached with mannerism and a tendency to exaggeration.

P. D.

**Laub, Thomas.** See Nielsen (C., 20 songs).

**Laube, H.** See Schumann ('Waldscenen' based on poems).

**Lauber, Cecille.** See Balmer (incid. m. for fairy play).

**LAUBER, Josef** (b. Ruswil, Canton Lucerne, 25 Dec. 1864; d. Geneva, 27 May 1952).

Swiss composer. Having studied under Hegar, Gustav Weber, Blumer and Freund at the Music School of Zürich and with Rheinberger at Munich, he became music teacher and choral conductor at Neuchâtel as well as organist at Le Locle. In 1892 he went to Paris to finish his musical training under Massenet and Diémer. Back in Switzerland,

<sup>1</sup> A letter from Latrobe to Vincent Novello (1828) gives a full account of his friendship with Haydn. It, together with a study of Latrobe's life and work by E. Holmes, was published in *Mus. T.*, Sept. 1851.

<sup>2</sup> The full contents of the 'Selection', arranged alphabetically, was published in earlier editions of this Dictionary.

he became at first a teacher at the Zürich Conservatory, then conductor at the Geneva theatre (1905-7) and finally teacher at the Conservatory there, where he has given composition and pianoforte lessons ever since 1907.

Lauber's creative output is enormously large: his catalogue contains over 200 works ranging through every category from opera to a double-bass Concerto and flute pieces. His style comes nearest to that of the French composers of the later 19th century: it is fluent and extraordinarily accomplished. He was a great master of instrumentation, knowing how to display every instrument to its best advantage. Only a few of his major works can be named here:

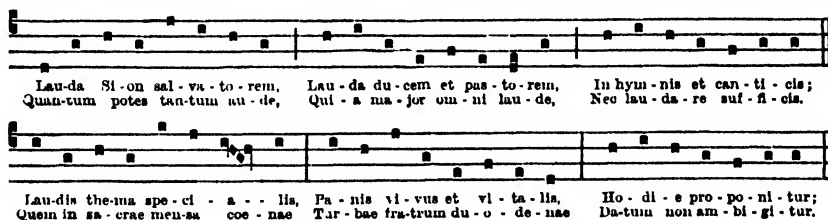
Opera 'Die Hexe' (libretto by J. Kaiser).  
Oratorio 'Ad gloriam Dei'.  
Numerous choral works for mixed, men's & women's voices with orch.  
5 Symphonies.  
Symph. poems.  
Suite and Overtures for orch.  
2 pf. Concertos.  
2 vn. Concertos.  
Flute Concerto.  
Chamber music incl. 4 Intermezzi for wind 4tet, octet, sextets, quintets, quartets, trios.  
Sonatas for var. insts.  
Pf. Works.  
Songs.

K. V. F.

BIBL.—Detailed catalogue of works in 'Œuvres des compositeurs genevois' (Geneva, 1937).

**LAUD** (Spa.). A kind of cittern (*see* BANDURRIA).

**LAUDA SION** (1). The name of a sequence, sung at Mass on the Feast of Corpus Christi.<sup>1</sup> The text, written about 1264 by St. Thomas Aquinas, has always been regarded as a masterpiece of medieval scholarship. The plainsong to which the sequence is adopted belongs originally to the sequence 'Laudes Crucis attolamus'; it is written in modes VII and VIII combined. The following is the opening:



The sequence has been many times subjected to polyphonic treatment of a very high order. Palestrina left two settings of it for eight voices, arranged in a double choir, and a shorter one for four. The first, and best-known, was printed, in 1575, by Alessandro Gardano, in the third book of motets for five, six and eight voices, and is one of the earliest examples of

that peculiar combination of two choirs, consisting of unequally balanced voices, which Palestrina made so justly famous — the voices selected being, in this case, *cantus* I and II, *altus* and *bassus* in the first choir, and *altus*, *tenor* I and II and *bassus* in the second.

W. S. R., rev.

**LAUDA SION** (2) (Cantata). *See* MENDELSSOHN.

**Lauder**, (Sir) Harry. *See* Skinner (unveiling of monument).

**LAUDI SPIRITUALI**.<sup>2</sup> A name given to certain collections of devotional music, compiled for the use of the "Laudisti", a religious confraternity instituted at Florence in 1310 and afterwards held in great estimation by St. Charles Borromeo and St. Philip Neri.

The poetry of the *laudi*, some ancient specimens of which are attributed, by Crescentini, to St. Francis of Assisi (*d.* 1226), was originally written entirely in Italian and bears no trace of classical derivation. The music to which it is adapted, inclining rather to the character of the sacred canzonet than to that of the regular hymn, was at first unisonous and extremely simple, though, after a time, the "Laudisti" cultivated part-singing with extraordinary success.<sup>3</sup>

A highly interesting manuscript volume, once belonging to a company of "Laudisti" enrolled in 1336 at the Chiesa d' Ogni Santi at Florence, is now preserved in the Magliabecchi Library. From this Burney<sup>4</sup> quotes a very beautiful example — 'Alta Trinità beata'.

The earliest printed collection is dated 1485. This, however, would seem to have been either unknown to or unrecognized by the disciples of St. Philip Neri, for in 1565 Giovanni Animuccia, who acted as his *maestro di cappella*, published a volume entitled 'Il primo libro delle Laudi', followed by a 'Secondo libro' of more advanced character in 1570. These sacred songs, which formed the germ of the performances afterwards called oratorio, be-

came so popular among the youths who flocked to St. Philip for instruction that in 1588 — seventeen years after the death of the saintly

<sup>1</sup> This is the plural usually adopted by Italian writers, although, the singular being *lauda*, it should normally be *laude* (feminine plural). The reason for this anomaly is that *laude* also appears as a singular form.

<sup>2</sup> For a study of the technique and example of the style *see* Adler's 'Handbuch der Musikgeschichte' (Ludwig), p. 176 ff.

<sup>4</sup> 'History', II, 328.

<sup>1</sup> *See* SEQUENCE.



Animuccia — P. Soto thought it desirable to edit a third volume, containing unacknowledged works, for three and four voices, by some of the greatest composers of the age. In 1589 the same zealous editor published an amended reprint of the three volumes, consolidated into one. This was succeeded in 1591 by a fourth volume, dedicated to the Duchessa d' Aquasparta. Serafino Razzi published a large collection in 1563, and many others followed; for at this period almost every large town, and even many an important parish, had its own company of "Laudisti", who sang the poetry of Lorenzo de' Medici, Poliziano, Pulci, Bembo, Ludovico Martelli, Giambellari, Filicaia and other celebrated writers, with undiminished interest, though, as time progressed, the character of the music sensibly deteriorated.

In 1770 Burney heard the company of "Laudisti" attached to the Church of Santa Maria Maddalena de' Pazzi at Florence sing, with excellent effect, in some street processions, as well as in some of the churches, from a book then just published for their use. W. S. R.

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JEPPSEN, KNUD, 'Die mehrstimmige italienische Laude um 1500' (Leipzig, 1935; Danish original, Copenhagen, 1935).

'Eine venezianische Laudenhandschrift' ('Theodor Kroyer Festschrift', 1933).

See also Song, p. 913.

"**LAUDON**" SYMPHONY. The distinguishing name of Haydn's Symphony No. 69, in C major, composed about 1778 in honour of the Austrian Field Marshal Baron Gideon Ernst von Laudon.

**LAUDS** (Lat. *laudes*). The name given by the Roman Catholic Church to that division of the Canonical Hours which immediately follows Matins. The Office of Lauds opens, according to the ritual of that Church, with the series of Versicles and Responses beginning 'Deus in adiutorium meum intende', followed by select Psalms with Antiphons. These are succeeded by the "Capitulum" (or "Little Chapter"), the Hymn for the Day, with its proper Versicle and Response and the "Benedictus". The service then concludes with the Collect for the Day and the Commemorations (as at Vespers). The plainsong music proper to it will be found in the Antiphonal.

W. S. R., rev. W. H. F.

See also Antiphon. Matins.

**LAUFENBERG** (**Loufenberg**), **Heinrich** (b. ?; d. Strasbourg, 31 Mar. 1460).

Swiss (?) ecclesiastic and poet. He was dean at Zofingen in Switzerland in 1434, later at Freiburg i/B., and in 1445 he entered the Johannite monastery at Strasbourg. He was one of the first to adapt German sacred words to old secular tunes, so as to save the beautiful melodies while rejecting the objectionable

words with which they were at first associated, a practice which was afterwards so much in vogue at the time of the Reformation. His poems may be found in Wackernagel, 'Das deutsche Kirchenlied', Vol. II, Nos. 701-98. Ambros<sup>1</sup> quotes his German paraphrase of the 'Salve Regina', words and music, but mistakenly attributes the melody to Laufenberg, though he afterwards so far corrects himself as to describe it as "eine volkstümliche Umbildung der kirchlichen Melodie". R. von Liliencron<sup>2</sup> has shown that the melody is nothing else but that of the plainsong 'Salve Regina', the text of which Laufenberg so paraphrased in German verses that every note of the plainsong melisma is sung to a separate syllable. The whole piece is an interesting example of the practice by which the originally textless melismata on the final syllable of the gradual Alleluia were developed into the proses and hymns called sequences.

For the use of his choir at Leipzig, Carl Riedel edited several 'Altdeutsche geistliche Lieder' by Laufenberg, arranged for four voices. J. R. M.

See also Chorale.

**LAUKO, Dezider** (b. Szarvas nr. Békés, Hungary, 8 Nov. 1872; d. Bratislava, 2 Dec. 1942).

Slovak pianist and composer. In his boyhood and during his education at the "Gymnasium" in his birthplace he grew up in a musical atmosphere, his father being a Slovak schoolmaster and a versatile musician. Afterwards he read law in Budapest (LL.D.), at the same time studying the pianoforte under A. Szendy at the Academy of Music. His official career brought him to Bratislava (then called Pozsony or Pressburg), where he finally became Concillor of the Government and Finance Director. He was a well-accredited pianist and also proved himself to be a prolific composer of unpretentious but pleasant pianoforte pieces (rhapsodies, humoresques, etc.), based chiefly on Slovak folk tunes. His best work of this kind are the 'Slovenské tance' ('Slovak Dances') for pianoforte duet (publ. at Turčianský Svätý Martin). Besides these he composed songs and partsongs and wrote several booklets on music. G. Č.

**Laun, Friedrich.** See Freischütz (Weber, opera). Weber (12, do.).

**LAUNEDDAS.** See AULOS (III).

**LAUNIS** (formerly **Lindberg**), **Armas** (**Emanuel**) (b. Hämeenlinna [Tavastehus], 22 Apr. 1884).

Finnish musicologist and composer. He changed his name in 1900. From 1901 to 1907 he studied at the Philharmonic Society's orchestral school in Helsingfors and in 1907-8 at the Stern Conservatory in Berlin. He then

<sup>1</sup> 'Geschichte der Musik', II, 256-59.

<sup>2</sup> 'Monatschrift für Gottesdienst und kirchliche Kunst' (1896), p. 265.



took a course in musical history at Helsingfors University under Ilmari Krohn and obtained the Ph.D. degree with a dissertation on the old Finnish Runo melodies. From 1918 to 1922 he was lecturer in folk music at the University, and he published several collections of folk tunes. In 1930 he settled at Nice, where he has been occupied mainly with the composition of operas, among which the following are outstanding:

- 'The Seven Brothers' (libretto based on the book by Aleksis Kivi), 1913.
- 'Kullervo' (lib. based on the 'Kalevala' and Kivi), 1917.
- 'Aslak Hetta', prod. Nice, 1938.
- 'The Song of the Magician', 1934.
- 'Le Foulard enchanté', 1938.
- 'Jehudith', 1940.

Launis also wrote stage and film music, 2 cantatas, chamber music, pianoforte pieces, songs, etc.

A. R.

**Launza, Marcos de (Conde de Clavijo).** See Durón ('Jupiter y Yoo', lib.).

**LAURENCE, Frederick** (b. London, 25 May 1884).

English composer. He at first followed a commercial career, but studied music privately under Josef Holbrooke. Afterwards he travelled in Germany, France and Austria, gaining musical experience in various ways. On his return to England he became librarian to one or two of the most important orchestral organizations in London, doing much useful work in the way of arranging and scoring. He was also for a time a partner in a London firm of music librarians and publishers, but in 1924 transferred his activities elsewhere.

Between 1910 and 1912 he composed an opera, 'The Pariah', which he afterwards destroyed, a fate shared by several early and immature works. An orchestral Legend, 'The Spirit's Wayfaring', was produced by Sir Henry Wood at the Queen's Hall Promenade Concerts on 2 Oct. 1918, and another work for orchestra, 'The Dance of the Witch Girl', on 12 Oct. 1920. A lighter piece for string orchestra, 'Tristis', had a certain vogue. In 1922 and 1923 Laurence visited Vienna, where he conducted some of his works.

The music of Frederick Laurence was, for its time, daring as regards harmony, exceedingly complex in texture and richly scored. In spite of its nonconformity with established usages, it does not reveal indiscriminate sympathy with all the tendencies of its period. It is absolute music in so far as it seeks to express only such conceptions as lie outside the scope of any other art. Most frequently it deals with occult matters and aims at arousing a mystical emotion rather than at making its appeal to the senses or the intellect.

Other works by Laurence are 'A Miracle', 'Enchantment', 'Fire Earth', 'Milandor', 'Night', 'The Dream of Harlequin', 'The Passionate Quest', all for orchestra; Sextet

for strings, Trio for violin, cello and pianoforte; Sonata for violin and pianoforte; various pianoforte pieces, etc.

E. B.

**LAURENCIE, Lionel de La.** See LAURENCIE.

**Laurencin, Marie.** See Sauguet (stage designs for 'Roses').

**LAURENTI, Bartolomeo Girolamo** (b. Bologna, c. 1644; d. Bologna, 18 Jan. 1726).

Italian violinist and composer. He was violinist at the cathedral of San Petronio and a member of the Accademia Filarmonica at Bologna. He composed 'Sonate da camera a vn<sup>o</sup>. e vcl<sup>o</sup>.' (Op. 3), 'Sci concerti a . . . vn<sup>o</sup>., vcl<sup>o</sup>. ed org.', a Sonata for violin and continuo, etc. These were in collective volumes published by Buffagnotti in 1700.

E. v. d. s.

**LAURENTI, Girolamo Nicolo** (b. Bologna, ?; d. Bologna, 26 Dec. 1752).

Italian violinist and composer, son of the preceding. After doubtless first learning the violin from his father, he became a pupil of Torelli and Vitali. Like his father he also was appointed violinist at San Petronio, Bologna. He composed 6 concertos for 3 violins, viola, cello and organ.

By "Laurenti" without a Christian name are 6 concertos and one solo piece.

E. v. d. s.

**LAURENTIUS VON SCHNÜFFIS** (actually **Johann Martin**) (b. Schniffis, Vorarlberg, 24 Aug. 1633; d. Constance, 7 Jan. 1702).

Austrian singer and composer. As an itinerant scholar he earned his living by singing and rhyming until he received an engagement at the Innsbruck court theatre in 1660. In 1665 he entered a religious order and some time after was made a poet laureate by the Emperor Leopold I. He is one of the few monodic song writers of the 17th century, but of the nine books of his songs the melodies are at least partly by Father Romanus Vötter.

E. v. d. s.

**LAURI-VOLPI, Giacomo** (b. Rome, 11 Dec. 1894).

Italian tenor singer. He was destined for a legal career and studied law at Rome University, but decided to devote himself to singing and entered the Accademia di Santa Cecilia in his native city. Later he took private lessons under Rosati. He made his début in Massenet's 'Manon' at the Teatro Costanzi in Rome in 1920, but after some successes in other Italian cities became attached chiefly to the Metropolitan Opera in New York, where he first appeared as the Duke in 'Rigoletto' on 27 Jan. 1923. Before he left that opera-house in 1934 he made guest appearances at the Teatro alla Scala of Milan, at the Covent Garden Opera in London, where he did not greatly please, and at the Teatro

Colón in Buenos Aires. His later career was confined almost wholly to Italy. E. B.

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LAURI-VOLPI, GIACOMO, 'Cristalli viventi' (Rome, 1948).

**LAURO, Domenico** (b. Padua, c. 1540; d. ?).

Italian composer. He went to Mantua about 1598 and became *maestro di cappella* at the Cathedral. He composed masses, madrigals, etc. E. v. d. s.

**LAUSKA, Franz** (b. Brno, 13 Jan. 1764; d. Berlin, 18 Apr. 1825).

Moravian pianist and composer. He emigrated early from his native country, was a pupil of Albrechtsberger in Vienna and settled in 1798 in Berlin as a favourite composer of pianoforte sonatas and pieces, chamber music, masonic and other songs and part-songs. At the same time he was a very esteemed teacher. Meyerbeer studied with him. G. č.

**LAUSUS UND LYDIE** (Opera). See BACH (W. F., 33).

**LAUTENCLAVICYMBEL.** See LUTE-HARPSICHORD.

**LAUTERBACH, Johann Christoph** (b. Culmbach, Bavaria, 24 July 1832; d. Dresden, 28 Mar. 1918).

German violinist. His education he received at the school and "Gymnasium" of Würzburg, where he also learnt music from Bratsch and Fröhlich. In 1850 he entered the Brussels Conservatoire as a pupil of Bériot and Fétis, in 1851 received the gold medal and during Léonard's absence took his place as professor of the violin. In 1853 he became *Konzertmeister* and professor of the violin at the Munich Conservatory; in 1861, on the death of Lipinski, he was appointed second *Konzertmeister* of the royal orchestra at Dresden and in 1873 succeeded to the first place. From 1861 to 1877 he also held the post of principal teacher of the violin in the Conservatory of Dresden, with great and increasing renown.

Lauterbach travelled much and always with success. He spent the seasons of 1864 and 1865 in England, appearing in London at the Philharmonic on 2 May of the former and 15 May of the latter year. In Paris he played at the last concert at the Tuileries before the Franco-Prussian war and received from Napoleon III a gold snuff-box set with diamonds. He was decorated with many German orders. In the summer of 1876 he met with a serious mountain accident in Switzerland, by which several of his companions were killed and he himself severely injured; but he completely recovered. Lauterbach's style united the best peculiarities of the Belgian school, great polish and elegance, with the breadth of the German.

P. D.

**LAUTERER, Berta.** See FOERSTROVÁ-LAUTEREROVÁ.

**LAUX, Karl** (b. Ludwigshafen, 26 Aug. 1896).

German writer on music. He studied at Heidelberg University, where he took a doctor's degree. In 1922-34 he was music critic to the 'Neue Badische Landeszeitung' at Mannheim and in 1934-45 of the 'Dresdener neue Nachrichten'. In the latter year he joined the council of the Saxon Ministry of Culture. His literary works include:

'Joseph Haas' (Mainz, 1931).  
'Orchester- und Kammermusik' (in 'Atlantisbuch der Musik' (Berlin & Zürich, 1934).  
'Der Thomaskantor und seine Sohne' (Dresden, 1939).  
'Anton Bruckner' (Leipzig, 1940).  
'Musik und Musiker der Gegenwart' (Essen, 1947).  
E. B.

**LAUXMIN, Zygmunt** (b. ?, c. 1596; d. ?).

Polish musician. He was a Jesuit monk and published at Wilno in 1667 a treatise entitled 'Ars et praxis musicae'. G. R. H.

**LAVALEE, Calixa** (b. Verchères, Quebec, 28 Dec. 1842; d. Boston, Mass., 21 Jan. 1891).

Canadian pianist and composer. He was the son of a musician, showed talent as a pianist and was sent to the Paris Conservatoire, where he made his début as a soloist in 1860. Returning shortly afterwards to Montreal, he made many tours of Canada and the U.S.A. as concert pianist during the next two decades. In 1881 he was a member of the concert company of the German singer Etelka Gerster. Subsequent years were spent in an endeavour to establish a great French-Canadian Conservatory at Quebec, and in 1887 he became president of the National Music Teachers' Association (U.S.A.). By this time he had settled at Boston, Mass., where the four remaining years of his life were spent.

Throughout his life he was prolific both as an orchestral and ecclesiastical composer. In 1887 a French-Canadian organization offered a prize for an air suitable to be used as a national anthem by French-Canadians. With no words in mind he submitted a melody of singular beauty and dignity which won the award. Subsequently a hymn, 'O Canada', was written to it by Judge Routhier. It captured the imagination of the people of Quebec, but did not attract the attention of English-speaking Canadians until 1908. In that year was celebrated the three hundredth anniversary of the founding of the city of Quebec by Champlain. It was attended by King George V (then Prince of Wales), who expressed his profound admiration for Lavalee's air. Within a short time several English versions of the text were written, and 'O Canada' is now heard at public functions throughout Canada and in all the schools of the country, irrespective of racial origins. His comic opera, 'The Widow' (libretto by

Frank H. Nelson), was produced at Boston in 1881.

H. C. (ii), adds.

See also National Anthems (Canada).

**Lavater, Johann Caspar.** See Reger (2 chorales).

**Lavedan, Henri.** See Bruneau ('Kérin', lib.). Saint-Saëns ('Assassinat du Duc de Guise', incid. m.).

**LAVENU.** English 18th–19th-century family of music publishers and musicians.

(1) **Lewis Lavenu** (b. ?; d. ?), flautist and music publisher. He was in business in 1796 at 23 Duke Street, St. James's, London. About Nov. 1798 he had removed to 29 New Bond Street, about 1805–11 the firm (which had become Lavenu & Mitchell in 1802) was at 26 New Bond Street and in 1811–19 at 28 New Bond Street, the partnership with Mitchell having ceased in 1808.

(2) **Elizabeth Lavenu** (b. ?; d. ?), widow of the preceding. She succeeded to the business at 28 New Bond Street in 1819, with premises at 24 Edwards Street, Manchester Square, from about 1821 to 1827. She was succeeded about 1828 by Mori & Lavenu at 28 New Bond Street, having married the violinist Nicholas Mori as her second husband.

The Lavenu family issued great quantities of sheet music, vocal and instrumental, almost always printed on coarse, blue-tinged paper.

F. K., rev. W. C. S.

(3) **Louis Henry Lavenu** (b. London, 1818; d. Sydney, N.S.W., 1 Aug. 1859), composer, violoncellist, music seller and publisher, son of the preceding. He was a student at the R.A.M. in London, where he studied composition under Bochs and Potter. Before leaving the Academy he was engaged as cellist at the Opera and the Westminster Abbey Festival of 1834. He was also in business as a music seller at 28 New Bond Street, in succession to Mori & Lavenu, after the death of his stepfather, Nicholas Mori, in 1839, until 1844. During that time he published a few songs and short pianoforte pieces composed by himself. His operetta, 'Loretta, a Tale of Seville', with a libretto by Alfred Bunn, was produced at Drury Lane Theatre on 9 Nov. 1846, with success. Dissatisfied with his position, Lavenu emigrated to Australia and obtained the post of director of the music at the theatre of Sydney.

W. H. W., rev. W. C. S.

**LAVERGNE, ?** (b. ?; d. ?).

French 17th–18th-century composer. He is known only by the printed score of an opera, 'La Princesse d'Élide' (lib. by P. C. Roy, after Molière), of which the only known copy is in the B.M. It was published by Ballard in 1706 and is probably the only instance among the very many operas issued by that firm of which no production can be traced. Nor is the composer (whose Christian name is not given) known by any other work. According to Quérard, Roy's libretto was published in the

same year as the score, but no copy of it is known.

A. L.

**LAVIGNAC, (Alexandre Jean) Albert** (b. Paris, 21 Jan. 1846; d. Paris, 28 May 1916).

French musicologist and educationist. He was a student at the Paris Conservatoire, carrying off the first prize for *solfège* in 1857, the first for pianoforte in 1861, the first for harmony and accompaniment in 1863, the first for counterpoint and fugue in 1864 and the second for organ in 1865. He was appointed assistant professor of *solfège* in 1871, professor in 1875 and professor of harmony in 1891. In 1915 he became honorary professor. His 'Cours complet théorique et pratique de dictée musicale' (1881) suggested to most French conservatories and schools the practical value of musical dictation.

In 1902 Lavignac formed the scheme for his great work, 'Encyclopédie de la musique et Dictionnaire du Conservatoire', which started publication on 30 May 1913 and which he edited until his death. He was succeeded by Lionel de La Laurencie.

Further literary works by Lavignac are the following:

'Cinquante Leçons d'harmonie.'

8 vols. of 'Solfèges'.

'L'Éducation musicale' (1902).

'Notions scolaires de musique', 2 vols. (1905, 1906).

'Théorie complète des principes fondamentaux de la musique moderne' (1909).

'Cours d'harmonie pratique' (1909).

'Solfège des solfèges', 33 vols., Danhauser-Lemoine, additions by Lavignac.

'L'École de la pédale' (1889).

'La Musique et les musiciens.'

'Le Voyage artistique à Bayreuth' (Paris, 1895, 1897, Eng. trans. by Esther Singleton as 'The Music Drama of Richard Wagner', London, 1898).

'Les Gaîtés du Conservatoire' (1899).

G. F. & M. L. P.

**LAVIGUEUR, Célestin** (b. Quebec, 19 Jan. 1830; d. Lowell, Mass., 11 Dec. 1885).

Canadian violinist, teacher and composer. He studied with François Huot and taught much. His compositions include the famous song 'La Huronne', a 3-act operetta, 'La Fiancée des bois', 2 operas, 'Un Mariage improvisé' and 'Les Enfants du manoir', many solos for violin, and songs. L. R. (ii).

**LAVIN, Carlos** (b. Santiago de Chile, 10 Aug. 1883).

Chilean composer and musicologist. After taking a general degree at the Instituto Nacional in Santiago, the Chilean government sent him, in 1922, to Europe to study composition and musicology. This he did first in Paris with André Caplet and Roger Pénau, and at the Sorbonne with Octave Maus, and later at the Berlin University with Erich von Hornbostel. He then (1931) set out to travel all over Europe and the Mediterranean countries making musicological investigations and corresponding for several papers including 'El Mercurio' of Santiago and the 'Revue

Musicale' of Paris. In 1939, after the Spanish civil war, he contributed in Barcelona to the 'Enciclopedia Espasa', the Spanish edition of Riemann's Dictionary, and the 'Diccionario Hispánico'. In 1942 he returned to Santiago, where he became engaged on musicological investigations at the Facultad de Ciencias y Artes Musicales of the University of Chile. As a composer he had orchestral and chamber-music works performed in Spain, France, Rumania and other countries. Among his compositions are 'Lamentaciones huilliches', 'Fiesta araucana' and two ballets, 'Quiray' and 'Otonales' for orchestra; 'Albada y cantar' for string sextet; many shorter works for various combinations of instruments and voices besides pianoforte pieces and songs.

N. F.

**La Ville de Mirmont, Jean.** See Fauré (4 songs).

**LAVOIX, Henri (Marie François)**<sup>1</sup> (b. Paris, 26 Apr. 1846; d. Paris, 27 Dec. 1897).

French writer on music. He was educated at the University of the Sorbonne in Paris, where he took the degree of *bachelier*, while studying harmony and counterpoint with H. Cohen. His writings on musical history are as follows: 'Les Traducteurs de Shakespeare en musique' (1869), 'La Musique dans l'imagerie du moyen-âge' (1875), 'La Musique dans la nature' (1877), 'Histoire de l'instrumentation' (1878, crowned by the Institut), 'Le Chant, ses principes et son histoire' (with Th. Lemaire), 'La Musique du siècle de Saint Louis', 'Histoire de la musique', 'Histoire de la musique française' and many articles in magazines, etc. He was appointed librarian of the Bibliothèque Nationale in 1865.

G. F., FCV. M. L. P.

**LAVOLTA.** See VOLTA.

**LAVOTTA, János de Izsépfalva et Kevelháza** (b. Pusztafödemes, 5 July 1764; d. Tállya, 11 Aug. 1820).

Hungarian violinist and composer. His family belonged to the nobility and his father, a senior civil servant in the Council of the Governors-General at Pozsony (Pressburg), was himself a keen amateur of music and violinist. There are few reliable details of his life, except references in the diaries of his contemporaries, but many anecdotes of romantic colouring and doubtful authenticity have survived concerning his personality. By his tenth year he already played the violin: it is likely that he received some instruction from his father, who, aware of his son's ability for and fondness of music, entrusted him to Bonaventura Sabodi, a musician at Pozsony. He is said to have studied also with a regimental bandmaster stationed at Pozsony for a time

and finally with Joseph Zistler, a violinist in Cardinal Josef Batthyány's orchestra. On the death of his mother his father remarried, but his relations with his stepmother became so unsatisfactory that he deserted home in 1784 and enlisted in the army. His father obtained his release with much difficulty and sent him to Vienna to continue his musical studies. His progress there was rapid: in about a year he is said to have become extremely popular in the Viennese fashionable circles. He left the city early in 1786, visited Fraknó (an Esterházy estate, now Forchtenau, Austria) and arrived at Pest probably towards the end of 1786. There he began to study law, but did not neglect his violin. He gave a number of recitals, playing his own compositions, and his reputation grew quickly. To support himself he became a clerk in the Chancellery, where he remained until 1791. He then became tutor to the sons of Count Károly Zichy before he devoted himself entirely to music.

In 1792-93 Lavotta was musical director to the Pest-Buda Hungarian Theatre. On 22 Mar. 1793 he gave a benefit concert to mark his farewell to the company. Nearly all the remainder of his life was spent in restless wanderings. He took to drink, which undermined his health and caused his death. Thus between 1797 and 1799 he lived at Miskolc (eastern Hungary). In 1802-4 he was musical director of the Kolozsvár theatre company, but apparently could not resign himself to theatrical routine. He turned up in Pest again and supported himself with violin lessons; András Fáy, writer and patron of music, studied with him there in 1805. He went from one squire's residence to another; at the house of the Ábrányis he spent a longer period. His wanderings seemed to come to an end in 1816, when he opened a music-shop and gave music lessons at Debrecen, but the progress of his illness forced him to give up any settled existence, and from 1817 he was again on his rounds, though he spent most of his time in bed. He was seriously ill when he visited a close friend of his at Tállya, a doctor under whose care he seemed to make satisfactory progress. One day when he went to fetch his prescription he succumbed to a sudden heart attack in the chemist's shop.

The romantic episodes of Lavotta's life inspired two stage works: Jenő Hubay's opera 'Lavotta szerelme' ('Lavotta's Love') and an operetta with the same title, by Izso Barna, first performed at the Budapest Popular Opera on 13 Apr. 1917. As one of the three violinist-composers known as the "virtuoso triumvirate", Lavotta was an outstanding exponent of *verbunkos* music, which flourished particularly from the last decades of the 18th to the first of the 19th century.<sup>2</sup> Although Bihari's instinct-

<sup>1</sup> Known as Lavoix fils, to distinguish him from his father, the Conservateur of the collection of coins in the Bibliothèque Nationale.

<sup>2</sup> See VERBUNKOS.

ive musicianship surpassed his abilities in some respects, his compositions reveal a mind of considerable originality: in his programme suites — of which he is said to be the first Hungarian composer — he successfully attempted to reconcile the larger designs of European music to the national idiom. His polonaises, *Ländler*, etc., show his interest also in non-Hungarian melodies. His compositions were widely appreciated, especially by contemporary Hungarian writers: the poet Mihály Csokonai planned to publish his melodies with verses of his own and András Fáy wrote poems inspired by his music. Outside Hungary, too, his works were fairly well known, as may be inferred from the Abbé Gelinek's arrangements of some of his pieces.

His works are said to number well over a hundred, but the absence of a thematic catalogue and the scarcity of reliable documentary evidence make identification difficult at present. The extremely popular and widely known piece 'The First Love of Lavotta' ('Lavotta első szerelme') is however a misattribution: it was written by a contemporary of his, József Kossovits, a musician of Kassa. Most of his compositions remain in manuscript in various libraries (mainly the Music Department of the Hungarian National Museum) and his published works appeared partly in transcriptions by other hands and partly in collections. Only the works published separately can be mentioned here:

- \* Ungarische Werbungs Tänze für zwey Violinen und Bass' (by "Lavotte und Czermack" [sic]) (Vienna, ? 1810).
- \* Verbunkós Nóták oder Acht ungarische National-Tänze von Herrn Lavotta für die Piano Forte eingerichtet von Herrn Abbé Gelinek' (Vienna, ? 1815).
- \* Szigetvár ostroma' ('The Siege of Szigetvár') ed. by János Kirck (Pest, c. 1830).
- \* Honi Emlék-Füzér néhai Lavotta Jánosnak Válogott Eredeti zeneművei. Zongorára szerkesztette . . . Kirck János' ('Home-Memory Garland, Selected Original Musical Compositions of the late János Lavotta Arranged for the Pianoforte by János Kirck'), 2 vols. (Pest, ? 1843).
- \* Nobilium Hungariae Insurgentium Nota Insurrectionalis Hungarica. Anni 1797 op. sub Nro 66. In Memoriam Composita, et Reducta In nros 18 per D. Joannem Lavotta de J. F. et ad Clavicordium Deducta per B. S.' (Pest, 1857).

J. S. W.

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- \* 'Lavotta életrajza' ('Lavotta's Biography') ('Pester Lloyd', Budapest, 16 Nov. 1906).
- MARKÓ, MIKLÓS, 'Emlékkönyv izsepfalvi és kevelházi

Lavotta János halálának századik évfordulójára' ('Memorial Album for the Hundredth Anniversary of the Death of János Lavotta . . .') (Budapest, 1920).

SZILÁGYI, SÁNDOR, 'Lavotta János, a Kor és az Ember' ('János Lavotta': the Epoch and the Man') (Budapest, 1930).

**LAVRANGA, Denis** (b. Argostoli, Cephalonia, 17 Oct. 1864; d. Razata, Cephalonia, 18 July 1941).

Greek conductor and composer. He had his first lessons in music in his native town from N. Serao (violin) and N. Tzanis (harmony). In 1882 he went to Naples and studied at the Conservatory of San Pietro a Maiella for three years. He continued (1885) his studies at the Paris Conservatoire, first in the class of Delibes for three months and later with Massenet for four years; he also had some lessons in harmony from Dubois.

Lavranga began his career as conductor of a French operatic company touring in France (1889). After a short stay in Greece and Malta, he returned to Naples, where he produced his first opera, 'Elda di Vorn' (1890). A second opera, in four acts, 'La vita è un sogno', composed soon after, was never performed; its fourth act was later arranged as a new one-act opera, 'The Sorceress', given in Athens (Oct. 1901). After conducting in various theatres in Italy (Turin, Venice, etc.) he settled in Greece (1894) first as artistic director of the Philharmonic Society of Athens.

In 1898 he established with a group of amateurs the National Hellenic Opera, for which he worked all his life; his untiring efforts in this direction were his chief contribution to the evolution of music in Greece. The company gave its first performance ('Bohème') on 26 Apr. 1900, under Lavranga's collaborator L. Spinelli (1872–1904). Among other works presented by the N.H.O. were Lavranga's operas, 'The Two Brothers' (Athens, May 1900) and 'Dido' (19 Apr. 1909), this last considered his best work. The company continued its work with many difficulties and periodical suspensions, appearing in the principal Greek towns and the neighbouring countries, Egypt, Turkey, Rumania and Russia. In his 'Memoirs' (1939) he relates the story of these efforts, which had for their outcome the establishment by the State in 1940 of the National Lyric Theatre (National Opera House).

Lavranga worked for a short period as harmony teacher at the Athens Conservatory (1900–4) and published certain educational booklets, 'Handbook of Harmony' (1904), 'Theory of Music' (1905) and others. He received, together with S. Samara and N. Lambelet, the Greek National Medal of Letters and Arts.

The 2-act comic opera 'Facanapas' (libretto by the composer, after Scribe), was first performed in memory of Lavranga at the

National Lyric Theatre in Athens on 2 Dec. 1950.

Lavranga's style, greatly influenced at first by the Italian school, evolved later into a personal style imbued with strong national colour. His principal works are:

#### OPERAS

- 'Elda di Vorn' (Naples, 1890).
- 'La vita è un sogno' (comp. 1890-91).
- 'The Two Brothers' (Athens, 1900).
- 'The Sorceress' (Athens, 1901).
- 'Dido' (Athens, 1909).
- 'Black Butterfly' (Athens, 1928).
- 'Redeemer' (Corfu, 1935).
- 'Facanapas' (comp. 1935).

#### OPERETTAS

- 'White Hair' (1915).
  - 'Sporting Club' (1919).
  - 'Double Fire' (1919).
- All performed in Athens.

#### CHORAL WORKS

- 'Pentathlon', for solo voices, chorus & orch. (1896).
- 2 Masses (the second for the Greek Orthodox Church).

#### ORCHESTRAL WORKS

- 2 Greek Suites.
- 2 Lyrical Intermezzi.
- Introduction and Fugue.
- 'Romanesca.'
- 'Yota Navarra.'

Also choruses, songs, pianoforte and violin pieces.

S. M.

**LAVROVSKA, Elisaveta Andreyevna** (**Lavrovskaya**) (b. Kashin, Tver, 12 Oct. 1845; d. ?).

Russian mezzo-soprano singer, known mainly by the Polish form of her name, Lawrowska. She was taught singing by Fenzi at the Elizabeth Institute and by Mme Nissen-Saloman at the Conservatory of St. Petersburg. In 1867 she made her début as Orpheus at three performances of Gluck's opera, given by the Conservatory students under Rubinstein at the Palace of the Grand Duchess Helena, thanks to whose kindness she was enabled to study abroad. From 1868 to 1872 she was engaged at the Maryinsky Theatre in St. Petersburg and on 31 July 1871 she married Prince Zereteyev at Odessa. In 1868 she was announced to sing in Italian opera in London at Covent Garden, but did not appear. She left opera for a time and sang at concerts all over Europe, having received further instruction from Pauline Viardot-Garcia. She visited England in 1873 and made her first appearance on 24 Feb. at the Monday Popular Concerts and on 1 Mar. at the Crystal Palace. During her stay she made a great impression by her voice and fine declamatory powers of singing in operatic airs by Handel and Glinka, and in the songs by Schubert, Schumann, etc. In 1881 she reappeared in England at concerts, but for a very short period. In 1878 she returned to the St. Petersburg Opera.

A. C.

**LAVRY, Mare** (b. Riga, 22 Dec. 1903).  
Israeli conductor and composer. He

studied conducting and composition at Leipzig and obtained his first post as conductor at Saarbrücken in 1927-28. After serving as conductor at various theatres he returned to Riga in 1932, and in 1935 went to live in Palestine. Much attracted already in his earlier works by folklore and popular media, he developed a new folkloristic style in his new homeland. His works include compositions for the stage, ballets, choruses, light orchestral works and symphonic music, and several concertos. In 1949 Lavry was appointed head of the Music Department of Kol Zion Lagolah, the broadcasting station in Jerusalem for Jewish communities throughout the world. Lavry is a prolific composer, and his best works are the folk opera 'Dan the Guard' (libretto by S. Shalom and Max Brod), produced at Tel-Aviv in 1945, an oratorio, 'Song of Songs', and a popular symphonic poem, 'Emek' (1937). P. G.

**LAWES.** English family of musicians.

(1) **Thomas Lawes** (b. ? Dinder nr. Wells<sup>1</sup>; ?; d. ? Salisbury, 7 Nov. 1640). His identification with the vicar-choral of Salisbury of the same name has not been ascertained with certainty.<sup>2</sup> The latter died on 7 Nov. 1640 and was buried in the north transept of Salisbury Cathedral. He was the father of three sons, two of whom, Henry (2) and William (4), are of historical importance.

In the registers of Dinton in Wiltshire there are two entries which establish Thomas of Dinder as the father of Henry; the marriage (1594) on 3 Feb. of "Thomas Lawes of Dynder in the countie of Somerset and Lucris Shepharde, the daughter of Junne Shepharde of Dinton", and (1596), "In this yeare ye fift day of January Thomas Lawes had a sonne christened named Henry".<sup>3</sup>

(2) **Henry Lawes** (b. Dinton, Wilts, 5 Jan.

<sup>1</sup> The Rev. M. Y. McClean, rector of Dinder, kindly made search of his parish registers for the 4th edition of this Dictionary, but without result.

<sup>2</sup> Mrs. Dora H. Robertson, in her book 'Sarum Close' (London, 1938), records from the minute books of the Dean and Chapter of Salisbury that there was a William Lawes "alias Coldbeck", who came to Salisbury from Winchester in 1594 as a deacon on probation. It is uncertain what connection, if any, he had with the famous Lawes family. After a year he applied for a permanent appointment as vicar-choral. His appointment was opposed by the vicars, who brought certain charges against him, from which, however, he was able to clear himself. He received the appointment, but held it only until 1597. He may therefore have been the William Lawes who appeared later in the choir at Chichester but left it to be sworn a Gentleman of the Chapel Royal on 1 Jan. 1603.

The evidence that it was Thomas (1) who became a vicar-choral at Salisbury and died in that post in 1640 is strengthened by a letter from the Earl of Pembroke (preserved in the muniment room at Salisbury), requesting the post for him as a personal favour. Mrs. Robertson says: "It was doubtless Henry Lawes, with his influence at Court, who induced the Earl of Pembroke to take an interest in his father Thomas" (*op. cit.*, p. 170).

<sup>3</sup> This agrees with the evidence of the portrait in the bishop's palace at Salisbury inscribed "H Lawes aetat 26, 1622".

1596; *d.* London, 21 Oct. 1662), composer, singer and player, son of the preceding. He received his musical education from Coperario in London. On 1 Jan. 1626 he was sworn in as epistler of the Chapel Royal, and on 3 Nov. following one of the gentlemen, and afterwards became clerk of the cheque. In 1633 he furnished music for Thomas Carew's masque 'Coelum Britannicum', performed at court on 18 Feb. 1634. In this masque the Earl of Bridgewater's two sons took part, and this very probably led to his being employed as music teacher in the family, and so to the production of Milton's masque 'Comus', written at his request and produced at Ludlow Castle on Michaelmas night, 29 Sept. 1634, Lawes performing the part of the Attendant Spirit. Both Hawkins and Burney printed "Sweet Echo", one of the songs in 'Comus'.<sup>2</sup> In 1637 appeared:

A Paraphrase vpon the Psalmes of David. By [George] S[andys]. Set to new Tunes for private Devotion. And a thorow Base, for Voice or Instrument. By Henry Lawes;

and in 1648:

Choice Psalmes put into Musick for Three Voices. . . . Composed by Henry and William Lawes, Brothers and Servants to His Majestie. With divers Elegies set in Musick by several friends, upon the death of William Lawes. And at the end of the Thorough Base<sup>3</sup> are added nine<sup>4</sup> Canons of Three and Four Voices made by William Lawes.

A copper-plate portrait of Charles I, believed to be the last published in his lifetime, accompanies each part, and among the commendatory verses prefixed to the work is the sonnet, addressed by Milton to Henry Lawes in Feb. 1646<sup>5</sup>, beginning "Harry, whose tuneful and well-measured song". Lawes composed the Christmas songs in Herrick's 'Hesperides' and the songs in the plays and poems of William Cartwright:

Comedies, and tragi-Comedies, with other poems by Mr. William Cartwright. . . . The Ayres and Songs set by Mr. Henry Lawes . . . London, 1651.

It contains no music, however. In 1652 some of his songs appeared in Playford's 'Select Musical Ayres', and in 1653 Lawes published 'Ayres and Dialogues for One, Two and Three Voyces', with his portrait<sup>6</sup> finely engraved by Faithorne on the title. This was received with such favour as to induce him to issue two other books with the same title in 1655 and 1658. In 1656 he was engaged with Capt. Henry Cooke, Dr. Charles Colman, Matthew Locke and George Hudson in providing the music for Davenant's 'First Day's Entertainment

ment of Musick at Rutland House' ('The Siege of Rhodes').

On the Restoration in 1660 Lawes was reinstated in his court appointments. He composed the anthem 'Zadok the Priest' for the coronation of Charles II. He was buried on 25 Oct. 1662 in the cloisters of Westminster Abbey.

Many of Henry Lawes's songs are to be found in 'Select Musical Ayres and Dialogues', 1652, 1653 and 1659, and 'The Treasury of Musick', 1669. He was highly esteemed by his contemporaries, both as composer and performer. Milton praises him in both capacities and Herrick in an epigram places him on a level with some of the most renowned singers and players of his time; but later writers formed a lower estimate of his abilities as a composer. Burney, judging from his "modern" 18th-century point of view, declares his productions to be "languid and insipid, and equally devoid of learning and genius"; and Hawkins speaks of his music as deficient in melody and "neither recitative nor air, but in so precise a medium between both that a name is wanting for it". But it was not Lawes's object to produce melody in the popular sense of the word; he set "words with just note and accent" and made the prosody of his text his principal care; and it was doubtless that quality which induced all the best poetical writers of his day, from Milton and Waller downwards, to desire that their verses should be set by him. To effect his object he employed a kind of *aria parlante*, a style of composition which, if expressively sung, would cause as much gratification to the cultivated hearer as the most ear-catching melody would to the untrained listener. His work of this kind is historically important apart from its intrinsic merits, since it marks a stage in the setting of the English language to music in a way which reached its consummation in Purcell.<sup>7</sup> Lawes was careful in the choice of words, and the words of his songs would form a pleasing volume of lyric poetry. Hawkins says that although Lawes "was a servant of the church, he contributed nothing to the increase of its stores"; but, besides the coronation anthem before mentioned, there are (or were) in an old choir book of the Chapel Royal fragments of eight or ten anthems by him, and the words of several of his anthems are given in Clifford's 'Divine Services and Anthems' (1664). In 1901 Dr. Cooper Smith, Rector of Basingstoke, owned a manuscript volume (formerly belonging to Gostling, R. Smith and Hayes), dated in the binding 1634, containing many compositions by H. Lawes. These include 'Dispairs Banquet, sung in The Pasons written by Mr. Wm. Strood, presented by ye scollers of Ch.

<sup>1</sup> See Peck's 'New Memoirs . . .', p. 12.

<sup>2</sup> The whole of the songs are in the B.M., Add. MSS 11,518, and the music was published entire by the Mermaid Society in 1904.

<sup>3</sup> The work is in separate parts.

<sup>4</sup> Really ten.

<sup>5</sup> As to the difficulties connected with this date, and the original title, see 'Notes and Queries', 2nd ser., vi, 337, 395, 492.

<sup>6</sup> Reproduced in the 1st and 2nd editions of this Dictionary.

<sup>7</sup> See PURCELL: CHARACTERISTICS.



Ch. before both their Majestys, 1636', 'Come from the Dungeon, sung in . . . ye Royal Slave — written by Mr. Wm. Cartwright presented by the scollers of Ch. Ch. in Oxford before their Majestys 1636', 'The five songs in Comus . . . presented . . . Oct. 1634', etc., and 'Cupid to ye Knights Templars in a Maske at ye Middle Temple'. A portrait of Henry Lawes is in the Music School, Oxford. Another, painted in 1622, is in the bishop's palace at Salisbury.<sup>1</sup>

See also Accentuation (of words). Cifra ('Tavola'). Coleman (1, collab. in 'Siege of Rhodes'). Comus. Ives (S., collab. in 'Triumph of Peace'). Song, p. 931 (mus. ex.).

(3) **John Lawes** (b. ? Salisbury, c. 1599; d. London, Jan. 1655), brother of the preceding. He was a lay-vicar of Westminster Abbey and was buried in the Abbey cloisters.

(4) **William Lawes** (b. Salisbury, [bapt. 1 May] 1602; d. Chester, 1645), composer, brother of the preceding. He received musical instruction from Coperario at the expense of the Earl of Hertford.<sup>2</sup> He became one of the musicians in ordinary to Charles I. In 1633 he joined Simon Ives in the composition of the music for Shirley's 'Triumph of Peace'. In 1635 he wrote the music for Davenant's masque 'The Triumph of the Prince d'Amour'.<sup>3</sup> An anthem by him is printed in Boyce's 'Cathedral Music'; songs and other vocal compositions in 'Select Musically Ayres and Dialogues', 1653 and 1659, 'Catch that catch can', 1652, 'The Treasury of Musick', 1669, 'Choice Psalms', 1648; and some of his instrumental music in 'Courtly Masquing Ayres', 1662. On the breaking out of the Civil War he joined the Royalist army and was made a commissary by Lord Gerrard, to exempt him from danger, but his active spirit disdaining that security, he was killed by a stray shot during the siege of Chester in 1645. His portrait is in the Music School, Oxford. 'The Royal Consort' for viols, consisting of sixty-six short pieces, and some 'Airs' for violin and bass are in the B.M. (Add. MSS 10,445, 31,431-32); the latter manuscript contains also a canon, 'Tis joy to hear', and fifty-five vocal compositions. The B.M. (Add. MSS 29,410-14, and 17,798) has more of his pieces, and in the Christ Church Library, Oxford, are his 'Great Consorte' (I. 5, 1-6)

<sup>1</sup> This is said in a note to the Cooper Smith MS mentioned above to have been picked up at a stall at Salisbury by Elderton, a chapter clerk, and left by Bishop Barrington in 1791 as an heirloom to the palace with a portrait of Bishop Jewel, "the Musical Bishop".

<sup>2</sup> There has been confusion between him and a certain William Lawes who was a lay-clerk of Chichester Cathedral at the beginning of the 17th century, certain details of whose career were formerly recounted here. Since the Chichester Lawes was of an older generation, an earlier marriage was inferred for Thomas, and William was described as Henry's elder half-brother. These misunderstandings have been removed by the researches of Mrs. Dora Robertson (*op. cit.*).

<sup>3</sup> Preserved in the Bodleian Library, Oxford (Music Sch. MSS B, 2, 3, and D, 229).

and other works (I. 4, 79-82, 91-93, K. 3, 32, and H. I. 12 and 18). Canons and manuscript songs are contained in B.M. (Eg. MS 2013, Add. MSS 29,396-97, 30,273, 31,423, 31,433, 31,462). His best-known vocal work is the part-song 'Gather ye rosebuds while ye may'.

William Lawes certainly equalled his brother Henry in the estimation of his contemporaries, and he may be judged a decidedly greater composer by the present generation. Some of his scoring for unusual combinations of chamber instruments is strikingly successful, and his music for various forms of "broken consort" is of the greatest interest. His most remarkable work, however, is for the consort of viols, including three very arresting pavans for four viols, an experimental set of five-part fantasies of uneven merit but extraordinary boldness, and a magnificently mature six-part set in which the experimentation is much more consistently successful. His harmony is of a greater discordance and warmth of feeling than that of any of his English contemporaries, and he was not approached in these respects by any of his successors in the 17th century until the school of Purcell. Some of Purcell's greatness as a harmonist may be attributed to his probable familiarity with William Lawes's celebrated fantasies, to which his own early fantasies (1680) bear at times a more than coincidental resemblance. William Lawes is mentioned by name in Thomas Mace's list of eminent composers of fantasies ('Musick's Monument', 1676, p. 234), and received an extremely favourable notice in Fuller's 'Worthies of England' (1662).<sup>4</sup>

W. H. H., adds., H. C. C., R. D. & W. B. S.

BIBL.—ERLEBACH, RUFERT, 'William Lawes and his String Music' (Proc. Mus. Ass., Vol. LIX, 1923). EVANS, WILLA McLUNG, 'Henry Lawes: Musician and Friend of Poets' (New York & Oxford, 1941). HART, E. F., 'Introduction to Henry Lawes' (M. & L., XXXII, 1951, pp. 217 & 328).

See also Cobb (elegy on death of L.). Hilton (2, Elegy on death of L.). Ives (S., collab. in 'Triumph of Peace', Elegy on death of L.). Jenkins (do.). Wilson (J. i, Elegy on death of L.; L.'s poem on W.).

Lawler, D. See Corri (1, 'In and Out of Town', incid. m.).

Lawrence, D. H. [David Herbert]. See Easdale (songs). Heseltine (P., friendship & enmity). Williams (Grace, song).

**LAWRENCE, Marjorie** (b. Dean's March nr. Melbourne, 17 Feb. 1909).

Australian soprano singer. She first had music lessons at Melbourne and then went to Paris in 1929 and studied singing with Cécile Gilly. In 1932 she made her début at Monte Carlo with such success that she was immediately engaged by the Paris Opéra for a period of three years. There she sang principally Wagnerian parts, also Strauss's Salome, and created the principal woman's part in Cante-loube de Malaret's 'Vercingétorix'. In 1935 she appeared at the Metropolitan Opera-

<sup>1</sup> See FANTASY.



House, New York, and in 1936 she sang also at Chicago and Buenos Aires. She then divided her time between France and the U.S.A., where in Jan. 1939 she sang at the White House before President Roosevelt. In the same year she went back to Australia for the first time and gave numerous concerts there.

In the 1940s Marjorie Lawrence was stricken with infantile paralysis, but although unable to walk she continued to act some of her operatic parts in special arrangements made for her, and she toured extensively, giving highly successful recitals. A. H. (ii), adds.

BIBL.—LAWRENCE, MARJORIE, 'Interrupted Melody: the Story of my Life' (New York, 1949).

**LAWRENCE, Martin** (b. London, 26 Sept. 1909).

English bass singer. He received his musical education privately. He made his début in 1934, since when he has sung in concerts, concert party, musical comedy and opera. His first appearance in opera was in 1945 when he sang in 'Faust' and 'Rigoletto' with the Carl Rosa Opera Company. In 1946–48 he sang with the New London Opera Company at the Cambridge Theatre, taking such parts as Don Pasquale, Colline in 'La Bohème' and Bartolo and Basilio in 'The Barber of Seville', Leporello, Sparafucile and Pistol. He has sung in many broadcast operas including Gerhard's 'The Duenna', Cimarosa's 'The Secret Marriage', Rimsky-Korsakov's 'Golden Cockerel', Vaughan Williams's 'Hugh the Drover' and Weber's 'Abu Hassan'. His appearance in Arthur Benjamin's 'Prima Donna' showed him to be an admirable acquisition for English opera, but, as an exceptionally adaptable artist, he is also capable of both singing and acting in Italian in a manner that is surprisingly authentic. In 1953 he had a great success in Budapest. M. K. W.

**LAWRENCE, T. B. (Thomas Bertie)** (b. Liverpool, 10 Feb. 1880; d. London, 25 Mar. 1953).

English choral conductor. He was educated at the Blue Coat Hospital, Liverpool, where he gained considerable musical experience as solo boy for four years in the chapel choir and as pupil-conductor of the school's military band. Incidentally he learnt to play on all the instruments of the band. He won the first musical scholarship offered by the Liverpool Corporation and spent three years at the Liverpool School of Music, studying the violin with Courvoisier; but a business career claimed him, and although he had formed the Fleet Street Choir for madrigal and other *a cappella* work in 1929, it was not until 1934 that he gave up his business in order to devote himself to his new *métier* of choral conductor.

It was largely due to his realization, through

the editorial work of E. H. Fellowes and others, of the vast resources of choral music left by the Tudor composers that he founded first his choir, and in the following year (1930) the London Madrigal Group, a sextet of singers with which he has visited the U.S.A. The performances of both organizations were stamped with his clear conception of the meaning of interpretation in the vocal consort. His fine taste refused triviality alike in his choice of music and in his manner of performance. H. C. C., adds.

See also Fleet Street Choir.

**LAWROWSKA.** See LAVROVSKA.

**Lawson, James.** See Key-Bugle.

**LAWTON, Dorothy** (b. Sheffield, 31 July 1881).

English music librarian. She went to the U.S.A. at the age of nine and studied the pianoforte with several masters, including Sigimund Stojowski, in New York, also harmony with Eduard Hermann. She taught and lectured in New York until 1920, when she organized the music circulating library, then a new department of the New York Public Library, of which she remained in charge for many years and which she directed with great ability, making a special feature of the catalogue and doing much to assist musicians in their research work. In 1930 she went to Paris to organize a similar department at the American Library, without interrupting her New York appointment. She was a member of the Beethoven Association of America, the MacDowell Club and the National Institute of Social Sciences, and also served as hon. Secretary of the U.S.A. Section of the I.S.C.M.

Dorothy Lawton retained her British nationality and after the second world war returned to England, assisting Mrs. Winifred Christie-Moor in establishing the Central Music Library in London, for which she began to compile an elaborate catalogue. This had at first to be set aside for a simplified interim catalogue suitable for immediate use, but her services and her long experience of librarianship were of inestimable benefit to the Library, and remained so after her retirement in 1950.

E. B.

See also Christie (Winifred). Libraries (London, Central Music Library).

**LAY.** A Provençal word, originally probably Celtic, meaning at first a sound or noise, and then a song, especially the tune, as the quotations from Spenser, Milton and Dryden in Johnson's Dictionary prove. Beyond this general sense the term has no application to music. G.

**LAY CLERK** } See CATHEDRAL MUSIC.

**LAY VICAR** }

**LAYOLLE, François (Franciscus) de** (b. ? Lyons, ?; d. ?).

<sup>1</sup> Known in Italy as Francesco Dell' Aiolle.

French 16th-century organist and composer. He settled as organist at Florence about 1540 and was Benvenuto Cellini's teacher in music. He edited, for the Lyons music-printer Jacques Moderne, a book of ten masses ('*Liber decem missarum*', 1532-40), among which are three masses and three motets by himself. His Mass 'Adieu, mes amours' Ambros describes as a remarkable work. His other works are canzoni *a 5* and *a 4*, published by Moderne in 1540 and later, and other madrigals and motets in various collections.

From a rare work entitled '*Contrapunctus seu figurata musica super plano cantu*' (Lyons, 1528) Kade in his '*Beilagen zu Ambros*' reprinted two motets by Layolle, '*Salve Virgo singularis*' and '*Media vita*', both *a 4*, which, as the title of the work indicates, are contrapuntal studies on a plain-song tenor. From Layolle's connection with works printed at Lyons it would seem as if that had been his birthplace, and it appears that Aleman Layolle, his son, was for a while organist at Lyons, but afterwards returned to Florence and was music teacher to a daughter of Benvenuto Cellini.

J. R. M.

**LAYS** (actually *Lay* or *Lai*), **François** (b. La Barthe de Nesthes, Old Gascony, 14 Feb. 1758; d. Ingrande nr. Angers, 30 Mar. 1831).

French singer. He learned music in the monastery of Guaraison, but before he was twenty his fame as a singer had spread, and in Apr. 1779 he found himself in Paris to be tried for the Opéra. His name first appears in Lajarte's catalogue of first performances as Petrarch in a *pastoral héroïque* by Candeille, called 'Laure et Pétrarque', 2 July 1780, and is spelt Laïs. His next mention is in Piccini's '*Iphigénie en Tauride*', 23 Jan. 1781, where he has the part of a *coryphée*.<sup>1</sup> After that he appears frequently in company with the famous Antoinette Saint-Huberti. He was also attached to the concerts of Marie-Antoinette and to the Concert Spirituel. He was a poor actor, unless in parts specially written for him; but the splendour of his voice made up for everything, and he preserved it so well as to remain in the company of the Opéra till Oct. 1823.

Lays was a violent politician on the popular side, which did not please his colleagues, and some quarrels arose in consequence, but with no further result than to cause him to write a pamphlet and to force him, after 9 Thermidor, to appear in parts distasteful to him and to sing before the Bourbons after the Restoration. He was professor of singing at the Conservatoire from 1795 until 1799, when he retired from the post; and in 1819-26 he held the same office in the École Royale de Chant et de

<sup>1</sup> The title-part of Floquet's '*Seigneur bienfaisant*' (1780) is said by Fétis to have been written for him, but his name does not appear in the company of the first performance of that piece.

Déclamation. He had been principal singer in the chapel of Napoleon from 1801 till the fall of the emperor, but was cashiered by Louis XVIII. After leaving the École he retired to Ingrande. That he was not a good actor has already been told, but Fétis pronounces him not even a good singer, saying that his taste was poor and that he had several bad tricks; but he had warmth and animation, and the beauty of his voice so far atoned for everything that for a long time no opera could be successful in which he had not a part. G.

**LAZARI, Alberto** (b. ?; d. ?).

Italian 17th-century organist and composer. He was a Carmelite monk and *maestro di cappella* and organist at the parochial college of Massa Lombarda in 1635. In 1637 he was an academician at Cesena and afterwards he lived at Perugia. He composed 2 books of church music. E. v. d. s.

**LAZARINI, Scipione** (b. ?; d. ?).

Italian 17th-century composer. He was an Augustinian monk. His earliest known composition is a 3-part song in a collective volume (1646), and this was followed by two books of motets, Opp. 1 and 2 (1674) and a book of psalms (1675). In manuscript in the Bologna Library are 3 masses and 4 motets for 4-8 voices. E. v. d. s.

**LAZARO VALVASENSI** (b. Valvasone nr. Udine, ?; d. ?).

Italian 16th-17th-century organist and composer. His original surname is unknown: "Valvasensi" derives from his birthplace. He was successively organist at Murano (1622), Tolmezo, Friuli (1626) and Valvasone (c. 1634). He is sometimes known as "*Accademico occulto detto Il Stravagante*". Most of his music has been lost, and what survives is very scarce; it consists mainly of *concertato* church music, psalms, motets, etc., published between 1620 and 1640. His '*Secondo giardino d' amorosi fiori*' (Venice, 1634; only surviving copy at Ch. Ch., Oxford), contains several attractive secular songs, including some early examples of the strophic-bass cantata. N. F. (ii).

**LAZARUS, Henry** (b. London, 1 Jan. 1815; d. London, 6 Mar. 1895).

English clarinetist. He began the study of the clarinet under Blizard, bandmaster of the Royal Military Asylum, Chelsea, and continued it under Charles Godfrey, sen., bandmaster of the Coldstream Guards. After fulfilling engagements in various theatrical and other orchestras he was, in 1838, appointed as second to Willman at the Sacred Harmonic Society. On the death of Willman in 1840 Lazarus succeeded him as principal clarinet at the Opera and all the important concerts, festivals, etc., in London and the provinces, a position he retained for many years with great and ever-increasing reputa-

tion. He was a professor of his instrument at the R.A.M. from 1854, at Kneller Hall from 1858 and at the R.C.M. till 1894.

Although conversant with the Boehm system and possessing a basset horn of this construction, Lazarus was faithful to the Müller type of clarinet. Beginning his career with 12-key boxwood instruments by a London maker, he finally adopted a 16-key model by E. Albert of Brussels.

W. H. H., adds.  
**Lazhechnikov, Ivan Ivanovich.** See Koreshchenko ('Ice Palace', opera). Tchaikovsky ('Oprichnik', opera).

**LAZNOWSKI, Józef** (b. ?; d. ?).

Polish 18th-century composer. He was a monk in the monastery of Cistercians at Odra, where his 8-part 'Vesperae in D' for S.A.T.B., 2 violins, 2 horns and organ, dated 20 June 1772, was recently discovered. Another work of his was found at Przemą: an 'Aria in D' for soprano, 2 violins, 2 horns and organ.

C. R. H.

**LAZZARI, Sylvio** (b. Bozen, 31 Dec. 1857; d. Paris, 18 June 1944).

Austro-Italian, later French composer. After studying law at Innsbruck and Munich he entered the Paris Conservatoire in 1883, but his chief studies were carried on under César Franck. The following works have been publicly performed: The pantomime, 'Lulu', brought out in 1887; the musical drama, 'Armor', at the Landestheater in Prague, 7 Nov. 1898; 'La Lépreuse' (libretto by Henri Bataille, Ger. 'Die Ausgestossene', translated by Emma Klinglefeld and the composer), performed Paris, Opéra-Comique, 7 Feb. 1912; 'Le Sautériot', performed Chicago, 19 Jan. 1918; 'Melaenis' (Mulhouse, 1927) and 'La Tour de feu' (Opéra, Paris, 16 Jan. 1928).<sup>1</sup> For orchestra he wrote a 'Rapsodie espagnole', 'Ophélie', a symphonic poem after Shakespeare, 'Impressions d'Adriatique', 'Effet de nuit' (1904), Fantasy for violin and orchestra, a 'Concertstück' for pianoforte and orchestra, and another for violin and orchestra.

Other works not mentioned above are:

#### INCIDENTAL MUSIC

'Faust' (Goethe).

#### ORCHESTRAL WORKS

Symphony, E♭ ma.

'Tableau symphonique d'après Verlaine.'

'Marche pour une fête joyeuse.'

'Chanson de moulin.'

'Au bois de Misène.'

'Cortège nocturne.'

'Erkelduna.'

'Fête bretonne.'

'Et la jeune fille parla.'

'Suite d'orchestre en fa.'

'Perdu en mer.'

#### SOLO AND ORCHESTRA

'Rapsodie' for vn.

'Le Nouveau Christ' for baritone.

'Des Choses . . . des choses' for soprano.  
'Apparitions' for soprano.  
12 Songs.

#### CHAMBER MUSIC

Trio for vn., cello & pf.

String Quartet (1911).

Octet for wind insts.

#### VIOLIN AND PIANOFORTE

Sonata (1894).

Instrumental pieces, pf. works, c. 50 songs to words by Verlaine, Bataille, Rollinat, Maeterlinck, Tristan Klingsor, etc.

G. F., adds. M. L. P.

BIBL.—Rev. Mus., Jan. 1938.

**LAZZARINI, Gustavo** (b. Padua or Verona<sup>2</sup>, c. 1765; d. ?).

Italian tenor singer. He made his début at Lucca in 1789, in Zingarelli's 'Ifigenia in Aulide', with great success. In the two following years he appeared in London, singing both in serious and comic operas, such as Bertoni's 'Quinto Fabio' and Paisiello's 'Locanda', in the former with Pacchierotti, but taking the principal part in the latter. Lord Mount-Edgumbe thought him "a very pleasing singer with a sweet tenor voice". During the Carnival of 1794 he sang at Milan, with Grassini and Marchesi, in Zingarelli's 'Artaserse' and Portugal's 'Demofonte', and bore the comparison inevitably made between him and those great singers. He sang there again in 1795, and once more in 1798, appearing on the latter occasion in Cimarosa's 'Orazi' and Zingarelli's 'Meleagro', with Riccardi and Crescentini. In 1801 he was one of the *opera buffa* company in Paris, where he was again heard to advantage by Lord Mount-Edgumbe (1802). But his voice had then lost much of its freshness, though the great style remained.

Lazzarini published two volumes of Italian airs and a pastoral, both in Paris. His portrait was engraved there by Nitôt Dufrêne, an operatic singer.

J. M.

**LEACH, James** (b. Wardle nr. Rochdale, 1762; d. Blackley nr. Manchester, 8 Feb. 1798).

English tenor singer and composer. He was at first a handloom weaver. From 1789 he was a tenor singer and teacher at Rochdale, and at Salford a few years later. He published a 'New Sett of Hymn and Psalm Tunes . . .' (Preston, London, 1789) and a 'Second Sett . . .' of the same, probably about 1794. His tunes are found in several of the American collections, such as the 'Easy Instructor' (Albany, New York, 1798) and the 'Bridge-water Collection' (Boston, 1802). 'The David Companion, or Methodist Standard' (Baltimore, 1810) contains forty-eight of his pieces.<sup>3</sup> In the Rev. H. Parr's 'Church of

<sup>1</sup> Biographers differ as to the place of his birth.

<sup>2</sup> See a letter signed G. A. C., in Mus. T., Apr. 1878, p. 226.

England 'Psalmody' will be found Mount Pleasant, Oldham and Smyrna by him, which used to be favourites in certain congregations. His 'Psalmody' was brought out in 1886, with a biographical sketch by Thomas Newbigging. Leach died from a stage-coach accident and is buried at Rochdale.

G.

**LEADER.** (1) The chief of the first violins is in England called the leader of the orchestra, the *Konzertmeister* of the Germans and *chef d'attaque* of the French. He is close to the conductor's left hand. The position is a most important one, as the animation and "attack" of the orchestra depend in great measure on the leader.

It is the leader's duty to play any passages for solo violin that may occur in works other than violin concertos; and in orchestras that are not organized institutions the leader often makes the engagement with the individual members. He may also be called upon in emergencies to conduct rehearsals or even concerts.

G. rev.

(2) In America the conductor (Fr. *chef d'orchestre*, Ger. *Dirigent*) is generally spoken of as the "leader".

H. C. C.

**LEADING-NOTE.** The seventh note of the major and ascending minor scale, a semitone below the tonic. It "leads" the ear to expect a progression to the tonic even in unaccompanied music, but most irresistibly when the leading-note is the uppermost note of a chord of the dominant seventh. It is the most characteristic tonal degree of the modern scales, for it does not occur in the medieval modes except in the Lydian, where however it was not reinforced by harmonization. The Ionian mode, which is identical with modern major, was unknown in the middle ages, and its contemporary, the Aeolian, the nearest mode to modern minor, differed from it precisely in not having the sharpened seventh degree of the leading-note. That the seventh degree was often sharpened even in modal music, according to the principles of *musica ficta*, is another matter.

E. B.

See also Scale.

**LEADING SEVENTH.** A chord built up in thirds (chord of the minor seventh) on the basis of the leading-note in music in a major key, e.g. b, d', f', a', and resolving on the tonic triad (c', e', g' in the same instance), producing a resolution of a vulgar kind known as "concertina harmony".

E. B.

**LEAGUE OF COMPOSERS.** See NEW YORK.

**LEANDER (Family).** See HORN, p. 372.

Leander, R. See Mahler (2 songs).

Le B4, Guillaume. See Ballard.

Le B4, Lucrèce. See Ballard.

**LE BÈGUE, Nicolas Antoine de** (b. Laon, c. 1630; d. Paris, 6 July 1702).

French organist and composer. He became organist at the churches of Saint-Merry and Saint-Médéric in Paris. In 1678 he succeeded La Barre as organist to the king. He published 2 books of 'Pièces de clavessin', the first in 1677<sup>1</sup> (some reprinted in the 'Trésor des pianistes') and 3 books<sup>2</sup> of organ pieces, 1676, etc. Two of these are reprinted in Ritter's 'Geschichte des Orgelspiels'. Examples from his system of ornamentation from harpsichord pieces are given in Dannreuther's 'Ornamentation', but Dolmetsch ('The Interpretation of the Music of the XVIIth and XVIIIth Centuries') shows that his principles are the same as those of Chambonnières. A manuscript 'Méthode pour toucher l'orgue' is in the town library at Tours, and a Magnificat<sup>3</sup> and some organ pieces are in the Bibliothèque Nationale, Paris (Vm. 7, 1823).

M. L. P., adds.

**LE BEL, Firmin** (b. ?; d. ?).

French 16th-century singer. He took holy orders and worked in the diocese of Noyon until, in 1540, he succeeded Mallapert as *maestro di cappella* at the Church of Santa Maria Maggiore in Rome. Later on he held the same post at that of San Luigi dei Francesi, but in 1561 he joined the Papal Chapel as a singer.

E. B.

**LEBEN DES OREST, DAS** (Opera). See KRÉNEK.

**LEBERT** (actually Levy), Sigmund (b. Ludwigsburg, Württemberg, 12 Dec. 1822; d. Stuttgart, 8 Dec. 1884).

German pianist and teacher. He received his musical education from Tomášek and Dionys Weber in Prague. He settled at Munich as a pianoforte teacher for some years before 1856, where, with Faisst, Stark and others, he started the music school. He was a very accomplished and successful teacher and the virtual founder of the Stuttgart Conservatory.

G.

The 'Grosse Pianoforte Schule', which he edited with Stark, was published by the house of Cotta and afterwards revised by Max Pauer (1904); the famous edition of Beethoven's pianoforte sonatas, issued by the same firm, was begun by these editors and continued by Hans von Bülow.

J. A. F.-M.

**LEBERTOUL, Franchois** (b. ?; d. ?).

French 14th-15th-century composer. A Latin triple ballad<sup>4</sup> and four French chansons (two rondeaux and two ballads) of his are preserved at Oxford, Bodl. Can. misc. 213. The Latin piece is published by van den

<sup>1</sup> The second bears no date, but according to the 'Mercure galant' it was issued in 1687.

<sup>2</sup> Reprinted in Guilmant's 'Archives des maîtres de l'orgue'.

<sup>3</sup> Ibid.

<sup>4</sup> A triple ballad is a vocal piece in which three different texts are used for the three vocal parts.

Borren and the beginning of one of the ballads by Dannemann. E. D. (ii).

BIBL.—BORREN, C. VAN DEN, 'Polyphonia sacra' (Nashdom Abbey, 1932).

DANNEMANN, E., 'Die spätgotische Musiktradition in Frankreich und Burgund vor dem Auftreten Dufays' (Strasbourg, 1936).

**LEBHAFT** (Ger. "lively"). The German equivalent of *vivace*.

**Leblond du Rouillet**, François Louis Gand. See Gluck ('Iphigénie en Aulide' & 'Alceste', lib.). Iphigénie en Aulide (Gluck, lib.). Salieri ('Danaldes', lib.).

**LEBORNE**, Aimé (Ambroise Simon) (b. Brussels, 29 Dec. 1797; d. Paris, 1 Apr. 1866).

French composer of Belgian birth. He was taken to France early and went to school at Versailles. On 8 Jan. 1811 he entered the Paris Conservatoire, where he became a pupil of Berton and Cherubini. In 1818 he obtained the second Prix de Rome, in 1820 the first and in 1821–23, having taken French nationality, he was entitled to study in Rome and travel in Germany at the French government's expense. On his return to Paris he became known as an opera composer, and he was appointed professor successively of counterpoint, fugue and composition at the Conservatoire, the last from 1836 to 1866, replacing Reicha. On 1 Jan. 1829 he became Librarian of the Opéra and of the royal chapel. He wrote a treatise on harmony which remained in manuscript and brought out a new edition of Catel's 'Traité d'harmonie' with numerous additions (1848). Having adapted Carafa's 'Les Deux Figaros', performed at the Théâtre de l'Odéon in 1827, he wrote the following operas of his own:

'Le Camp du drapeau d'or', prod. Paris, Opéra-Comique, 28 Feb. 1828.

'Cinq Ans d'entr'acte.'

'Lequel', prod. Paris, Opéra-Comique, 21 Mar. 1838.

M. L. P., adds.

**LE BORNE**, Fernand (b. Charleroi, 10 Mar. 1862; d. Paris, 15 Jan. 1929).

Belgian critic and composer. He studied in Paris under Massenet, Saint-Saëns and Franck, and remained there, thus identifying himself with the French school. In 1901 he obtained the Chartier prize of the Institut for his chamber music. He contributed musical criticism to 'Le Monde artiste' and 'Le Soir' of Brussels, and was the regular music critic of 'Le Petit Parisien'.

The following are Le Borne's principal compositions:

#### OPERAS

'Daphnis et Chloé', pastoral drama, prod. Brussels, 10 May 1885.

'Hedda', symph. legend, prod. Milan, 1898.

'Mudarra', lyric drama, prod. Berlin, 18 Apr. 1899.

'Les Girondins', lyric drama, prod. Lyons, 25 Mar. 1905.

'La Catalane' (libretto based on Ángel Guimerá's 'Terra baixa'), prod. Paris, Opéra, 24 May 1907.

<sup>1</sup> Also the subject of d'Albert's 'Tiefeland'.

'Cléopâtre', prod. Rouen, 1914.

'Nérea', prod. Marseilles, 12 Jan. 1926.

'Le Maître', not prod.

#### INCIDENTAL MUSIC

'L'Absent', by G. Mitchell, prod. Paris, Théâtre de l'Odéon, 1903.

#### CHURCH MUSIC

Mass, A ma.

Motets.

#### ORCHESTRAL WORKS

'Scènes de ballet.'

'Suite intime.'

'Symphonie dramatique.'

'Aquarelles.'

'Temps de guerre' (1896).

'Fête bretonne.'

'Marche solennelle.'

'Ouverture guerrière.'

'Ouverture symphonique.'

#### SOLO AND ORCHESTRA

'Symphonie-Concerto' for vn. & pf.

#### CHAMBER MUSIC

String Quartet.

Trio for vn., cello & pf.

Sonata for vn. & pf.

Also pf. pieces, songs, &c.

G. F., adds.

**Le Braz**, Anatole. See Poldowski (song).

**LEBRUN**. German family of musicians of (1) French descent and (2) Italian parentage.

(1) **Ludwig August Lebrun** (b. Mannheim, 1746; d. Berlin, 16 Dec. 1790), oboist and composer. He was the son and pupil of Alexander Lebrun, oboist in the Mannheim orchestra, 1747–70, and himself entered the orchestra in 1764. According to the judgment of contemporaries, Lebrun was a very fine and highly skilled performer on his instrument; "even if not as learned as Besozzi, he is undoubtedly more of a genius" (C. F. D. Schubart, who also claims that Lebrun was the first to reach high D and E and calls his compositions "as sweet as drops of nectar").

In 1778 Lebrun gave up his seat in the orchestra, married Franziska Danzi (see below) and accompanied her on her journeys to London (1779–81), Paris, Vienna, Italy and elsewhere, giving concerts by himself and together with his wife. As a composer Lebrun wrote some ballet music for the King's Theatre in London, presumably for those operas in which his wife sang; at least two of these ballets were published, 'Armida' and 'Agus, ballet champêtre'. For his instrument Lebrun published seven concertos and other pieces. A thematic catalogue of 6 trio Sonatas (Op. 1) is in D.T.B., Vol. XVI (1915).

(2) **Franziska Lebrun** (b. Mannheim, 1756; d. Berlin, 14 May 1791), soprano singer, wife of the preceding. She was the daughter of Innocenzo Danzi and elder sister of Franz Danzi. She made her operatic début as a girl of sixteen at Schwetzingen, the summer residence of the elector palatine, as Sandrina in Sacchini's 'La contadina in corte'. Burney, who happened to be present at that performance (9 Aug. 1772), writes:

Signora Francesca Danzi, a German girl whose voice and execution are brilliant; she has likewise a pretty figure, a good shake, and an expression as truly Italian, as if she had lived her whole life in Italy; in short she is now a very engaging and agreeable performer, and promises still greater things in future, being young, and having never appeared on any stage till this summer.

His judgment was confirmed by her later brilliant career.

In Reichard's 'Theaterkalender' of 1777 she is called the "most admirable songstress who has ever been heard. . . . By permission of the court she will be going to England in 1777." She made her London début at the King's Theatre on 8 Nov. of that year, as Ariene in Sacchini's 'Creso', and during that season sang three more first serious parts, in Sacchini's 'Erifile', J. C. Bach's 'La clemenza di Scipione' and Tommaso Giordano's 'Il re pastore', with the Munich-born tenor Valentin Adamberger ("Adamonti") as her partner. From London Francesca Danzi went to Paris to appear at the Concert Spirituel, and proceeded to Milan where she sang in the opening season of the Teatro alla Scala, inaugurated on 3 Aug. 1778 with Salieri's 'Europa riconosciuta'; the libretto of this opera was by Mattia Verazi, the court poet at Mannheim, and no doubt it was through his good offices that the young German singer was given that great chance in her European career. About this time she married the oboist L. A. Lebrun, and it was as Signora Le Brun that she made her reappearance in London on 27 Nov. 1779, at the opening of the King's Theatre for a new season, in which Pacchierotti was the *primo uomo* and Bertoni the conductor. She sang in several new operas (Sacchini's 'Rinaldo', Bertoni's 'Orfeo', etc.) and stayed also for the following season (1780-81, under the direction of Giovanni Battista Bianchi), in which she added the female title-parts in Grétry's 'Zemira e Azore', Rauzzini's 'Piramo e Tisbe' and others to her repertory.

From 1782 to 1786 Franziska Lebrun was at Munich; on 12 Jan. 1787 she sang at the San Carlo Theatre, Naples, in the first production of Paisiello's 'Pirro'; in the autumn of 1789 she went, with her husband, to Berlin, their last engagement, as it turned out. The last opera in which she appeared was Reichardt's 'Brenno' (14 Feb. 1790). While in London for the second time (1779-81) she also tried her hand at composing and published two sets each of 6 sonatas for harpsichord and violin (Opp. 1 & 2).<sup>1</sup>

A. L.

(3) **Sophie Lebrun** (b. London, 20 June 1781; d. ?), pianist, daughter of the preceding and (1). She became celebrated chiefly under her married name of Dulcken<sup>2</sup> and made

successful concert tours through France, Italy and Germany. On 18 Apr. 1799 she married Dulcken, a famous pianoforte maker of Munich. She composed, but never published, some pianoforte sonatas and other pieces.

(4) **Rosine Lebrun** (b. Munich, 13 Apr. 1785; d. ?), pianist, singer and actress, sister of the preceding. She was first taught the pianoforte by Streicher, but afterwards studied singing under her uncle Franz Danzi and made a successful début; but having married Stenzsch, an actor at the Munich court theatre, on 30 Nov. 1801, she gave up opera to play in comedy, in which she displayed a fair amount of talent.

J. M.

**LEBRUN, Jean** (b. Lyons, 6 Apr. 1759; d. Paris, c. 1809).

French horn player. He studied in Paris under Punto. He possessed great technical ability and produced the highest notes with perfect ease. He was at the Paris Opéra from 1786 to 1792, when the Revolution drove him to London, whence he went to Berlin as member of the royal chapel. In 1802 he toured on the Rhine and in the Netherlands, and he returned to Paris in 1806, where he failed to find an appointment and died in poverty. He is credited with the invention of the mute for the horn. Some horn concertos of his remained in manuscript.

E. v. d. s.

See also HORN, p. 372.

**LEBRUN, Louis Sébastien** (b. Paris, 10 Dec. 1764; d. Paris, 27 June 1829).

French tenor singer and composer. He sang both at the Opéra and the Opéra-Comique in Paris. He was also *maître de chapelle* of Napoleon's private music. Between 1790 and 1818 he composed sixteen operas, of which 'Marcelin' (Théâtre Feydeau, 22 Mar. 1800) and 'Le Rossignol' (Opéra, 23 Apr. 1816) were the most successful. He also wrote a 'Te Deum'.

A. L.

**LEBRUN, Paul** (b. Ghent, 21 Apr. 1861; d. Louvain, 4 Nov. 1920).

Belgian conductor and composer. He studied at the Ghent Conservatory and obtained the Belgian Prix de Rome in 1891 with a cantata, 'Andromède'. He then continued his studies, not only in Rome but also in Germany, Vienna and France. He had already conducted the choral society Orphéon de Cambrai in 1890, and in 1895 he became conductor of the Cercle Artistique of Ghent. In 1913 he was appointed director of the music school at Louvain, a post he retained until his death.

Lebrun's works include an opera, 'La Fiancée d'Abydos' (libretto based on Byron); choruses; a Symphony in E minor, a symphonic poem 'Sur la montagne' and 'Marche jubilaire' for orchestra; a string Quartet, etc.

E. B.

<sup>1</sup> Copies in B.M.; thematic catalogue in 'Mannheimer Kammermusik', D.T.B., Vol. XVI, 1915.

<sup>2</sup> She is not to be confused with the later artists of that name.



**Le Brun, Vigée.** See Grassini (Portrait of). Grétry (do.).  
**Le Cardonnell, L.** See Séverac ('Triptyque' for orch.).

**LE CHARTREUX, Jean.** See JEAN DE NAMUR.

**LECHNER, Leonhard** (b. Etsch<sup>1</sup> Valley, Tyrol, ?; d. Stuttgart, 9 Sept. 1606).

Austrian composer. He was brought up as a chorister in the Bavarian court chapel at Munich under Lassus, of whose works he always remained an ardent admirer. In 1570 he held some post as schoolmaster at Nuremberg, and while still there he began to be known as a diligent composer of motets and German songs in the madrigal or *villanella* style, also as editor of various collections of music. Thus in 1579 he introduced some degree of order into the chaos of the frequent republications of earlier works by Lassus, by bringing out, evidently in concert with the composer himself, a revised and enlarged edition of his two books of motets of 1568, one for 4 and 5 voices, the other for 6-10, incorporating more of Lassus's earlier work of the same kind. In 1581 he brought out a book of five previously unpublished masses by Lassus and in 1583 a collection entitled 'Harmoniae miscellae', containing motets a 5 and 6, mostly by composers connected at one time or another with the Bavarian chapel. Dehn in his 'Sammlung älterer Musik' published a selection from this latter work, including a good motet by Lechner himself, 'Ne intres in judicium'.

In 1584, probably on the recommendation of Lassus, Lechner was appointed *Kapellmeister* at Hechingen to Count Eitel Friedrich of Hohenzollern, but he suddenly gave up this post in 1585, without any ostensible reason. Religion may have been the determining motive, as we know that he was succeeded at Hechingen by Ferdinand Lassus, the son of Orlando; and it was also in 1585 that Orlando dedicated to Count Eitel Friedrich a book of motets, and meanwhile Lechner, after an unsuccessful application for the post of *Kapellmeister* at Dresden to the then Lutheran court of Saxony, in 1587 became *Kapellmeister* at Stuttgart to the court of Württemberg, where he remained till his death. It would almost appear as if he continued to cherish a hankering after the Saxon court, since his last work was the composition of a wedding motet ('Laudate Dominum' for 15 voices) for the marriage of the Elector Johann Georg I of Saxony.

Besides his editorial work already referred to, Lechner's own works may be summarized as follows:

1. Two books of 'Motettæ' or 'Sacrae cantiones' a 4-6, containing 86 numbers (1575, 1581).

<sup>1</sup> From his birthplace comes the designation Athesinus, which he usually appended to his name.

2. 'Liber Missarum 6 et 5 voc.' (1584), containing 3 masses and 10 introits.
3. 'Magnificat sec. octo tonos' (1578), 8 numbers.
4. 'Septem Psalmi Pœnitentiales' . . . , 6 v. (1587).
5. Various collections of 'Teutsche Lieder, geistliche und weltliche a 3, 4 und 5' (1575-89).

F. Commer, in his volume of 'Geistliche und weltliche Lieder', republished four good specimens of Lechner's work: two "geistliche Lieder"; 'Christ ist erstanden' a 4 and 'Herr Jesu Christ dir lebe ich' a 5; two "weltliche", 'Wol komt der Mey' a 4 and 'Will uns das Meidlein nimmer han' a 5. Also in the 'Publikationen der Gesellschaft für Musikforschung', Vol. XIX (1895), Eitner republished Lechner's songs, 1579, containing his rearrangement, a 3, of twenty-one songs a 3, from Regnart's 'Tricinia', and three Italian madrigals of Lechner's own. See also D.D.T. (2nd series), Vol. V, i.

J. R. M.

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**LECHTHALER, Josef** (b. Rattenberg, Tyrol, 31 Dec. 1891; d. Vienna, 21 Aug. 1948).

Austrian musicologist and composer. He studied philology at Innsbruck, musicology at Vienna University under Guido Adler and church music with Goller and Springer at the Musical Academy there. In 1919 he took a doctor's degree with a dissertation on Utendal. In 1924 he was appointed teacher of theory in the church music section of the Vienna Academy, and he was director of that and the school music section in 1933-38 and again from 1945. He was a recognized expert on questions of church and school music, editor of the periodical 'Musikerziehung' and a composer of many vocal and instrumental works designed to further young people's musical education.

Among Lechthaler's principal works are a cantata, 'Der lichte Tag', for 3 solo voices, male chorus and orch. (Op. 58), 'Lieder der Wanderschaft' for mezzo-soprano, chorus and 4 insts. (Op. 42); many unaccompanied choruses ('Der Bauer', 'Es tönt der Lieder Zier', &c.); 2 stg. Quartets (D mi., Op. 19, C mi., Op. 55), Trio for vn., viola da gamba and harpsichord (Op. 57); song cycle 'Coniunx conjugi' (to words by Ruth Schaumann) (Op. 60), &c.

H. R.

**LECKIE, Alexander (James)** (b. Geelong, Victoria, 31 Aug. 1881).

Australian organist and conductor. He was educated at the R.C.M. in London and at Adelaide University where he took the B.Mus. degree. From 1908 to 1917 he was organist of St. George's Cathedral, Perth, W.A., a post which he resumed for one year in 1936. He is examiner to the Australian Music Examination Board and was formerly conductor of the

University Choral Society at Perth. He published two books: 'Melodies and their Treatments' and 'Musical Perception'.

R. D.-S.

**LECLAIR.** French family of violinists and composers. Of the eight children of Antoine Leclair, a master lace-maker at Lyons, no fewer than six became professional musicians.

(1) **Jean Marie Leclair, "l'aîné"** (b. Lyons, 10 May 1697; d. Paris, 22 Oct. 1764). It has been stated that he began his public life as a dancer at the Rouen theatre; but this is doubtful.<sup>1</sup> In 1722 he went to Turin as ballet master, where he composed some interludes for the 'Semiramide' of Orlandini, and where Somis was so much pleased with some ballet music of his that he induced him to take up the violin, which up to that time he had cultivated as a secondary pursuit only, and to place himself under his tuition. His first stay at Turin, near Somis, was only until 1723, but he returned in 1726.

Leclair appears to have continued his studies for a considerable time before going to Paris in 1728. From 1728 to 1736 he won a brilliant success in Paris at the Concert Spirituel and at court. During this period he studied composition under Chéron. In 1734 he became a member of the royal orchestra, but owing to a dispute with Guignon as to the leadership of the second violins, he gave up his post again and about 1735 retired from the Opéra. His name ceases to appear in the programmes of the Concert Spirituel about 1736.

For the rest of his life he appears to have been exclusively occupied with the composition and publication of his works, and with teaching. He came out of his retirement to make a journey to Holland at the invitation of the Princess of Orange, for the purpose of hearing and meeting Locatelli, of whose powers as a violinist he, led by the extraordinary and novel difficulties presented in the caprices by that artist, had probably formed a great idea. On his return in 1743-44 he visited the court of Don Philip of Spain at Chambéry. His opera, 'Scylla et Glaucus', was performed at the Opéra on 4 Oct. 1746, and in 1748 the Duc de Gramont appointed Leclair first violin in his private orchestra at Puteaux. There he wrote various ballets and divertissements. Soon after his return from another visit to Holland he was assassinated, late at night, close to the door of his own house. Neither motive nor author of the crime was ever discovered, although there are reasons for suspecting that his wife was responsible.<sup>2</sup> His body was found in the early morning of 23 Oct. 1764.

Owing to the merit of his compositions for the violin Leclair occupies a prominent place among the great classical masters of that instrument. As to his powers as a performer we have but the indirect evidence of the difficulties presented in his compositions. These are very considerable and, barring Locatelli's eccentricities, greater than any that we find in the works of his predecessors or contemporaries. He very freely employs, in fact not seldom writes whole movements in double-stops; and altogether, even according to the modern standard of technique, his music is exacting both for the left hand and the bow. In one instance he directs a note to be stopped with the left thumb. As a composer, judging him by his best works, Leclair must be accorded the first place among French writers for the violin. It has been justly remarked that a great deal of what he wrote is antiquated, but much remains that is truly charming. He is no mere imitator of the Italians, but there is a distinct individuality in many of his movements and also a definite national French element. On the whole, gracefulness and vivacity are more prominent than depth of feeling, his frequent employment of double-stops giving much richness of sound.

The two sonatas of his edited by Ferdinand David ('Hohe Schule des Violinspiels') are good examples of his higher powers, especially the pathetic one surnamed 'Le Tombeau'. On the other hand, a Saraband and Tambourin, often played with great success by Joachim and others, are good specimens of his lively style. This is a list of his works, as appended to his Op. 12:

*Op.*

1. Sonatas for vn. alone with a bass (1st book) (1723).
2. Sonatas (2nd book) (c. 1728). Another set is called 'opus 1' and published by Walsh.
3. Sonatas for two vns. without bass (1730) (c. 1732).
4. 'Sonates en trio' for 2 vns. & continuo (c. 1730).
5. Sonatas for vn. alone (3rd book) (1734).
6. 'Première Récréation de musique . . . pour deux violons et B.C.' (1737).
7. Six concertos (c. 1737).
8. 'Deuxième Récréation de musique . . . pour deux flûtes ou deux violons et B.C.' (c. 1737).
9. Sonatas (4th book) (1738).
10. Six concertos (2nd book) (c. 1743 or 1744).
11. 'Scylla et Glaucus' (musical tragedy) (1746).
12. Sonatas for 2 vns. without bass (2nd book) (c. 1747).
13. 'Ouvvertures et sonates en trio', 2 vns. & continuo (1753).
14. Trio for 2 vns. & bass (1766), posthumous.
15. Sonatas for vn. & bass (1767), posthumous.

There is a portrait of him, by Alexis Loir, engraved by François (Lyons, 1741).

As a rule his works were engraved by his wife, whose name was Louise Roussel, and whom he married in 1730. A complete edition by Marc Pincherle was undertaken in 1953-54. See also Guignon (rivalry).

(2) **Jean Marie Leclair, "le cadet"** (b. Lyons, 23 Sept. 1703; d. Lyons, 30 Nov.

<sup>1</sup> So called to distinguish him from his elder brother, also named Jean Marie. The younger's Christian names are wrongly given as Antoine Remi in many dictionaries and catalogues.

<sup>1</sup> So called to distinguish him from his younger brother, also named Jean Marie.

<sup>2</sup> See the article by L. de La Laurencie in S.I.M.G., VI, 250.

<sup>3</sup> See Nicolas Slominsky, 'A Thing or Two About Music', pp. 86-90.



1777), brother of the preceding. He found his first employment as a violinist in the orchestra of the Academy of Besançon. In 1733 he returned to his native town, where he played a leading part in musical life as teacher, violinist and composer. The Lyons Academy performed two divertissements of his, 'Le Rhône et la Saône' in 1733 and 'Divertissement champêtre' in 1736. He also wrote motets, symphonies, etc. He published one book of sonatas for solo violin and one for two violins.

(3) **Pierre Leclair** (b. Lyons, 16 Nov. 1709; d. Lyons, 2 Apr. 1784), brother of the preceding. He published his Op. 1, six violin duets, in 1764; a second set is preserved in manuscript at Lyons.

P. D. & M. P., rev. A. L.

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**Leclerc de La Bruère, Charles Antoine.** See La Bruère.

**Leclerc, Michel.** See Lorenzani ('Orontée', lib.).

**LECOQC, Antoine.** See GALLI.

**LECOQC, (Alexandre) Charles** (b. Paris, 3 June 1832; d. Paris, 24 Oct. 1918).

French composer. He entered the Paris Conservatoire in 1849 and in 1850 obtained the first prize for harmony and accompaniment. He took the second prize for fugue in Halévy's class in 1852. Towards the close of 1854 he left the Conservatoire.

Lecocq found the usual difficulty in obtaining access to the stage, and would probably have had to wait a long time but for a competition for an operetta opened by Offenbach in 1856. He was bracketed with Bizet, and 'Le Docteur Miracle' was produced at the Théâtre des Bouffes-Parisiens on 8 Apr. 1857. The operetta was evidently the work of a clever musician, who understood how to write for the voice. Notwithstanding this good beginning the small theatres still closed their doors to him, and Lecocq was driven to teaching for a livelihood. He then tried a different line, publishing, in conjunction with Besozzi, a collection of sacred songs for women's voices called 'La Chapelle au couvent' (1865) — less incongruous when we remember that he was a good organist; but the stage was irresistible, and after the failure of 'Huis clos' (1859), a little one-act piece, 'Le Baiser à la porte' (1864), was followed by 'Liline et Valentin' (1864), 'Les Ondines au champagne' (1866)<sup>1</sup>, 'Le Myosotis' (1866), 'Le Cabaret de Ramponneau' (1867) and 'Fleur de thé', three acts (1868).<sup>2</sup> This last piece

<sup>1</sup> Folly Theatre, London, Sept. 1877.

<sup>2</sup> Lyceum Theatre, 1871, and (in English) at the Criterion, 1875.

was a brilliant success. Lecocq at last found himself established with the public and produced in rapid succession:

- 'L'Amour et son carquois', 2 acts (1868).
- 'Gandolfo', 1 act (1869).
- 'Le Rajah de Mysore', 1 act (1869).<sup>3</sup>
- 'Deux Portiers pour un cordon', 1 act (1869).
- 'Le Beau Dunois', 1 act (1870).<sup>4</sup>
- 'Le Barbier de Trouville', 1 act (1871).
- 'Le Testament de M. de Crac', 1 act (1871).
- 'Sauvons la caisse', 1 act (1871).
- 'Les Cent Vierges', 3 acts (Brussels, 1872).<sup>5</sup>
- 'La Fille de Mme Angot', 3 acts (Brussels, 4 Dec. 1872).<sup>6</sup>
- 'Les Prés Saint-Gervais', 3 acts.<sup>7</sup>
- 'Giroflé-Girofla', 3 acts (Brussels, 21 Mar. 1874).<sup>8</sup>
- 'Les Jumeaux de Bergame', 1 act (1868).
- 'Le Pompon', 3 acts (1875).
- 'La Petite Mariée', 3 acts (1875).<sup>9</sup>
- 'Kosiki', 3 acts (1876).
- 'La Marjolaine', 3 acts (1877).<sup>10</sup>
- 'Le Petit Duc', 3 acts (1878).<sup>11</sup>
- 'Camargo', 3 acts (1878).
- 'La Jolie Persane' (1879).
- 'La Petite Mademoiselle', 3 acts (1879).<sup>12</sup>
- 'Le Grand Casimir' (1879).<sup>13</sup>
- 'Le Jour et la nuit' (1881).<sup>14</sup>
- 'Le Cœur et la main' (1882).
- 'La Princesse des Canaries' (1883).<sup>15</sup>
- 'L'Oiseau bleu' (1884).
- 'La Vie mondaine' (1885).

'La Fille de Mme Angot', the most enduring of all these, ran for 500 nights consecutively.

An attempt at a higher class of music, 'Plutus', produced at the Opéra-Comique on 31 Mar. 1886, failed and was withdrawn after eight performances; the earlier style was returned to in

- 'Les Grenadiers de Mont-Cornette' (Paris, 1887).
- 'Ali-Baba' (Brussels, 1887).
- 'La Volière' (Paris, 1888).
- 'L'Égyptienne' (Paris, 1890).
- 'Nos Bons Chasseurs' (Paris, 1894).
- 'Ninette' (Paris, 1896).
- 'Ruse d'amour' (1898).
- 'Barbe-Bleue' (1898).
- 'Le Cygne' (Opéra-Comique, 1899).
- 'La Belle au bois dormant' (1900).
- 'Rose mousse' (1904).
- 'La Salustiste' (1905).
- 'Le Chevrier' (not performed).
- 'Yetta' (1908).
- 'La Trahison de Pan' (1911).

Also 4 works in MS not performed — 'Renza', 'Ma Cousine', 'Don Japhet d'Arménie', 'Les Picaros'.

To this long list must be added 4 volumes of pieces for pianoforte, 5 volumes of songs with

- <sup>3</sup> Park Theatre, London, 1875.
- <sup>4</sup> Lyceum Theatre, 1871.
- <sup>5</sup> In London at St. James's Theatre (French), 21 June 1873.
- <sup>6</sup> In London at St. James's Theatre (French), 17 May 1873; at Royal Philharmonic Theatre (English, Byron), 4 Oct. 1873; in another version at the Gaiety, 10 Nov. 1873; Paris, 21 Feb. 1873.
- <sup>7</sup> In London at Criterion Theatre (English, Reece), 28 Nov. 1874.
- <sup>8</sup> In London at Opéra Comique (French), 6 June 1874; at Royal Philharmonic Theatre (English), 3 Oct. 1874.
- <sup>9</sup> Opéra Comique, London, 1876.
- <sup>10</sup> Royalty Theatre, London, 1877.
- <sup>11</sup> Philharmonic Theatre, London, 1878.
- <sup>12</sup> Alhambra, London, 1879.
- <sup>13</sup> Gaiety Theatre, London, 1879.
- <sup>14</sup> Strand Theatre, London, as 'Manola', 1882.
- <sup>15</sup> Liverpool, as 'Pepita', 1886, and Toole's Theatre, London, 1888.

pianoforte accompaniment, orchestral music and compositions for various instruments, a Sonata for violin and pianoforte, 2 choruses. He arranged Rameau's 'Castor et Pollux' as a vocal score.

Lecocq realized that what the public really liked was light, gay, sparkling melodies. His style, not a very elevated one, made small demand on the poetry or the intellect of the composer; but it required tact, ease, freedom and, above all, animation. These qualities are conspicuous in Lecocq's operettas, which have become universally popular owing to the life, *brio* and easy gaiety which pervade them.

G. C., adds. & rev.

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See also Bunning (prelude for 'Incognita'). Jacob (G., orch. for ballet 'Mam'zelle Angot').

**LE COCQ, Jehan.** See GALLUS, JOHANNES.

**Lecocq de Lisle, Charles.** See CHAUSSON ('Hélène', lib., 2 choral works, 3 songs). DUPARC (H., 'Phydlé', song). FAURÉ (4 songs). FRANCK (C., 'Eolides', symph. poem). GODARD ('Symphonie orientale' for orch.). KOECHLIN (6 choral works, 10 songs). MARTIN (F., 'Poèmes payens', voice & orch.). MASSNET ('Erinnyes', incid. m.). ROUSSEL (6 songs [trans. from Anacreon]).

**LE COUPPEY, Félix** (b. Paris, 14 Apr. 1811; d. Paris, 5 July 1887).

French pianist and teacher. He was a pupil at the Paris Conservatoire, where, in his seventeenth year, he was an assistant teacher of harmony. In 1825 he obtained the 1st pianoforte prize and in 1828 that for harmony and accompaniment. In 1837 he became professor of *solfège* until 1843, when he succeeded his master, Douren, as teacher of harmony and accompaniment, a post he held until 1854. From 1854 to 1886 he was teacher of pianoforte. In this capacity he wrote many studies and similar things for his instrument. His work entitled 'Cours de piano' comprises 'A B C du piano'; 'L'Alphabet'; 'Le Progrès'; 'L'Agilité'; 'Le Style'; 'La Difficulté'. He also wrote 'École du mécanisme du piano'; 'L'Art du piano'; 'De l'enseignement du piano'; 'Conseils aux femmes professeurs' (1865). M. L. P.

**LECUNA, Juan Vicente** (b. Valencia, Venezuela, 20 Nov. 1899).

Venezuelan composer. After having studied at the Escuela Nacional de Música at Caracas, he continued his musical studies in New York and Baltimore. He was in the Venezuelan diplomatic service in Washington from 1936 to 1942. In 1939 he represented his country at the International Congress of Musicology in New York, and in 1941 in the International League of Composers, also in New York. In 1943 the Venezuelan government sent him to Brazil, Uruguay, Argentina and Chile to study the conditions of musical education in those countries.

Among his compositions there are an

orchestral suite, 'El canto de la sangre'; 'Pieza' for pianoforte and orchestra; a string Quartet; a Sonata for harp; and many instrumental pieces and songs. N. F.

**LECUONA, Ernesto** (b. Guanabacoa, Cuba, 7 Aug. 1896).

Cuban composer. He studied the pianoforte and began to compose at an early age. He formed a rumba band which became extremely successful and wrote a great number of popular songs and pianoforte pieces in native rhythms. Particularly popular are his songs 'Siboney' and 'Malagueña'. Lecuona rarely ventured into the field of composition in larger forms; his 'Rapsodia negra' (1943) is a suite of dances inspired by Afro-Cuban folk music. N. S.

**LEDGER LINES.** See LEGER LINES.

**LEDUC (Le Duc).** French family of musicians and music publishers.

(1) **Simon Leduc ("l'aîné")** (b. Paris, 1748; d. Paris, Jan. 1787), violinist, composer and publisher. He was a pupil of Gaviniès and appeared as soloist in violin concertos at the Concert Spirituel in Paris up to 1763, and afterwards, on various occasions, almost up to the time of his death.

As a composer he published from 1768 onwards two books of sonatas, two books of duos for violins without bass, six trios for 2 violins and bass, three violin concertos, worthy of his master Gaviniès; also two 'Symphonies concertantes'.

His work as a publisher is not less important. At the end of 1767 he published not only his own works, but the German and Italian compositions of J. C. Bach, Haydn, Nardini and others. About 1775 he acquired the publishing business of Rouillé de La Chevardière.

(2) **Pierre Leduc** (b. Paris, 1755; d. Holland, 1816), violinist and publisher, brother of the preceding. He made a remarkable début as violinist at the Concert Spirituel in 1770. He followed his elder brother as publisher, succeeding in 1775 to the publisher Venier in the rue Saint-Thomas du Louvre and, after the death of Simon, carrying on his brother's business in 1804.

(3) **Auguste Leduc** (b. Paris, ?; d. Paris, ?), publisher, son of the preceding. He succeeded his father and published 'Les Principes de composition des écoles d'Italie' by A. Choron. His daughter married Zimmermann.

(4) **Alphonse Leduc** (b. Nantes, 9 Mar. 1804; d. Paris, 17 June 1868), publisher. His relationship to the preceding is uncertain, but he acquired the business from him in 1841.

(5) **Alphonse Leduc** (b. Paris, ?; d. Paris, 1892), son of the preceding. He took over the business on his father's death in 1868 and considerably developed it, devoting himself particularly to the publication of numerous educational works. He also founded a perio-

dical, 'L'Art musical', which became extinct at his death. His career was exceptionally brilliant and fruitful. He married a daughter of the famous pianist Henri Ravina, who in 1835, at the age of seventeen, had been appointed pianoforte professor at the Paris Conservatoire, at a time when Zimmermann was Inspector of Studies.

(6) **Alphonse Leduc** (b. Paris, 14 Nov. 1878; d. Paris, 24 May 1951), publisher, son of the preceding. He succeeded to the business and twice became president of the *Chambre Syndicale des Éditeurs de Musique*. His two sons, Claude Alphonse and Gilbert Alphonse, became joint directors of the business with him in 1938. M. P., adds.

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**LE DUC, Philippe.** See DUC, PHILIPPE DE.

**Ledwidge, Francis.** See Gurney (song). Head (song cycle).

**LEE, George Alexander** (b. London, 1802; d. London, 8 Oct. 1851).

English composer. He started upon his musical career as a singer and conductor at Dublin in 1822 and in 1826 returned to London, where his first engagement was at the Haymarket Theatre. The following year he began to write for the stage, contributing incidental music to several plays at Covent Garden; the opera 'The Sublime and the Beautiful', was produced there in 1828, and another, 'The Nymph of the Grotto, or A Daughter's Vow', written in collaboration with Giovanni Liverati, in 1829. About this time Lee married Mrs. Waylett, a ballad singer of some repute, and together with his wife became involved in various managerial ventures, at the Tottenham Theatre, Drury Lane (1831-32) and the Strand Theatre (1834), all of short duration. He owned for some time a music shop in Frith Street, was later conductor at the Olympic Theatre and Vauxhall, and finally pianist at the 'Poses Plastiques' in Bow Street. Lee adapted two of Auber's operas for the English stage ('Fra Diavolo' as 'The Devil's Brother', Drury Lane, 1831, and 'Le Lac des fées' as 'The Fairy Lake', Strand Theatre, 1839) and wrote music for about 20 plays, burlettas, melodramas, etc. He also composed many songs and ballads, highly popular in their day ('Away, away to the mountain's brow', 'Come where the aspens quiver', 'The Macgregors' Gathering', etc.), and was the author of a 'Complete Course of Instruction in Singing'. A. L.

See also Liverati (collab. in 'Nymph of the Grotto').

**Lee, Nathaniel.** See Arne (1, 'Rival Queens' & 'Theodosius'). Blow ('Princess of Cleve', song for). Farmer (1, m. for 3 plays). Finger ('Rival Queens', incid. m.). Galliard ('Oedipus', do.). Purcell (4, incid. m. for 4 plays). Purcell (5, 'Rival Queens', incid. m.). Staggs (songs for 'Gloriana').

**LEE, Samuel** (b. ?; d. Dublin, 21 Feb. 1776).

Irish violinist and musical director. Handel, during his visit to Dublin for the production of 'Messiah' in 1742, often visited his house and employed him as copyist. In 1751 he was appointed conductor of the City Music or Corporation Band, and in 1753 his salary was increased from £40 to £60 a year.<sup>1</sup> In the autumn of 1750 he opened a music shop at the Little Green, off Bolton Street, and printed much music, including 'Lee's Masque, a collection of Popular Songs', four in each number, "price a British sixpence each" (1753-56). In July 1751 he was one of the syndicate (the others being Signor Marella, Joseph de Bocck, Daniel Sullivan and Stephen Storace) which took a lease of Crow Street Music Hall for six years, at an annual rent of £113:15s. He led the band at Marlborough Green from 1752 to 1756 and in 1758 was appointed musical director of Crow Street Theatre. In 1768 he removed his music shop to No. 2 Dame Street, where he published a miscellaneous lot of music. Three years later he opened a coffee-house in Essex Street, which was largely patronized by theatrical folk.<sup>2</sup>

W. H. G. F.

**LEEDS.** Music at Leeds is most satisfactorily discussed in two sections: first, the Triennial Musical Festival; then, existing or recently existing concert-giving societies.

**MUSICAL FESTIVAL.**—The first of these important meetings took place on 7-10 Sept. 1858 and formed part of the ceremony connected with the opening of the Town Hall by Queen Victoria. Sterndale Bennett was the conductor, and his 'May Queen' was the chief novelty of the festival. There were difficulties in the way of establishing the festival as a triennial event. The second did not take place until 1874, 14-17 Oct., when Costa conducted. At the third festival, 19-22 Sept. 1877, Costa was again the conductor, and Macfarren's 'Joseph' was the most important new work. From 1880 (13-16 Oct.) until 1898 inclusive, Sullivan was the conductor. In 1880 his 'Martyr of Antioch' and J. F. Barnett's 'Building of the Ship' were commissioned. 10-13 Oct. 1883 was the date of the fourth meeting. For 1886 (13-16 Oct.) Sullivan's 'Golden Legend', Stanford's 'Revenge', Mackenzie's 'Story of Sayid' and Dvořák's 'Saint Ludmila' were commissioned. In 1889 (9-12 Oct.) the new works included Parry's 'St. Cecilia's Day', Stanford's 'Voyage of Maeldune' and Corder's 'Sword of Argantyr'. In 1892 (5-8 Oct.) Alan Gray's 'Arethusa' and a Symphony by Frederick Cliffe were the novelties. Instead of the choirs being drawn only from Leeds, the

<sup>1</sup> 'Calendar of Ancient Records of Dublin.'

<sup>2</sup> See O'Keefe's 'Recollections', I, 320.

influence was extended that year (and until 1898) by obtaining singers from different centres in the West Riding of Yorkshire, who were trained in their separate towns and met occasionally at Leeds for general rehearsals. (This plan was dropped in 1901, but was resumed in and since 1910.) In 1895 (2-5 Oct.) Parry's 'Invocation of Music' and in 1898 (5-8 Oct.), Sullivan's last festival, Stanford's 'Te Deum' and Elgar's 'Caractacus' were among the novelties, and the diapason normal pitch was employed for the first time.

For the festival of 1901 (9-12 Oct.) Stanford was appointed conductor and the programme was commemorative of the music of the 19th century. In 1904 (5-8 Oct.) he again conducted, and the new works were Mackenzie's 'Witch's Daughter', Walford Davies's 'Everyman', Stanford's 'Songs of the Sea', Charles Wood's 'Ballad of Dundee', Joseph Holbrooke's 'Queen Mab' and Stanford's violin Concerto (played by Kreisler).

At the festival of 1907 six new works by native composers were given, including Stanford's 'Stabat Mater', Somervell's 'Intimations of Immortality', Vaughan Williams's 'Toward the Unknown Region' and Bantock's 'Sea Wanderers'. In 1910, from which time onwards the chorus had sectional rehearsals at Leeds and Huddersfield, only two novelties were introduced, Vaughan Williams's 'Sea Symphony' and Stanford's 'Songs of the Fleet'. After this festival Stanford resigned the conductorship, and for the festival of 1913 (1-4 Oct.) Nikisch, Elgar and H. P. Allen shared the duties. The novelties were Elgar's 'Falstaff', Harty's 'Mystic Trumpeter', Butterworth's 'Shropshire Lad' and Basil Harwood's 'On a May Morning'. Preparations were being made for a festival in 1916, but the first world war intervened, and it was not till 1922 (4-7 Oct.) that the festivals were resumed, Albert Coates and H. P. Allen being the conductors. The only new work was Holst's 'Ode to Death'. For 1925 (7-10 Oct.) the same conductors were engaged, and the programme included Holst's 'Choral Symphony'.

At the festival of 1928 the conductors were Sir Thomas Beecham and Sir Hugh Allen. There was a rather dubious innovation in the absence of any new work, and the programme was mainly on familiar lines, Beethoven's great Mass being a central feature and Hubert Parry's 'Job' and Vaughan Williams's 'Pastoral Symphony' the chief representatives of British music. In 1931 Beecham and Sargent shared the conductorship. The programme made amends for the lack of enterprise shown in its immediate predecessor, for it included three new works by English composers: Walton's 'Belshazzar's Feast', Frederic Austin's 'Pervigium Veneris' and Eric Fogg's 'The

Seasons'. The same conductors took part in the 1934 festival, and the new works were Cyril Scott's 'La Belle Dame sans merci' and Dyson's 'Blacksmiths'. In 1937 Beecham and Sargent were again the conductors, and the only absolute novelty was Walton's choral work, 'In Honour of the City of London', for Lennox Berkeley's 'Jonah' oratorio had been heard before on a semi-private occasion.

This festival presented a departure of some moment in that, while the London Philharmonic Orchestra was engaged as usual, the final concert was given with the co-operation of the local orchestra, which had, since the preceding festival, taken the name of the Northern Philharmonic Orchestra and was acquiring a wider reputation in the north of England. In another respect the festival marked a turn in its fortunes. Ever since the first world war its finances had been precarious, but on this occasion a lowering of the price of seats brought about a marked increase in the attendances and a widened interest in the event.

The second world war again interrupted the triennial course of the festival. Its resumption in 1947 met with financial success, though it was not considered advisable to contribute to musical history in the way of first performances. A number of the choral and orchestral works were at any rate new to the festival, which was conducted by Sir Malcolm Sargent and Sir John Barbirolli.

The festival of 1950 employed three orchestras: the Royal Philharmonic, the Hallé and the young Yorkshire Symphony, conducted by Beecham, Barbirolli and Maurice Miles. Comparative novelties on the programme were Benjamin Britten's 'Spring Symphony', a motet ('Morning Watch') by Edmund Rubbra and the sixth Symphony of Vaughan Williams. Honegger's 'King David', seldom heard since its first English performance over twenty years before, offered an example worth considering by choral societies.

THE LEEDS PHILHARMONIC SOCIETY.—This, the oldest existing Leeds concert organization, was founded in 1871. Its first conductor was James Broughton, who was succeeded in 1884 by his brother Alfred, both of whom were also chorus-masters of the Leeds Festivals. Adolf Beyschlag was conductor for two seasons, 1895-97, and then Stanford conducted the Society for eleven seasons, 1897-98 to 1908-9. For some years the Society had no official conductor, one being engaged for each concert, but in 1916 the old method was resumed, and Herbert Fricker, the Town Hall organist, was conductor for the season 1916-17. On his leaving for Canada, (Sir) Edward Bairstow, organist of York Minster, was appointed, and he occupied the position until near the time of his death. In 1896 the Leeds Subscrip-

tion Concerts were run jointly with those of the Philharmonic, but this arrangement came to an end in 1909.

Among the more important events in the career of the Philharmonic may be mentioned the first performance at Leeds of Brahms's Requiem (1878) and Elgar's 'Dream of Gerontius'; visits to London in 1889 (Beethoven's ninth Symphony under Henschel), 1891, 1897 (ninth Symphony under Mottl) and many subsequent occasions, to sing important works, such as Beethoven's 'Missa solemnis' (under Richter), etc.

In 1906 the Society paid the first visit to Paris by an English society's choir, singing under Stanford's direction the Sanctus from Bach's B minor Mass, Beethoven's ninth Symphony, etc., and the visit was repeated in 1912, when the Requiem of Berlioz was given.

The musical policy of the society, established during the twenty-nine years of Bairstow's direction, has been a balanced selection of standard and reasonably modern works flanking the annual performance of 'Messiah', to which Bairstow brought special knowledge and a passion for perfection. For two and a half seasons after his death in 1946 the society sang under guest conductors until Sir Malcolm Sargent became conductor in 1949.

**THE LEEDS CHORAL UNION.**—This organization began operations on 26 Mar. 1896, with the first and only performance of Gounod's 'Redemption' ever given at Leeds. Alfred Benton, organist of the Leeds Parish Church, was the society's first conductor, and he was succeeded in 1905 by (Sir) Henry Coward. During this period the society introduced many choral works, paid special attention to Elgar's works and gave most of his choral compositions, in many cases for the first time at Leeds.

The Choral Union had an advantage of no little moment in being subsidized by an enthusiastic amateur, H. C. Embleton, through whose munificence the choir was taken far afield, several times to London, twice to Canterbury, to Germany in 1912 and to Paris in 1912 and 1924. On the second visit to Paris the choir was accompanied by the London Symphony Orchestra for a series of concerts, and the whole of the proceeds were given to French charities, without any deduction for expenses, all of which were borne by Mr. Embleton.

On the retirement of Sir Henry Coward in 1931 Norman Strafford became conductor. Mr. Embleton's death in 1930 deprived the Choral Union of generous financial support that had been forthcoming for many years, and on the outbreak of war the society was dissolved.

**LEEDS CHORAL SOCIETY.**—Another Leeds choir of high aims, originally styled the New

Leeds Choral Society, as its members were drawn from what was then the newer part of Leeds, was founded by H. Matthias Turton, a Leeds organist, in 1902. On his departure to Canada the society was conducted by Dr. C. H. Moody, organist of Ripon Cathedral, who was succeeded by Herbert Bardgett in 1926. Under these two conductors the "New Choral" Society, as it came to be known, persevered in presenting Bach's Christmas Oratorio as a recognized alternative to 'Messiah' at Christmastide and maintained a high standard in general, until the outbreak of war made it impossible to continue. In 1944 the Society resumed activity under George Jefferson, and two years later, reconstituted as Leeds Choral Society, elected Norman Strafford conductor.

**SATURDAY ORCHESTRAL CONCERTS.**—Perhaps the most influential agency for bringing the best music before the people of Leeds has been the orchestral concerts given on Saturday evenings. These had their origin in the Municipal Concerts, initiated by Fricker in the autumn of 1903. He adopted an orchestra which had been organized by some local professional musicians. It consisted at first of fifty professionals, a number afterwards increased to about sixty. It had no direct subsidy from public money, but since Fricker as conductor received no further remuneration than his stipend as Town Hall organist, and the concerts took the place of the customary Saturday organ recitals, there was no additional expense for hall, lighting, etc., and the small charges made for admission nearly sufficed to maintain the concerts. They were carried on for some years under these conditions, until the economists on the Council discovered that they involved an expenditure of something over £200 a year, and it was decided that this was more than Leeds could afford to expend on an institution whose object was merely artistic. They were thus reorganized by a committee under the title of the Leeds Saturday Orchestral Concerts. For a good many years these prospered artistically and financially, but in the season 1925-26 they, in common with nearly all Leeds concert enterprises, suffered from a lack of support which made their future less assured than it had seemed. When Fricker left Leeds for Toronto the conductorship came into various hands—Hamilton Harty, Eugene Goossens, Aylmer Buesst and Julius Harrison. The programmes consisted chiefly of favourite classics, and unfamiliar works were exceptional, but a high standard was maintained.

**NORTHERN PHILHARMONIC ORCHESTRA.**—From the orchestra engaged at these Saturday concerts was organized the Leeds Symphony Orchestra, which was made into a limited company in 1928 and consisted of 35 share-

holders, all playing members. The orchestra was augmented according to requirements and averaged about 55 artists.

Thanks largely to the representations of a few influential friends, the Saturday Concerts secured from the Corporation a guarantee against loss. In the season 1933-34 the orchestra had the good fortune to engage (Sir) John Barbirolli as conductor, and the increased efficiency in their performance soon resulted in a corresponding increase in the number of subscribers, an addition to the number of Saturday concerts each season, the accumulation of a healthy reserve fund and the subsequent invitation to take part in the Leeds Festival of 1937. Two years before this the orchestra's name was changed to the Northern Philharmonic Orchestra, in recognition of the widened scope of its activities. Barbirolli's New York engagement cut short his work at Leeds, and the conductorship again came into various hands after 1936, with a short spell of permanence between 1942 and 1945, when Heinz Unger conducted.

In addition to Saturday concerts, the Northern Philharmonic has for many years collaborated with some of the principal choral societies in the North of England, in the adequate presentation of modern as well as standard works, with obviously better results than obtained with the "scratch" orchestras of limited experience on which choral concerts had formerly to rely.

The founding of the Yorkshire Symphony Orchestra has naturally restricted the activities of the older orchestra at Leeds itself, but there is still scope for the Northern Philharmonic in the wider area indicated, where their experience in accompanying choral music is appreciated.

**CHAMBER CONCERTS.**—Leeds University took over the work of the Leeds Bohemian Concerts, an earlier string-quartet association, to give a series of five concerts each season, for which the best quartet parties were engaged. The programmes, while relying on established classics, have taken advantage of the appeal of such works in doing steady justice to the claims of more modern music. Another body, the Leeds Concert Society, was founded in 1938 with similar objects in view, and after the first shock of war instituted a series of summer-time chamber concerts (avoiding the hours of black-out) which continued throughout the war and until 1948. After one more season in 1950, faced by the increased cost of engaging artists and the resumption of normal musical activities in the University, this Society wound up its affairs.

**AMATEUR ORGANIZATIONS.**—If the cultivation of music by non-professional performers is a sign of healthy musical life, Leeds can claim to flourish to the extent of more choral

societies than have been mentioned above, and a few amateur orchestras, one of which, the Leeds Symphony Society, was founded in 1890, and has proved a training-ground for players in professional bodies. Less known to the public is the Leeds Music Club, now (1954) in its twenty-fourth consecutive year, and believed to be unique in that its members themselves provide the music they listen to, the programmes observing a fair balance between solos, chamber music and small choral items with or without orchestra.

H. T. & A. H. A.

**Leen, Dora.** See Schreker ('Flammen', lib.).

**LEEUEEN BOOMKAMP, Carel van** (b. Borculo, Holland, 11 Aug. 1906).

Dutch violoncellist and gambist. After taking lessons from a local teacher (E. D. Ferree) he, at the age of fifteen, came into contact with Gerard Hekking, who advised him to take up the study of music professionally. The following year he was granted a State subsidy, which enabled him to study for three years in Paris under Hekking. From 1925 to 1930 he acted as solo cellist, first with the Haarlem Orchestra and then with the Concertgebouw Orchestra in Amsterdam. Since then he has devoted himself entirely to solo playing, chamber music and teaching, and in 1932 he made a long tour of the Netherlands East Indies. He has also played in many European cities and in 1936 became a member of the Budapest Trio. For the performance of some of Bach's music he reintroduced the violoncello piccolo, being the first to play it in Holland so far as can be ascertained. In later years he has made a great speciality of the viola da gamba, on which he is not only a virtuoso but an artist of fine feeling and capacity. With this he was an original member of Musica Antiqua. In 1947 he issued a book on 'De Klanksfeer der Oude Muziek' ('The Sound Sphere of Ancient Music'), which won high praise alike from musicians and musicologists.

H. A.

See also Budapest Trio. Musica Antiqua.

**LEEVEES, William** (b. London, 11 June 1748; d. Wrington, Somerset, 28 May 1828).

English violoncellist and composer. He entered the first regiment of Foot-Guards in 1769 and was promoted lieutenant in 1772. After taking holy orders he was appointed in 1779 rector of Wrington, the birthplace of John Locke, the philosopher, and the home of Hannah More. He was a good cellist and composed much sacred music, but will be remembered only as the author of the air of 'Auld Robin Gray', supposed to have been composed by him in 1772 (autograph in the B.M. Add. MSS 29,387), published by Exsham of Dublin in 1781 and by Corri & Sutherland in 1783. This is now regarded as of doubtful authenticity.<sup>1</sup>

W. H. H., adds.

<sup>1</sup> See AULD ROBIN GRAY.



**Le Fanu, Joseph Sheridan.** *See* Shamus O'Brien (Stanford, opera). Stanford (do.; 'Phaudrig Crohoore', choral work).

**LE FEBURE, JEAN** (b. ?; d. ?).

French 17th-century composer. He was *Kapellmeister* to Cardinal Andreas of Austria at Constance in 1596-1600 and *Kapellmeister* at Mainz Cathedral in 1600-7. He composed a book of madrigals, also motets, hymns and other church music. E. v. d. s.

**LEFEBURE-WÉLY, Louis (James Alfred)** (b. Paris, 13 Nov. 1817; d. Paris, 31 Dec. 1869).

French organist and composer. His father was the organist and composer Antoine Lefèvre, who took the name of Lefebure-Wély and died in 1831. As a child he showed a precocious talent for the organ, and when his father died he was appointed, at the age of fifteen, to be organist at Saint-Roch in his father's place. He entered the Paris Conservatoire in 1832 and gained the first prize for pianoforte and organ in 1835. His compositions for the organ enjoyed some popularity in England in his day, but their musical value is small. He was decorated by the Legion of Honour in 1850, being at the time organist of the Madeleine, where he was in 1847-58. After this he had for some time no regular post, but in 1863 accepted the organ of Saint-Sulpice, so long held by his friend and master Séjan. Here he remained until he died from consumption. G. C., rev.

*See also* Franck (C., ded. of organ piece).

**LEFEBURE, Yvonne (Élise)** (b. Ermont, Seine-et-Oise, ?).

French pianist. At the age of nine she won a gold medal in a music competition organized by the journal 'Comœdia', and then entered the Paris Conservatoire, where she studied under Alfred Cortot and won numerous prizes, including, at the age of thirteen, the first prize for pianoforte. She was still very young when she made her first appearances with the symphonic orchestras of Paris. She has also played in Athens, Amsterdam (1935), Berlin, Salzburg and in London at the Queen's Hall during a visit of the Colonne Orchestra in 1937. In 1938 she played in Bucharest and was decorated by King Carol of Rumania. In 1948 she visited the U.S.A. and later she again toured in Germany, Switzerland and England, and played at the Prades Festival under the direction of Casals.

Since 1924 Yvonne Lefebure has been professor of the pianoforte at the École Normale de Musique, and she has also contributed articles to numerous musical periodicals. She visits London frequently to give courses of pianoforte playing and to broadcast. A. H. (ii).

**LEFEBVRE, Charles Édouard** (b. Paris, 19 June 1843; d. Paris, 8 Sept. 1917).

French composer. He was a pupil at the

Paris Conservatoire, where he gained the first Prix de Rome with his cantata 'Le Jugement de Dieu'. In 1884 he obtained the Prix Chartier for his concerted compositions and in 1895 he succeeded Benjamin Godard as professor of the instrumental ensemble class in the Conservatoire.

Lefebvre was a sincere composer who did delicate work in many forms. For the stage he wrote 'Lucrèce', three-act opera, not performed; 'Le Trésor', one-act *opéra-comique* (Angers, 1883); 'Zaire', four-act opera (Lille, 1887); 'Djelma', three-act opera (Paris, Opéra, 25 May 1894); 'Singoalla', three-act opera, unperformed.

His church music includes a setting of Psalm XXIII and some motets. His 'Judith', of which portions had been given at concerts of the Conservatoire, was brought out as a whole at the Padeloup Concerts in 1879, being later heard in many other French towns, as well as in Belgium and Germany. An 'Ouverture dramatique' was played at the Colonne concerts; and 'Dalila', orchestral scenes, and a Symphony in D major are important works for orchestra. Other works worth mentioning are 'Éloa', a *poème lyrique*; 'Melka', a "legend" given at the Lamoureux concerts; 'Sainte Cécile', for solo voices, chorus and orchestra (Concerts de l'Opéra, 1896); 'La Messe du fantôme', for voice and orchestra (Colonne concerts); a Serenade, an Overture, 'Toggenburg' (Colonne concerts, 1904); sonatas, trios, quartets, suites, etc., for various instruments, a Suite for wind instruments, etc.

G. F., rev. M. L. P.

**LEFEBVRE, Joseph**<sup>1</sup> (b. Berlin, 20 July 1761; d. Paris, after 1822).

French composer. He was a brother of Louise Rosalie Dugazon and entered the orchestra of the Paris Comédie-Italienne in May 1790. In 1801 he became conductor of the united theatres Favart and Feydeau (the Opéra-Comique), a post he retained until 1822. Lefebvre wrote the music of two comic operas for the Comédie-Italienne, 'L'Embaras du choix' (10 Dec. 1788) and 'Caroline de Lichtfield [Lichfield]' (2 Dec. 1789), of which single songs were published. A. L.

**LEFELD, Jerzy** (b. Warsaw, 17 Jan. 1898).

Polish pianist and composer. He studied composition with R. Statkowski and pianoforte with A. Michałowski at the Warsaw Conservatory, where later he became teacher of the pianoforte class. He is highly esteemed by his countrymen, but his fame is not due so much to his compositions, which are strictly academic in form and fairly conservative (symphonies), or to his pedagogic activities,

<sup>1</sup> Fétis (followed by all other lexicographers and cataloguers) wrongly gave this composer's Christian name as Théodore, as well as other incorrect particulars; the above facts were established by J. J. Olivier in 1917 (*see* his monograph on Madame Dugazon, p. 13).



although he educated many young Polish pianists, as to his activities as an accompanist. In this capacity he has been appearing frequently on the concert platform with the best vocalists and instrumentalists.

Lefeld's works include 2 symphonies (1915-1917 and 1921), a string Sextet (1918), published by P.W.M., and numerous pianoforte pieces. C. R. H.

**LE FÈVRE, Carolyn.** See SPIVACKE.

**LEFÈVRE, Jean (Xavier)** (b. Lausanne, 6 Mar. 1763; d. Paris, 9 Nov. 1829).

Swiss clarinettist and composer. He was a pupil of Michel Yost in Paris and for many years a member of the Opéra orchestra there. From 1795 to 1825 he was professor of the clarinet at the Conservatoire and from 1807 member of the imperial (afterwards royal) chapel. He composed concertos, sonatas, trios, duets, etc., for his instrument, to which he added a sixth key. He also wrote the official clarinet tutor for the Conservatoire, which appeared in 1802, also in a German edition, and was translated into Italian.

E. V. d. s.

**LEFFLER, Adam** (b. London, 1808; d. London, 28 Mar. 1857).

English bass singer. He was the son of James Henry Leffler, a bassoon player and organist of St. Katherine's Hospital by the Tower of London, the German Lutheran church in the Savoy and Streatham Chapel, and who died suddenly in the street in 1819. Adam was soon after his father's death admitted a chorister of Westminster Abbey. On attaining manhood he was endowed with a bass voice of exceptionally fine quality and extensive compass — E to g' — and a natural gift for singing. He first attracted notice in Oct. 1829 at a festival at Exeter, where the casual absence of another performer gave him the opportunity of appearing as a principal singer. He acquitted himself so satisfactorily that he was immediately appointed a deputy at Westminster Abbey. He afterwards took and maintained a good position on the English operatic stage and in the concert-room. W. H. H.

**LE FLEM, Paul** (b. Lézardrieux, Côtes-du-Nord, 18 Mar. 1881).

French critic and composer. After solid classical studies in Paris (he is *licencié en philosophie*) he completed his study of harmony with Lavignac, of counterpoint with Ganaye and Roussel, and of composition with Vincent d'Indy. He became teacher of counterpoint at the Schola Cantorum.

He has written some chamber music (Sonata for violin and pianoforte, Quintet, etc.) and various works intended for the pianoforte, for voice and for chorus. His most extensive works are 'Aucassin et Nicolette', a *chantefable* in 3 parts with a prologue, a Symphony, a

'Triptyque symphonique' and a 'Fantaisie' for pianoforte and orchestra.

Le Flem was chorus master at the Opéra-Comique and became head of the Chanteurs de Saint-Gervais. He brought this celebrated choir to a very high artistic level.

In 1928 his Symphony in A major was played in its entirety for the first time, twenty-two years after its composition. In 1936 Le Flem composed a *mimodrame dansé* based on 'Macbeth', in 1937 a 'Fête de printemps' for orchestra, in 1938 'Le Rossignol de Saint-Malo', a tragi-comic fantasy in one act, libretto by Gandrey-Réty (produced Paris, Opéra-Comique, 1942), and incidental music for 'Les Paralytiques volent'.

As a critic Le Flem was much appreciated for his articles in 'Comœdia'. M. P.

**LE FLEMING, Christopher (Kaye)** (b. Wimborne, 26 Feb. 1908).

English composer. He had a mainly private education and owing to defective eyesight in his early years was forbidden to receive a full professional musical training. He is thus almost wholly self-taught as a composer, but studied for a time at the Brighton School of Music and learnt the pianoforte under George Reeves. He did some work as a pianist, teacher and lecturer early in his career, and in 1943 became Director of Music at St. Mary's School, Calne, and Director of the Wiltshire Rural Music School. In 1945 he was appointed Assistant Director of the Rural Music Schools Association and the following year editor of 'Making Music'.

Le Fleming's works include:

#### CHORUS AND ORCHESTRA

'The Singing Friar', with tenor solo.

5 Psalms, with soprano solo.

#### FEMALE CHORUS, PIANOFORTE AND STRINGS

'Day that I have loved' (also with 2 pfs.).

'The Echoing Green.'

#### STRING ORCHESTRA

Suite in G ma.

#### VIOLIN (or CELLO) AND PIANOFORTE

Air 'Poppele'.

#### PIANOFORTE SOLO

'Bramshaw Folly.'

'Nocturne.'

Peter Rabbit Music Books, I.

#### PIANOFORTE DUET

Peter Rabbit Music Books, II.

Also a number of solo and unison songs, and arrangements for pianoforte solo and duet of works by Bach and Johann Strauss.

E. B.

**Le Fort, Gertrud von.** See Genzmer (3 choral hymns).

**LE FRANC, Guillaume**<sup>1</sup> (b. Rouen, ?; d. Lausanne, June 1570).

French music-master, editor and (?) com-

<sup>1</sup> Douen (see Bibl.) consistently writes "Franc", without the prefix "Le".

poser. He was the son of Pierre Le Franc of Rouen and probably one of the French Protestants who fled to Geneva for an asylum from the persecution to which those who embraced the doctrines of the Reformation were then exposed. He settled in that city in 1541, shortly before the return of Calvin from Strasbourg, and obtained a licence to establish a school of music. In 1542 he became master of the children and a singer at St. Peter's at a salary of 10 florins. In 1543 the Council of Geneva resolved that

whereas the Psalms of David are being completed <sup>1</sup>, and whereas it is very necessary to compose a pleasing melody to them, and Master Guillaume the singer is very fit to teach the children, he shall give them instruction for an hour daily.

His pay was increased from 10 to 50 florins, and afterwards raised to 100, with the use of part of a house; but on the refusal of the council to grant a further addition to his salary Le Franc left Geneva in 1545 and joined the choir of the Cathedral of Lausanne, where he remained until his death.

Le Franc's name is chiefly known in connection with the Psalter published at Geneva by Calvin for the use of the reformed churches. The first edition of this celebrated work appeared in 1542, containing 35 psalms, and was enlarged from time to time until its completion in 1562. Of this Psalter Le Franc has been generally believed to be the musical editor; but later researches show the claim set up for him to be devoid of foundation and the credit to belong to Louis Bourgeois. He certainly had nothing to do with the Psalter after leaving Geneva in 1545, and although the resolution of the council quoted above may appear to indicate an intention of employing him to adapt melodies to some of the psalms then newly translated by Marot, there is no evidence that this intention was ever carried into effect.

Le Franc, however, did edit a psalter. The church of Lausanne had on several occasions shown a spirit of independence of that of Geneva and at the time of Le Franc's arrival sang the psalms to melodies by Gindron, a canon of the cathedral, which differed from those in use at Geneva. As early as 1552 Le Franc appears to have been engaged on a new psalter, for in that year he obtained a licence to print one at Geneva, there being then no press at Lausanne. No copy of this book, if it was ever published, is known to exist, but the terms of the licence <sup>2</sup> show that it consisted

<sup>1</sup> This refers to the additional versions then being written by Marot.

<sup>2</sup> This important document, discovered in the registers of the Council of Geneva, deserves to be quoted in full:  
Jeudi 28 juillet 1552.

... Sur ce qui le dit maître Jacques, ministre de Lausanne, a proposé que à Lausanne ilz ne se sont peult estre d'accord de chanter les pseaulmes changés icy par maistre Loys Bourgeois, ny ceulx qu'il a myst en

of the psalms of Marot with their original melodies, and the 34 psalms translated by de Bèze the year before, to which Le Franc, probably in rivalry with Bourgeois, had adapted melodies of his own. At any rate, in 1565, three years after the completion of the Genevan Psalter, that of Lausanne appeared, under the following title:

*Les Pseaumes mis en rime françois par Clement Marot et Theodore de Bèze, avec le chant de l'église de Lausane [sic] 1565. Avec priuilege, tant du Roy, que de Messieurs de Geneue.*

In the preface Le Franc disclaims any idea of competition with those "who had executed their work with great fidelity", or even of correcting "what had been so well done by them". He gives no intimation that he had himself taken any part in that work and states with respect to his own book that, in addition to a selection of the best tunes then in use in the church of Lausanne as well as in other reformed churches, he had supplied new ones to such of the psalms, then recently translated, as had not yet been set to music and were consequently sung to the melodies of psalms in the older editions of the psalter. He adds that his object was that each psalm should have its proper tune, and confusion be thereby avoided.

Stress has been laid by some writers who attributed the Genevan melodies to Le Franc, on a letter written to Bayle by David Constant, professor of theology at Lausanne at the end of the 17th century, in which he states that he had seen a certificate bearing the date of 2 Nov. 1552, and given by de Bèze to Le Franc, in which de Bèze testifies that it was Le Franc who had first set the psalms to music. Constant adds that he himself possessed a copy of the psalms in which the name of Le Franc appeared and which was printed at Geneva under the licence of the magistrates of that city. Baulacre, however, writing in 1745 in the 'Journal Helvétique', after investigating the accuracy of Constant's statement, shows that the account he sent to Bayle of de Bèze's letter was erroneous, as that letter contained no reference to the authorship of the melodies. Even had it done so, we have seen above that in that very year Le Franc had obtained a licence to print a collection of psalms for Lausanne, and the psalter to which Constant refers is that of 1565, also compiled for local use.

In this latter collection 27 melodies are composed or adapted by Le Franc to the psalms left without them in the Genevan

chans du sieur de Beze, ilz sont en propos de faire imprimer les pseaulmes translatez par Marot en leur premier chant, et ausy ceulx qu'a translaté le sieur de Beze, en vng chant que y a mis le chantrre de Lausanne pour les chanter, ce qu'ilz n'hont ausé faire sans licence. Pourquoy il a requis permettre les imprimer icy. Arrêté que, attendu que c'est chose raisonnable, il leur soit permys.

Psalter of 1562 (LI<sup>1</sup>, LIII, LXII, LXIII, LXIV, LXV, LXVI, LXVII, LXVIII, LXX, LXXI, LXXVI, LXXVII, LXXVIII, LXXXII, XCV, XCVIII, C, CVIII, CIX, CXI, CXVI, CXXXVII<sup>1</sup>, CXXXIX, CXL, CXLII and CXLIV), 19 are selected from the tunes previously in use at Lausanne, and the rest are taken from the Genevan Psalter.

Before long, however, Lausanne followed the example of the other reformed churches, and the Psalter of Le Franc was superseded by that of Bourgeois.

Le Franc's tunes, if they are his, are of small merit. Some specimens of them are given by Douen.

G. A. C., rev. T. C. L. P.

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See also Bourgeois. Goudimel. Psalter.

**LE FROID DE MEREUX.** See MEREUX.

**LEGATO** (Ital., sometimes *ligato*; Fr. *lié*; Ger. *gebunden*). A term meaning "connected" or "tied" and indicating the performance of a musical phrase without any perceptible hiatus between the ending of one note and the beginning of the next.

A *legato* style of singing or playing is presumed in the notation of music unless indications to the contrary (e.g. *staccato*) are given. There are, however, physical limits to the possibility of maintaining the *legato* in singing and in playing wind instruments supplied by the lungs of the player, due to the necessity for taking breath, though in both these cases the ability to take breath with as little interruption as possible of the tone is a first essential of technique. Similarly in the case of the bowed strings the change of direction of the bow implies a partial interruption of the *legato*; hence the necessity for the slur to indicate where the *legato* may be broken induced its use as an indication of the *legato* itself.

On keyboard instruments the *legato* can be maintained indefinitely, and slurs therefore are required only for the sake of phrasing.

Occasionally the word *legato* is written at the beginning of a movement or passage as a special warning. The use of the superlative, *legatissimo*, has no real meaning. It merely indicates the extreme desire of the composer for the maintenance of the *legato* style.

H. C. C.

See also Phrasing. Slur. Staccato.

<sup>1</sup> Psalms LI and CXXXVII had proper tunes in the Genevan Psalter, to which de Bèze's versions of LXIX and CXVII were respectively sung. Le Franc retained the Genevan melodies for the later psalms and adapted distinct tunes to the older ones. Of these tunes, that

**LEGEND OF THE INVISIBLE CITY OF KITEZH AND THE MAIDEN FEVRONIA, THE** ('Сказание о невидимомъ градѣ Китежѣ и дѣвѣ Февроніѣ'). Opera in 4 acts by Rimsky-Korsakov. Libretto by Vladimir Ivanovich Belsky. Produced St. Petersburg, 20 Feb. 1907. 1st perf. abroad, Barcelona, 2 Jan. 1926. 1st in England (concert performance), London, Covent Garden Theatre, 30 Mar. 1926. 1st in U.S.A. (concert performance), Ann Arbor, Mich., 21 May 1932.

See also Vassilenko.

**LEGEND OF TSAR SALTAN, THE** ('Сказка о Царѣ Салтанѣ'). Opera in 4 acts, with a prologue, by Rimsky-Korsakov. Libretto by Vladimir Ivanovich Belsky, based on Pushkin's poem. Produced Moscow, 2 Nov. 1900. 1st perf. abroad, Barcelona (in Russian), 4 Dec. 1924. 1st in England, London, Sadlers Wells Theatre (trans. by Edward Agate), 11 Oct. 1933.

**LÉGENDE DE SAINT CHRISTOPHE, LA.** Opera in 3 acts by d'Indy. Libretto by the composer. Prod. Paris, Opéra, 6 June 1920.

**LE GENDRE, Jean** (b. ?; d. ?).

French 16th-century singer, theorist and composer. He was a singer in the royal chapel of Francis I and Henry II of France. He wrote a treatise on plainsong and counterpoint (Paris, 1545) and composed motets and songs.

E. v. d. s.

**LEGER (Ledger) LINES** (Fr. *lignes postiches, supplémentaires*; Ger. *Hilfslinien, Nebenlinien*; Ital. *linea d'aiuto*). The short lines drawn above and below the stave for those notes which exceed its limits.

The origin of the term is not known. It is proposed to derive it from the French *léger*, light, or from the Latin *legere*, to read, or as if it were equivalent to *layer* — additional lines laid on above or below; but none of these is quite satisfactory. The term came into use in the year 1700. (See C. J. Evans, Mus.T., June 1879, and the Oxford Dictionary, s.v.). The analogous use of the word ledger, as "a horizontal timber in a scaffolding, lying parallel to the face of the building", is interesting. C.

**LEGGE, Robin (Humphrey)** (b. Bishop's Castle, Shropshire, 28 June 1862; d. London, 6 Apr. 1933).

English critic. He was educated at Trinity Hall, Cambridge, where he read law, and then studied music at Leipzig, Frankfurt o/M. and elsewhere on the Continent. He joined the staff of 'The Times' in 1891 and acted as assistant music critic to Fuller-Maitland for fifteen years. In 1906 he became music critic to the 'Daily Telegraph', succeeding to full

which Le Franc set to LI was its original melody, to which Bourgeois adapted it in 1542, but which he had replaced by another in 1551.

responsibility for its musical policy two years later, when Joseph Bennett retired. He chose to exert his influence rather as editor than as critic, until his retirement in 1931. A man of wide interests and generous enthusiasms, Legge was exactly fitted to sweep away the repressive style of dogmatic criticism to which Bennett had clung, and through the "Music Page" of the 'Daily Telegraph' he stimulated the general reader's interest in music and musicians to an uncommon extent. His active pen was often exercised in many directions outside daily journalism. H. C. C.

**LEGGENDA DI SAKUNTALA, LA** (Opera). See ALFANO.

**LEggerMENTE** (Ital. = lightly; not *leggeramente* or *leggieramente*).

**LEggerO** (Ital. = light; not *leggiero*). This adjective, or its adverb entered above, is usually applied to a rapid passage. In piano-forte playing it indicates an absence of pressure, the keys being struck with only sufficient force to produce the sound.

*Leggero* passages are usually, though not invariably, *piano*, and they may be either *legato* or *staccato*; if the former, the fingers must move very freely and strike the keys with enough percussion to ensure distinctness, but with the slightest possible amount of force. Examples of *legato* passages marked *leggeramente* (*sic*) are found in the twenty-fifth variation of Beethoven's Op. 120 and in the finale of Mendelssohn's Concerto in G minor (which also contains the unusual combination of *forte* with *leggero*), and of *staccato* single notes and chords in the finale of Mendelssohn's Concerto in D minor.

On stringed instruments *leggero* passages are as a rule played by diminishing the pressure of the bow upon the strings, but the word generally refers rather to the character of the movement than to any particular manner of bowing. The scherzo of Beethoven's Quartet in E♭ major, Op. 74, is marked *leggeramente*, although it begins *forte*, and the same indication is given for the second variation of the andante in the "Kreutzer" Sonata, which is *piano* throughout; but the fact that Beethoven used the term in this form does not prove its being good Italian. F. T., rev.

**LEGGIADRO** (Ital.). A direction indicating an elegant, graceful manner of performance.

**LEGLEY, Victor** (b. Hazebrouck, 18 June 1915).

Belgian violist and composer. He studied at Ypres at first, but entered the Brussels Conservatoire in 1934, where he obtained prizes for counterpoint, fugue, chamber music and, in 1937, viola playing. He then became a pupil of Jean Absil, took the second Belgian Prix de Rome in 1943 and two other prizes later. His works include the following:

# ORCHESTRA

Symphony.

Suite.

'Variations symphoniques.'

'Musique pour une tragédie grecque.'

'Symphonie en miniature.'

## VIOLIN AND ORCHESTRA

Concerto (1948).

## CHAMBER MUSIC

Stg. Quartet.

Stg. Trio.

Quartet for 4 flutes.

Quartet for 4 cellos.

'The Veil' for voice and stg. 4tet.

'Concert' for 13 insts.

Sextet for wind & pf.

Suite for vn. & viola.

Also Sonatas for vn. & pf., viola & pf. and cello & pf.; pf. Sonata; songs, &c.

E. B.

**Legouvé, Ernest.** See Gounod ('Deux Reines', incid. m.; 1 song, 1 duet). Paladilhe ('Amour africain', lib.). Saint-Saëns (song).

**Legouvé, Gabriel Marie Jean Baptiste.** See Méhul ('Doria', lib.).

**Legrand.** See Baudron ('Roi de Cocagne', incid. m.).

**Legrand, Maurice.** See Franc-Nohain.

**LEGRANT, Guillaume (Gran Guielmo)**<sup>1</sup> (b. ?; d. ?).

French (?) 14th-15th-century composer. Two settings of parts of the *ordinarium missae* are preserved at Oxford, Bodl. Can. misc. 213, and Bologna, Liceo musicale 37; one of them is dated 1426. Both are published by van den Borren. Three chansons, preserved at Oxford, partly published by Dannemann, are set note against note in a simple common-time rhythm. They show an unusual amount of accidentals. The *ordinarium missae* settings make use of alternating choirs, a practice that was later on to become very popular in Italy, where, as his Italian nickname suggests, Legrant may have lived. E. D. (ii).

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**LEGRANT, Johannes** (b. Hainault, ?; d. ?, before 1474).

Netherlands composer. Nothing is known of his life. Songs for 3 voices by him, or attributed to him, are in the Bodleian Library at Oxford (Codex 213) and in Vienna (Cod. Trient 87 & 90). E. v. d. s.

**LEGRENZI, Giovanni** (b. Clusone nr. Bergamo, [bapt. 12 Aug.] 1626; d. Venice, 26 May 1690).

Italian composer. He was the son and pupil of Giovanni Maria Legrenzi, a musician, and received his first appointment as organist to the church of Santa Maria Maggiore at Bergamo. He next became *maestro di cappella* of the church of the Spirito Santo at Ferrara, where he still was in 1664. When Krieger, *Kapellmeister* to the Duke of Weissenfels, visited Venice in 1672, he found Legrenzi settled there as director of the Conservatorio

<sup>1</sup> Old spelling Gujelmo.

dei Mendicanti. In 1681 he became vice-maestro and on 23 Apr. 1685 *maestro di cappella* of St. Mark's, exercising both functions till his death. He entirely reorganized the orchestra of St. Mark's, augmenting it to 34 performers: 8 violins, 11 *violette*, 2 *viole da braccio*, 2 *viole da gamba*, 1 *violone*, 4 *theorbos*, 2 cornetts, 1 bassoon and 3 trombones. He composed industriously and left specimens of his skill in most departments of music — church sonatas (1654, 1655, 1663 and 1677), motets (1655, 1660, 1670, 1692), masses, psalms (1657, 1667), 6 oratorios, instrumental music of various kinds and 17 operas. In his Op. 2, 'Suonate a 2 e 3', a work by his father is included.

The most remarkable of the operas are 'Achille in Sciro', his first (1664), 'Zenobia e Radamisto' (1665), 'La divisione del mondo' (1675), 'Eteocle e Polinice' (1675), 'Germanico sul Reno' (1676), 'Totila' (1677), 'I due Cesari' (1683), mentioned in the Paris 'Mercure galant' (Mar. 1683), 'Giustino' (1683) and 'Pertinace' (1684), his last. They were nearly all produced at Venice. Like Scarlatti and other composers of his time Legrenzi did not attempt to banish the comic element from his serious operas. One of his orchestral compositions is in seven real parts, and all are important. His best pupils were Lotti, Gasparini, Pollaro and Caldara.

Legrenzi's name has been handed down to posterity by Bach and Handel, both of whom treated subjects from his works, the former in an organ Fugue in C minor on a "Thema Legrenzianum elaboratum cum subjecto pedaliter" (B.-G. XXXVIII. 94), the latter in the phrase "To thy dark servant light and life afford" in the chorus "O first-created beam" in 'Samson'; this is taken from a motet of Legrenzi's — 'Intret in conspectu', of which a copy in Handel's handwriting is to be found among the manuscripts of the Royal Library now at the B.M. F. G., adds.

**LEGROS, Joseph** (b. Monampteuil nr. Laon, 7 Sept. 1730; d. La Rochelle, 20 Dec. 1793).

French tenor singer and composer. He made his début at the Paris Opéra on 1 Mar. 1764 as Titon in a revival of Mondonville's 'Titon et l'Aurore' and continued to sing there with great success until 1783, creating many first tenor parts in operas by Monsigny ('Aline'), Philidor ('Ernelinde'), Piccini, Grétry, Gossec, Sacchini, etc., and four Gluck parts, Achilles in 'Iphigénie en Aulide' and the hero in the French 'Orphée' in 1774, Admetus in the French 'Alceste' in 1776 and Pylades in 'Iphigénie en Tauride' in 1779. In 1777 Legros succeeded Gossec and Gaviniès as director of the Concert Spirituel, remaining

in this post until 1791, when the Concert came to an end; he then retired to La Rochelle.

As a composer Legros made himself known by some songs and by two operas, 'Hylas et Églé' (in collaboration with Desormery, Paris, Opéra, 16 Feb. 1775) and 'Anacréon' (at the palace of the Comte de Provence, Brunoi, 1782).

A. L.

**LEGUERNEY, Jacques** (b. Le Havre, 19 Nov. 1906).

French composer. He studied with Marcel Samuel Rousseau and later with Nadia Boulanger. He is known principally as a song writer, although his ballet 'Endymion' has been given at the Paris Opéra (June 1949).

The following are Leguérney's principal works:

Ballet 'Endymion' (scenario A. Doderet).  
String Quartet.  
'Sonatine' for vn. & pf.  
'Fantaisie' for pf.

## SONGS

'12 Mélodies sur des poèmes de J. P. Toulet.'  
'2 Mélodies sur des poèmes d'Apollinaire.'  
'20 Mélodies sur des poèmes de la Pléiade.'  
'5 Nouvelles Mélodies sur des poèmes de la Pléiade.'  
'7 Mélodies sur des poèmes de François Maynard.'  
'La Nuit' (Saint-Amand).  
'La Solitude' (Théophile de Viau).  
'Le Paysage' (Jean Racine).

F. A. (ii).

**LEHÁR, Franz** (b. Komárom, 30 Apr. 1870; d. Ischl, 24 Oct. 1948).

Hungarian composer. He studied at the Prague Conservatory and began his career as a conductor of military bands at Losoncz, Pola, Trieste, Budapest and Vienna (1894-99). To that period belongs his opera 'Kukuška', produced at Leipzig in 1896 and at Budapest in 1899 (revised 1905 as 'Tatjana' and given at Brno, Vienna, etc.). Lehár turned to operetta in 1902 with 'Wiener Frauen', and more than 30 such works for the stage followed. Nearly all of them were first produced in Vienna, and many of them became famous all over the world. His greatest success was 'Die lustige Witwe' (Vienna, Theater an der Wien, 28 Dec. 1905; Daly's Theatre, London, as 'The Merry Widow', 8 June 1907). The following is a list of those of Lehár's operettas which were also produced in London or New York (London being understood where the name of a theatre alone is given):

'The Count of Luxembourg' (Vienna, 1909), Daly's, 1911.  
'Gypsy Love' (Vienna, 1910), New York, 1911; Daly's, 1912.  
'Eva' (Vienna, 1911), New York, 1912.  
'The Man with Three Wives' (Vienna, 1908), New York, 1913.  
'Maids of Athens', New York, 1914.  
'Alone at Last' (Vienna, 1914), New York, 1915.  
'The Star Gazer' (Vienna, 1916), New York, 1917.  
'Where the Lark Sings' (Budapest, 1918), New York, 1920.  
'The Three Graces' ('La danza delle libellule', Milan, 1922), Empire, 1924.

1 Not Léhar.

<sup>1</sup> This is the Fugue about the autograph of which Mendelssohn writes, 18 June 1899.

<sup>2</sup> Chrysander, 'Händel', I, 179.

- 'Springtime' (Vienna, 1922), Empire, 1924.  
 'Frasquita' (Vienna, 1922), Prince's, 1925.  
 'Clo Clo' (Vienna, 1924), Shaftesbury, 1925.  
 'The Blue Mazurka' (Vienna, 1920), Daly's, 1927.  
 'Frederica' (Berlin, 1928), Palace, 1930; New York, 1937. The libretto deals with Goethe in a quasi-biographical manner.  
 'The Land of Smiles' (Vienna, 1923), Drury Lane, 1931.

'Giuditta' was produced at the State Opera in Vienna and at the Royal Opera in Budapest in 1934. He also wrote a symphonic poem, 'Fieber' (1917), and three Comedy Scenes for orchestra (1929). A. L.

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### LE HEURTEUR, Guillaume (b. ?; d. ?).

French 16th-century composer. He was a canon in the church of Saint-Martin at Tours. His works appeared chiefly in Attaignant's collections between 1530 and 1543, among them four masses, which Ambros ranks with those of Sermisy, a few Magnificats and motets, and a number of chansons. Two of the chansons are given in Eitner's Selection of Chansons (1899), Nos. 28, 29. Fétis mentions some independent works by Le Heurteur, which, however, Eitner was unable to verify.

J. R. M.

### LEHMANN, Lilli (b. Würzburg, 24 Nov. 1848; d. Berlin, 17 May 1929).

German soprano singer. She was taught singing by her mother, Marie Lehmann, formerly *prima donna* at Cassel under Spohr and the original heroine of some of his operas. The daughter made her début in Prague as the First Boy ('Zauberflöte'), and was engaged successively at Danzig in 1868 and at Leipzig in 1870. She made her début in Berlin as Vielka (Meyerbeer's 'Feldlager in Schlesien') on 19 Aug. 1870, with such success that she was engaged there as a light soprano, remaining till 1885. In 1876 she played Woglinde and Helmwige and sang the Bird music in the first production of Wagner's 'Ring' at Bayreuth. In that year she was appointed imperial chamber singer.

In London Lilli Lehmann made a successful début at Her Majesty's Theatre as Violetta ('Traviata') on 3 June, as Philine ('Mignon') on 15 June 1880, and sang there for two seasons. She took part, as one of the Rhine maidens, in the first performance in England of 'The Ring', at Her Majesty's Theatre in 1882. The development of her voice from a light to a dramatic soprano followed closely on the growth of her power as a tragic artist. She appeared at Covent Garden in German opera with great success as Isolde on 2 July 1884. In passing through London to the U.S.A. she gave a concert with Franz Rummel at the Steinway

Hall on 22 Oct. 1885. From 1885 to 1890 she sang in German opera in America, but she returned to London in June 1887, singing three times in Italian as Fidelio at Her Majesty's, to the Florestan of her husband, Kalisch. In 1890 she returned to Germany, singing both in opera and concerts. In 1899 she reappeared at Covent Garden as Fidelio, Sieglinde, Norma, Isolde, Ortrud and Donna Anna, and won warm appreciation. She also sang in Paris at the Lamoureux concerts and appeared at the Nouveau Théâtre as Donna Anna in 1903.

An accomplished musician and actress as well as a magnificent singer, all styles came alike to Lilli Lehmann. Apart from her striking Wagnerian impersonations, her Fidelio was the finest seen in England since the death of Tietjens. After an active stage career of nearly thirty-five years she settled down as a teacher in the Berlin suburb of Grunewald, and there, in Oct. 1900, she completed her celebrated book on singing, 'Meine Gesangkunst', which was ably translated into English by Richard Aldrich and published three years later in New York. Under the title of 'How to Sing' it met with great success and it remains an enduring record of sound scientific methods, intelligent observation and practical experience, marred only by some superfluity of physiological illustration and detail.

A. C. & H. K.

### LEHMANN, Liza (Elizabeth Nina Mary Frederika) (b. London, 11 July 1862; d. Pinner, Middlesex, 19 Sept. 1918).

English soprano singer and composer of German descent. She was the daughter of Rudolf Lehmann, the painter, by his wife Amelia, daughter of Robert Chambers of Edinburgh, author and publisher. She was first taught singing by her mother, a highly cultivated amateur and well known in the musical world both as a composer and arranger of old classical songs under the initials "A. L.". Later she studied singing with Randegger and composition with Ravnkilde in Rome, Freudenberger at Wiesbaden and Hamish MacCunn in London. On 23 Nov. 1885 she made her début at the Monday Popular Concerts with great success, and she was a favourite at these concerts during the nine years she remained in the vocal profession. She appeared at all the chief concerts in the kingdom, receiving especial encouragement from Clara Schumann and Joachim. On 15 Mar. 1888, at the Philharmonic, Clara Schumann accompanied her in Schumann's 'Nussbaum' and 'Frühlingsnacht'. On 14 July 1894 Liza Lehmann gave a farewell concert at St. James's Hall, previous to retiring from the vocal profession on her marriage to the miniature painter and composer Herbert Bedford in Oct. of the same year. Her voice — a light soprano, with an



extensive compass from a to b", and of a carrying nature — was perfectly produced.

On her retirement Liza Lehmann devoted herself to composition with conspicuous success. In 1896 her song cycle 'In a Persian Garden', the words taken from FitzGerald's version of the Rubáiyát of Omar Khayyám, was introduced in private at a concert in the house of Mrs. E. L. Goetz, by Emma Albani, Hilda Wilson, Ben Davies and David Bispham. It was afterwards produced publicly at the Monday Popular Concerts and elsewhere, being received with remarkable enthusiasm, both in England and the U.S.A.

By this and other song cycles, 'In Memoriam' (from Tennyson), 'The Daisy-Chain', 'More Daisies', 'Songs of Love and Spring', etc., Liza Lehmann may be said to have established a vogue for song cycles in England. She was the first woman to be commissioned to undertake the composition of a musical comedy, 'Sergeant Brue' (book by Owen Hall), produced at the Strand Theatre, 14 June 1904, transferred to the Prince of Wales's Theatre and later returning to the Strand. Her larger productions for the theatre were 'The Vicar of Wakefield', a romantic light opera based on Goldsmith (1906) and a stage setting of the morality play 'Everyman', produced by Beecham in Feb. 1916. She also wrote incidental music for plays, ballads for voice and orchestra and many songs and piano-forte pieces, several of which gained considerable popularity. A. C.

**LEHMANN, Lotte** (b. Perleberg, Brandenburg, 2 July 1885).

American soprano singer of German birth. She was taught singing in Berlin by Mathilde Mallinger, who had been the first Eva in 'Die Meistersinger' at Munich in 1868. Having obtained her first engagement at the Hamburg Opera in 1909, she moved in 1916 to Vienna and became one of the most eminent lyric-dramatic sopranos of her time. In 1913 she first sang in London, at Drury Lane Theatre, as Sophie in 'Der Rosenkavalier', but her brilliant career in England dates properly from her appearance at Covent Garden in 1924 as the Marschallin in the same work. It was a part she had never sung before, but she was to become particularly associated with it.

Lotte Lehmann married a Viennese, Otto Krause. In 1934, after a difference of opinion with Hitler, she severed her ties with Germany. In 1938 she took steps to obtain United States citizenship. As a girl she had had literary aspirations, and these she was not altogether to renounce; she has published verses, a novel and an autobiography ('Anfang und Aufstieg', Vienna, 1937; English version, under the title 'Wings of Song', London, 1938).

Though a Prussian by birth, Lotte Lehmann came to represent to the world the traditional

Viennese qualities of charm, breeding and warm-heartedness. The vivid personality expressed by her voice was sometimes felt to overpower her characterizations; and while no one in her time sang Sieglinde more beautifully, a certain assurance of ingratiating inseparability from her art introduced into Hunding's hut a note not purely primeval. She succeeded, however, in spite of an utterance that could not have been more feminine, in becoming a pre-eminently famous Leonora in 'Fidelio'. She first sang that part at the Beethoven Festival in Vienna (1927) under Franz Schalk.

Lotte Lehmann's voice was lovely, and generous enough in volume to carry fully formed words across a large space; and along with her rich vocal gift went a rare theatric power of establishing herself from the first phrase of a part as ardently engaged and quiveringly sentient. Elsa's "Mein armer Bruder!" never failed, as she uttered the words, to raise the action to a higher degree of vividness and pity. She continued to sing as Eva at a time when the experience of a magnificent career had begun rather to weigh upon the fresh girliness of her delightful earlier impersonation; but the part of the Marschallin in 'Der Rosenkavalier' became more and more her own. The lyric stage of the time knew no performance more admirably accomplished; it seemed to embody a civilization, the pride and elegance of old Vienna, its voluptuousness, chastened by good manners, its doomed beauty. As a *Lieder* singer Lotte Lehmann excelled in Schumann rather than Schubert. R. C.

**BIBL.** — **LEHMANN, LOTTE**, 'Anfang und Aufstieg' (Vienna, 1937).

'My Many Lives', trans. by Frances Holden' (New York, 1948).

'On Wings of Song: an Autobiography.' Translation of 'Anfang und Aufstieg' by Margaret Ludwig (London, 1938).

**LEHMANN, Marie** (b. Hamburg, 15 May 1851; d. Berlin, 9 Dec. 1931).

German soprano singer. She was a younger sister of Lilli Lehmann and was also taught by her mother. She sang in the first Bayreuth production of Wagner's 'Ring' in 1876 as Wellgunde and Ortlinde, and was for many years a valued member of the company in Vienna. She was also an excellent concert singer. A. C.

**LEHR, Lorenz** (b. Zürich, 24 July 1889).

Swiss violoncellist. Having attended the "Gymnasium" at Zürich and the Commercial High School at Neuchâtel, he studied for five years at the State High School for Music in Berlin, where Hugo Becker was his master for the cello. In 1914-35 he was solo cellist of the Musikgesellschaft at Berne and a member of the Berne String Quartet, at the same time teaching the cello and chamber



music at the Conservatory. Since that time he has been living in Berne as a concert cellist, member of the radio chamber-music team and teacher. In 1948 he was elected president of the Swiss Association of Music Teachers, in which capacity he has done good work on behalf of the Swiss music-teaching profession. He is an artist of high rank, whose playing arrests attention by fullness of tone and intensity of expression.

K. V. F.

**LEHRSTÜCK** (Ger., didactic or educational piece). A small musical stage piece originating in Germany during the 1920s and 1930s, and cultivated by Eisler, Weill, Hindemith (e.g. 'Plöner Musiktag') and others, with Bert Brecht as the chief literary exponent. It was intended mainly for the working classes and thus usually made easy to perform, both musically and in the matter of staging. It remained confined chiefly to Germany, but had some slight influence in other European countries and in the U.S.A. Its purpose was both easy performance as *Gebrauchsmusik* and the enlightening of the masses, especially in politics. During the Nazi rule it often tended to counteract those influences, with the result that its less docile exponents were forced to leave the country.

E. B.

**LEIBL, Karl** (b. Bavaria, c. 1784; d. Cologne, 4 Oct. 1870).

German organist and conductor. In his youth he was teacher of music at the Munich court, afterwards becoming organist and *Kapellmeister* of Cologne Cathedral and conductor of the famous Cologne men's choir, which he brought to a high state of excellence.

E. V. d. s.

**LEIBOWITZ, René** (b. Warsaw, 17 Feb. 1913).

Franco-Polish composer and conductor of Russian parentage. In 1926 he took up residence in Paris, which has since remained his home. From 1930 to 1933 he studied in Germany and Austria with Schoenberg and Webern. The first works which he considers mature date from 1937.

Leibowitz has come into prominence as the leader of a group of young French twelve-note composers. He has expounded the doctrines of Schoenberg not only in his theoretical works (his 'Schoenberg et son école' is the first full-length account of the Schoenberg school in any language), but also by conducting concerts of twelve-note music (chiefly with the chamber ensemble of the Orchestre National) in France, Great Britain, Belgium, Italy, Switzerland and other countries. In Jan. 1947 he organized an International Festival of Contemporary Chamber Music in Paris at which works by a number of the younger twelve-note composers from many countries were performed, as well as some by Schoenberg, Berg and Webern. He has contributed

numerous articles on present-day music to French, English and German periodicals, and has taken part in many polemical discussions on this subject. In the winter of 1947-48 he visited the U.S.A. and conducted several concerts of twelve-note music.

Leibowitz's own works conform strictly to the principles of the twelve-note technique; the dominating influence is that of Schoenberg, but some works, for instance 'Tourist Death' for soprano and orchestra, and the 'Chamber Concerto' for violin, pianoforte and 17 instruments, show a dramatic quality reminiscent of Berg. Leibowitz is a fanatical disciple of Schoenberg, and his activities have done a great deal for the cause of twelve-note music in France and other countries.

## COMPOSITIONS

Op.

1. Sonata for pf. (1939).
2. 10 Canons for oboe, clar. & bassoon (1939).
3. String Quartet (1940).
4. Symphony for orch. (1941).
5. Chamber Concerto for vn., pf. & 17 insts. (1942).
6. 6 Songs for bass & pf. (1942).
7. 'Tourist Death', for soprano & chamber orch. (1943).
8. 4 Pieces for pf. (1943).
9. 3 Songs on poems by Picasso, for soprano & pf. (1942).
10. Chamber Concerto for 9 insts. (1944).
11. Wind Quintet (1944).
12. Sonata for vn. & pf. (1944-48).
13. 4 Pieces for a *cappella* chorus (1944-46).
14. Variations for orch. (1944-45).
15. 'L'Explication des métaphores', for speaker, 2 pfs., harp & perc. (1947).
16. Chamber Symphony for 12 insts. (1948).
17. 'La Nuit close' (music drama in 3 scenes) (1949).

## THEORETICAL WORKS

- 'Schoenberg et son école' (Paris, 1947; English trans., New York, 1949).  
 'Qu'est-ce que la musique de douze sons?' (Liège, 1948).  
 'Introduction à la musique de douze sons' (Paris, 1949).  
 'Possibilités de l'opéra' (Liège, 1945).  
 'Significations des musiciens contemporains' (Liège, 1945).

H. S. (ii).

See also Nigg (influence on).

**LEICESTER, OU LE CHÂTEAU DE KENILWORTH** (Opera). See AUBER.

**LEICH (Laich)**. See SONG, p. 909.

**LEICHTENTRITT, Hugo** (b. Pleszow, Poznań, 1 Jan. 1874; d. Cambridge, Mass., 13 Nov. 1951).

German writer on music and editor. He spent his youth in America and studied at Harvard under J. K. Paine; he continued his musical studies at the High School for Music in Berlin and graduated Ph.D. in 1901 with a dissertation on the opera of Reinhard Keiser. He then joined the staff of the Klindworth-Schwarzenka Conservatory. He brought out several books of an educational kind and began biographical work with 'Chopin' (Riemann's 'Berühmte Meister', 1905). A collection of Beethoven's Letters (1912), 'Erwin Lendvai' (1912), 'Busoni' (1916) and 'Ana-

lyse der Chopinschen Klavierwerke' (1920) show the versatility of his interests, and his 'Händel' (1924) is one of the chief modern authorities on its subject. His 'Geschichte der Motette' (1908), the several volumes he edited for the D.D.T. and his revision and enlargement of Vol. IV of Ambros's 'Musikgeschichte' (1909) show the substantial nature of his scholarship. After 1933, when the Nazi rule drove him from Germany, he became lecturer on the staff of Harvard University. H. C. C.

**LEIDER, Frieda** (b. Berlin, 18 Apr. 1888).

German soprano singer. She studied medicine at first, but became a pupil for singing of Leo Leissner and began to make her mark in Germany, both on the stage and in the concert-room, during the years that followed the close of the first world war. She made her début at Halle, her first important successes being at Hamburg and at the Berlin State Opera. Under the auspices of Bruno Walter, chief conductor of the German season given at Covent Garden in 1924, she made her début in London on 8 May in 'Tristan und Isolde', appearing a few nights later as Brünnhilde in the 'Ring'. Her success in both characters was emphatic and her talent evoked the most favourable criticism. She may be reckoned among the few German sopranos of the 1920s-30s who have understood the art of investing Wagnerian declamation with sympathetic charm as well as strong dramatic feeling. In addition, she is an actress of unusual gifts — a Brünnhilde and an Isolde of the true heroic stamp — and in these parts she became a reigning favourite at the Berlin State Opera, where she was engaged for some years. She sang again in London for several years, attempting Donna Anna apart from Wagnerian parts, but proving less successful as a Mozart singer. She also appeared with success at the Vienna State Opera and other leading continental theatres. H. K., adds.

**LEIFS, Jón** (b. Sólheimer Farm, N. Iceland, 1 May 1899).

Icelandic conductor and composer. He was educated at the College in Reykjavík and studied music at the Leipzig Conservatory under Teichmüller, Szendrei, Scherchen, Graener and Lohse from 1916 to 1922. He afterwards appeared as guest conductor with several orchestras in various European countries and in 1926 he conducted the Hamburg Philharmonic Orchestra during a tour of Iceland. In 1934-37 he was musical director and later adviser to the Icelandic State Broadcasting System. He founded the League of Icelandic Artists in 1928, the P.E.N. Club Centre of Iceland in 1930, the Composers' Society of Iceland in 1945 and S.T.E.F. (the Icelandic Performing Right Society) in 1948, becoming president of all these associations.

In 1951 he was elected president for two years of the Council of Northern Composers.

Leifs has also been engaged in research into Icelandic folksong, which he collected among the peasantry and recorded with the aid of the gramophone, and on which he has written essays. As a writer he has moreover dealt with classical interpretation and other subjects, and produced a book on artistic inspiration in Iceland. His compositions are often based on old Norse legendary material or musically on folksong. They are said to aim at establishing an Icelandic national art of composition by modern means but without compromising with continental schools or subscribing to aesthetic tendencies and fashions. The following are his principal works:

'Baldr', wordless opera.  
Incidental music for the drama 'Loftr'.  
Cantata 'Iceland'.  
Oratorio 'Edda'.  
'Trilogia piccola' for orch.  
Overture 'Iceland' (with final chorus *ad lib.*).  
Saga-Symphony.  
String Quartet No. 1.  
String Quartet No. 2.

Also smaller choral works, Icelandic dances for orch., songs, folksong settings, &c.

E. B.

**LEIGH, Adele** (b. London, 15 June 1928).

English soprano singer. She studied at the Royal Academy of Dramatic Art in London, winning the special award and diploma upon graduation, and she spent a year at the Juilliard School of Music, New York, in 1947. She also has lessons in voice production with Maggie Teyte. She has sung at the Covent Garden Opera in London since 1948 and was engaged in the season of 1952-53 as principal lyric soprano. Among the parts she has taken are those of Susanna in 'The Marriage of Figaro', Pamina in 'The Magic Flute', Marcellina in 'Fidelio', Madeleine Lavatte in Bliss's 'The Olympians', the Page in Verdi's 'Masked Ball' and Amor in Gluck's 'Orpheus'. She has also sung at several concerts in London, appearing at the Royal Festival Hall, the Royal Albert Hall and elsewhere in concert and oratorio, and she has broadcast a number of times.

The rapid advance of Adele Leigh from small parts to leading ones at Covent Garden was due to gifts of an unusual order: a clear soprano voice of beautiful quality, easy and even vocal production, and a graceful talent for acting.

M. K. W.

**LEIGH, Walter** (b. London, 22 June 1905; d. nr. Tobruk, Libya, 12 June 1942).

English composer. He was educated at University College School and Christ's College, Cambridge, where he took the degree of B.A. in 1926. He also spent two years (1927-29) at the High School for Music in Berlin, where he studied composition with Hindemith. He joined the army early in the second world war

and was killed in action in the Libyan campaign.

Leigh's music includes chamber works (one of which, the *Sonatina* for viola and piano-forte, was performed at the I.S.C.M. Festival of 1932 in Vienna), orchestral music for amateurs (mostly published abroad) and comic operas, incidental pieces for the stage, revue and film music. Hindemith's concern for practical music-making is reflected in Leigh's work for amateurs and for the stage. His style is simple but musically, essentially diatonic, effective in performance and free from posing or mystification. His work for the stage has done something to raise the standard of light music in England, since he combines a flair for popular melody with a craftsman's equipment.

Leigh's most successful work has been the comic opera '*Jolly Roger*', which ran for six months at the Savoy Theatre in London in 1933. In 1935 he was commissioned by the B.B.C. to write an overture (subsequently called '*Agincourt*') in celebration of King George V's jubilee, and in 1936 he composed the music for the Cambridge production of Aristophanes' '*Frogs*', in which he showed not only an aptness for setting the Greek text but also a talent for parody. A further association with Cambridge was the post of musical director at the Festival Theatre, which he held in 1931-32.

Among the more important works by Leigh not mentioned above are the following:

- Pantomime '*Aladdin*' (1931).
- '*The Pride of the Regiment*', comic opera (1932).
- Incidental music for Shakespeare's '*Midsummer Night's Dream*' (1937).
- Music for the revue '*Nine Sharp*' (1938).
- Music for the '*Little Revue*' (1939).
- Music for stg. orch. (1931).
- 3 Pieces for amateur orch. (1934).
- Concertino for harpsichord & stgs. (1936).
- 3 Movements for stg. 4tet (1930).
- Trio for flute, oboe & pf. (1935).

J. A. W.

BIBL. — M.M.R., June 1938.

**LEIGHTON, (Sir) William** (*b. ?; d. ?, c. 1616*<sup>1</sup>).

English musical editor and amateur composer. He was one of the band of Gentlemen Pensioners of Elizabeth and James I and published in 1614:

*The Teares or Lamentacions of a Sorrowfull Soule; Composed with Musically Ayres and Songs both for Voyces and Divers Instruments. Set forth by Sir William Leighton, Knight, one of his Majesties honourable Band of Gentlemen Pensioners. And all Psalmes that consist of so many feete as the fiftithe Psalmes will go to the four partes for Consort.* London, 1614, Wm. Stansby.

The work consists of 54 metrical psalms and hymns, 17 of which are for 4 voices, with accompaniments in tablature for the lute,

<sup>1</sup> He was evidently dead by 1617, as his name does not occur in the list of wages due to the Gentlemen Pensioners at the beginning of that year. (B.M. Add. MSS 34,122 B.)

bandora and cittern; and 13 for 4 voices and 24 for 5 voices without accompaniment. The first 8 (of the 17) pieces are of Leighton's own composition, and the rest were contributed by the following composers:

John Bull, William Byrd, John Coperario, John Dowland, Alfonso Ferrabosco, Thomas Ford, Orlando Gibbons, Nathaniel Giles, Edmond Hooper, Robert Johnson, Robert Jones, Robert Kindersley, Thomas Lupo, John Milton, Martin Peerson, Francis Pilkington, Timolophus Thopull (pseudonym of Thomas Lupo), John Ward, Thomas Weelkes and John Wilbye.

From the dedication to Prince Charles we learn that the collection was compiled while Leighton was — unjustly, as he alleges — incarcerated for debt. He had in the preceding year published the poetry alone in a duodecimo volume. Some verses by him were prefixed to Alison's '*Psalms*' (1599), and he wrote a poem in praise of James I called '*Vertue Triumphant*' (1603). A wordless round printed on the title-page was resolved by E. T. Warren Horne and set to the words '*Resolutio of the Rota*', etc. This is now in B.M. Add. MSS 31, 418/70b. A fragment of a 4-part piece called '*Surdus Melopaeus*' or '*The deafe composer of tunes*' is also in B.M. Add. MSS 4388/84. The words of an anthem by him are given in Clifford's collection (1663).

W. H. H., adds. J. M. (ii).

**LEILA** (Opera). See BENDL. BERG (N.). PIERSON.

**LEINATI**. See LONATI.

**LEINERT, Friedrich Otto** (*b. Oppeln, Upper Silesia, 10 May 1908*).

German conductor, composer and writer on music. He studied at Marburg University and had his musical training at the Orchestra School in Dresden. He took his Ph.D. degree at Marburg in 1935. After serving as operatic conductor at Ratibor, Elbing, Gotha, Weimar and Eisenach, he became organist and orchestral conductor at Marburg. He published a book, '*Johann Evangelist Bradl (1760-1837) als Lieder- und Kammerkomponist*' (Wolfenbüttel, 1937) and edited selected works by Spohr in 6 volumes. Among his compositions are a ballet, '*Die Laute des Vicomte*', solo cantatas for 1-3 voices, '*Musik für Orchester*', Concerto for stg. orch., Concerto for oboe & orch., songs with clar., &c.

E. B.

**Leino, E.** See Madetoja (incid. m. for 2 plays).

**LEIPZIG**. Leipzig, in Saxony, has for some centuries been one of the foremost musical towns and owes its high position to several causes, chief of which are: (1) the St. Thomas School (Thomasschule), with its famous choir and its long list of distinguished cantors, among whom John Sebastian Bach, who held the post from 1723 to 1750, stands out pre-eminent; (2) the Gewandhaus Concerts, with a history of over 200 years; (3) the Conservatory, founded in 1843 through the instrumentality of Mendelssohn, who was its

first chief; (4) several great music-publishing houses, with Breitkopf & Härtel at the head of the list.

(1) **ST. THOMAS SCHOOL.**—This is a public school of ancient foundation consisting of several hundred boys from the ages of ten to nineteen, of whom about 60 are musical "scholars" and receive a free education. These scholars or *alumni*, as they are called, in addition to their ordinary school work, are given a thorough musical education under the direction of the cantor and form the choir. They furnish the music at both the St. Thomas and the St. Nicholas Churches, and at one or other of these on Sunday mornings, either immediately before or in the course of the service, they perform with the assistance of a portion of the Gewandhaus Orchestra a cantata, nearly always one of Bach's. On Saturdays at 1.30 in the St. Thomas Church it had long been the practice for the choir to sing unaccompanied motets, preceded by some big organ work—generally by Bach, but also by other of the great organ writers ancient and modern. The motets embraced music of all periods, from the earliest Netherland and Italian writers down to contemporary composers. For example, Vaughan Williams's unaccompanied Mass in G minor was given in this way more than once in the winter of 1923 with great effect. There are many distinguished names in the long succession of cantors. Johann Urban, appointed in 1439, was the first holder of the office, and Sethus Calvisius (1594–1615), Johann Hermann Schein (1615–30) and Johann Kuhnau (1701–22) are some of the most famous of Bach's predecessors. In 1918 Karl Straube, who had been the organist of the St. Thomas Church, was appointed cantor, and his pupil Günther Ramin succeeded him as organist. The church fell a victim to bombing in the second world war, but the famous organ is reported to have been moved to a place of safety. The magnificent organ playing of both Straube and Ramin has for many years been one of the leading features of Leipzig and has set new standards of organ playing for the whole of Germany. Ramin succeeded Straube, who died in 1950, as cantor in the mid-1930s.

(2) **GEWANDHAUS CONCERTS.**—These are so called from their having been held in the hall of the Gewandhaus, the ancient market-hall of the Saxon linen-merchants of Leipzig. They date from the time when Bach was cantor of the St. Thomas School, and the original title was "das grosse Concert". The first performance was held in a private house in 1743; the conductor was Doles, afterwards cantor of the school (1756–89), and the orchestra consisted of 16 performers. The concerts were interrupted by the Seven Years' War, but resumed on its termination in 1763, under the direction

of J. A. Hiller, who conducted them at his own risk and gave them the title of "Liebhaber-concerte". The orchestra was increased to 30, and regular performances were held down to Easter 1778. After a pause of three years the concerts were resumed and located in the Gewandhaus, to which a hall for balls and concerts had lately been added. The credit for this change is due to Burgomaster Karl Wilhelm Müller, who may be considered as the founder of the institution in its present form. He and eleven of his friends constituted themselves a board of directors, appointed J. A. Hiller as conductor and opened a subscription list for 24 concerts. The first concert in the new rooms took place on 29 Sept. 1781; the first regular subscription concert on 25 Nov.

In process of time the old Gewandhaus became too small and inconvenient for modern conditions, and in 1884 a fine new building was opened containing a large hall for the orchestral concerts and a smaller one for chamber music, both of which possess admirable acoustic properties. Regular conductors of the Gewandhaus orchestra during more recent years were Wilhelm Furtwängler (from 1922), Hermann Abendroth (from 1928) and Karl Straube (choral concerts, now succeeded by Günther Ramin). The first conductor of the reconstituted orchestra after the second world war was Herbert Albert, who was succeeded by Franz Konwitschny in 1949.

Mendelssohn was the conductor from 1835 to 1843 and was succeeded by Ferdinand Hiller (1843–44). Since then Niels Gade (1844–48), Julius Rietz (1848–60), Karl Reinecke (1860–95) and Arthur Nikisch (1895–1922) were successively in charge. The most brilliant periods in the past have undoubtedly been those under Mendelssohn, Nikisch, Furtwängler and Abendroth.

(3) **THE CONSERVATORY.**—The foundation of the Conservatory was entirely due to Mendelssohn. It was opened on 3 Apr. 1843 with a brilliant staff of teachers. Mendelssohn himself was the first head, and gave lessons in pianoforte playing and composition, in both of which subjects he had the co-operation of Schumann. The chief violin teacher was Ferdinand David, leader of the Gewandhaus orchestra. The business and financial management was placed in the hands of a committee of leading Leipzig citizens, while the purely musical side was administered by the chief members of the teaching-staff. If the Conservatory cannot boast to-day of quite the same renown as it possessed in those early days, when it was first and alone in the field, that is explained by the subsequent springing up of similar institutions all over Germany and by developments in that part of Germany resulting from the 1939–45 war. At the present day

there are between five and six hundred students. The head of the institution before the second world war was Max Pauer and among its many excellent teachers were Karl Straube, Robert Teichmüller and Max Pauer himself (pianoforte), Julius Klengel (cello), Walter Davisson (violin) and Hermann Grabner (composition). Its present director is Rudolf Fischer and the teaching-staff includes Günther Ramin (organ and church music), H. Steuer (pianoforte) and Grabner. The Staatliche Hochschule für Musik, as the Conservatory is now called, also maintains a *Kantorei*, a students' choir mainly concerned with the performance of old music, and a students' orchestra which gives public concerts.

(4) **OPERA.**—Unlike in other German cities of similar standing, opera has seldom taken a very prominent position in the musical life of Leipzig. It had one or two brief periods of brilliance, notably in the 18th century, when J. A. Hiller made it the home of the German *Singspiel*. But Leipzig has always been handicapped by lack of funds and by the possession of too small a theatre. Until it possesses a larger stage it will be impossible for it to compete with such places as Berlin, Dresden or Munich. The present intendant of the Opera is Krüger, and its musical director H. Seidelmann; the orchestra is the Gewandhaus orchestra.

Since 1926 the following operas have had their first productions at Leipzig:

1926. Ettinger, 'Clavigo'.  
 1927. Křenek, 'Jonny spielt auf'; Rezníček, 'Satuala'.  
 1928. Weill, 'Der Zar lässt sich photographieren'; Ettinger, 'Frühlingserwachen'; Wetzler, 'Die baskische Venus'; d'Albert, 'Die schwarze Orchidee'.  
 1930. Křenek, 'Das Leben des Orest'; Weill, 'Mahagonny'; Dressel, 'Der Rosenbusch der Maria'.  
 1934. Vogel, 'Die Verdammten'.  
 1936. Stieber, 'Der Eulenspiegel'.  
 1937. S. W. Müller, 'Schlaraffenhochzeit'.  
 1939. Weismann, 'Die pflügende Magd'.  
 1948. Blacher, 'Die Nachtschwalbe'.

(5) **OTHER INSTITUTIONS.**—Mention should be made of the Riedel-Verein, a choral society founded in 1854 and named after its first conductor, Carl Riedel. It gives a series of excellent concerts each year and, in particular, has done a great work in popularizing by annual performance Bach's B minor Mass. The Leipzig Symphony Orchestra, though not in the same class as the Gewandhaus orchestra, gives capital concerts. Finally, a striking feature of musical life at Leipzig is the very large number of admirable men's choral societies—many of them composed entirely of working men. In nearly every case the standard of performance is extraordinarily high, both in quality of tone and on the purely musical side.

(6) A radio orchestra of 90 players under

the conductorship of G. Wiesenhütter with Hermann Abendroth as frequent guest-conductor, which is maintained by the Mitteldeutscher Rundfunk, has become an important factor in Leipzig's musical life.

H. B. & A. L., rev. K. W. B.

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**LEITE, Antonio da Silva** (b. Oporto, 23 May 1759; d. Oporto, 10 Jan. 1833).

Portuguese composer. His master is said to have been Girolamo Sertori, an Italian resident at Oporto, many sacred works by whom are in the Lisbon Public Library. Leite's own church music (Bibl. Nac., Lisbon) shows a technical mastery of his material; his two operas, performed in 1807 (Theatro de S. João, Lisbon), have not been preserved. His printed works include a 'Tantum ergo' for 4 voices with orchestra, printed in London (1815), an instruction book, 'Rezumo de todas as regras, e preceitos da cantoria' (Oporto, 1787). Of more interest are his works for guitar 'Estudo de guitarra' (Oporto, 1796) and '6 Sonatas de guitarra' (Oporto, 1792); some of these have accompaniments for a violin and 2 horns.

J. B. T.

**LEITGEB, Ignaz.** See LEUTGEB.

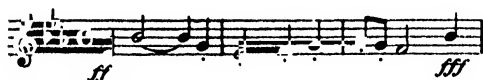
**LEITMOTIV** (Ger., plur. *Leitmotive*) = leading or guiding theme. A term invented by Hans von Wolzogen to mean a short figure of melody or progression of harmony (frequently the two in combination) of marked character, used to illustrate situations, personages, objects and ideas essential in a story or drama to which music forms a counterpart.

*Leitmotive* are appropriate alike to descriptive instrumental music called programme music and to opera. Though the principle of using them as recurrent features to present to the hearers associations of ideas may be traced back to much earlier times, it was Richard Wagner who gave the term a general currency by his reliance on the *Leitmotiv* as a primary means of characterization in all his mature music-dramas. He pushed the method to its extreme limits in 'Der Ring des Nibelungen', which is constructed on the most elaborate network of "leading themes". In 'Tristan', 'Meistersinger' and 'Parsifal' he showed that the *Leitmotiv* principle was no obsession with him, as it became with his immediate followers in dramatic composition. In these

works Wagner uses the device more sparingly than in the 'Ring'; in fact it may be said that the simpler the stage situation the less he relied on these guides, and the more he indulged in a lyrical development of his material. The 'Ring', indeed, contains powerful development of certain *Motives*. A comparison of the Valhalla theme at the beginning of 'Rheingold', Scene II) where it emerges from the 'Ring' theme) with the same at the end of 'Götterdämmerung' gives an outstanding instance of the force of development. It also contains conspicuous transformations, not quite the same thing as development, e.g. that of Siegfried's horn, which in his boyhood represents his carefree joy in life:



later shows him as the full-grown hero bidding farewell to Brünnhilde:



and finally assumes a majestic form in the funeral music of 'Götterdämmerung'. Nevertheless there are many motives in the 'Ring', notably those associated with inanimate objects, e.g. the sword and the anvil, which remain the musical labels of those objects and are never completely merged into the psychological progress of the drama. The same is not always the case, and 'Tristan' particularly holds its musical pre-eminence on account of what may be called the symphonic development of its leading themes.

As regards earlier history it may be noted that J. S. Bach illustrates the principle of leading themes in his allusive use of chorales throughout the church cantatas and kindred works. The introduction of "Meine Seel' erhebt" by the solo oboe in the "Suscepit Israel" of the Magnificat in D major is a typical case in point. In Mozart there is more than a hint of a leading motive in the "Così fan tutte" motto which is quoted in the overture of that opera and returns twice during its course. The romantic movement of the early 19th century favoured the exploitation of all kinds of literary allusiveness and quotation in music. Berlioz's *idée fixe* in the 'Symphonie fantastique', Mendelssohn's references to his own leading themes in 'Elijah' and Schumann's quotations of the *Grossvaterlied* in the 'Carnaval' and the Marseillaise in the 'Faschingsschwank' show the principle gaining hold in different kinds of music not connected with the stage. Naturally, however, the stage most often suggested the sort of relevance of idea which led composers to some-

thing approaching the *Leitmotiv*, and pre-Wagnerian opera affords numerous instances, from the theme of mourning which links the opening chorus of Gluck's 'Orfeo' with the song "Che farò" to several recurrent themes in Weber's 'Der Freischütz', the most immediate predecessor of Wagner.

Wagner's exhaustive use of the *Leitmotiv* and perhaps still more the blind copying of his methods by his followers produced a certain reaction among 20th-century composers against this means of expression. Debussy's 'Pelléas et Mélisande' (1902) marks the turn of the tide. For while the analyst may find themes more or less associated with the several personages of drama, they are no longer "leading themes" in the true sense of the word, since it is not by them that the hearer's attention is focused and directed.

H. C. C., adds.

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See also *Idée fixe*. Overture (Bizet's use of the L.).  
Programme Music. Transformation. Wagner.  
Leitner, Karl Gottfried von. See Schubert (8 songs).

Leivens, Charles. See Brussels.

LEIVISKÄ, Helvi (Lemmikki) (b. Helsingfors, 25 May 1902).

Finnish composer. She was a pupil of Melartin at the Helsingfors Conservatory until 1927 and then studied in Vienna with Arthur Willner in 1928–29. After her return home she became a pupil of Madetoja for composition and of Leo Funtek for orchestration. She has held the post of librarian at the Sibelius Academy of Helsingfors. Her compositions include a Symphony (1947), several orchestral pieces, a pianoforte Concerto (1935), a pianoforte Quartet (1926), a string Quartet (1926), a violin Sonata (1945), pianoforte pieces, songs, etc. A. R.

LE JEUNE, Claude (or Claudin) (b. Valenciennes, 1528; d. ?, between Mar. 1600 and Mar. 1601<sup>1</sup>).

French or Flemish composer. The titles of several of his works inform us of his birthplace. The inscription on a portrait of him in 1598 reads: "Species Claudii Junii Valentini Belgae". He is described as "Belga", because Valenciennes was then part of Flanders, and not of France. Fétis gave the date of his birth as 1540, but Ernest Bouton, in a biographical notice of Le Jeune published at Valenciennes in 1845, fixes it at 1528, and this has since been accepted, for already in 1554 there are 4 compositions by Le Jeune in the second and third books of chansons published by Phalèse at Louvain. His active life would seem to have been spent mostly in Paris, but

<sup>1</sup> See Maurice Cauchie, 'La Mort de Claude Le Jeune' ('Rev. de Musicologie', Aug. 1927).



in what position or under what circumstances is not known. In 1564 appeared his 'Dix Psaumes de David à 4 en forme de motets avec un dialogue à 7'. In the 21st to the 25th 'Livres de chansons', first published by Le Roy and Ballard in 1569, and frequently reprinted afterwards, 39 numbers by Le Jeune were included in association with Lassus and other masters. In 1581, on the occasion of the marriage of the favourite of Henri III, the Duc de Joyeuse, with the queen's sister, there is the story handed down in Bayle's 'Dictionnaire' of the magical effect of Le Jeune's music in first rousing and then quieting the martial ardour of a military officer present, this effect being attributed to the composer's extraordinary knowledge and skill in the use of the twelve modes.<sup>1</sup> The story may be apocryphal, but it is interesting as testifying to the reputation the composer had by then acquired. In 1585 Christophe Plantin of Antwerp published Le Jeune's 'Livre de meslanges à 4, 5, 6, 8, et 10 parties'. This work was reprinted in Paris in 1587, but Henri Expert is disposed to think a first edition had already appeared in Paris in 1582. It consists of a miscellaneous collection of French chansons, Italian madrigals, Latin motets and other pieces, including what is described as a 'Venetian Echo' a 10. Expert has reprinted part of this work as one of the volumes of his series 'Les Maîtres-Musiciens de la Renaissance française'. One of the pieces described as a 'Villageoise de Gascogne', with text in dialect, "Debat la noste trill 'en Mai", has also been edited with English words by Lionel Benson. In 1588, during the siege of Paris by Henri III in the wars of the Catholic League, we are told that Le Jeune, whose sympathies were on the Huguenot side, endeavoured to escape from the city, carrying his MSS with him, but was arrested by the Catholic soldiers and would have seen his MSS committed to the flames but for the timely intervention of his Catholic fellow-musician Jacques Mauduit. In 1598 appeared at La Rochelle one of Le Jeune's chief works entitled:

Dodécachorde contenant douze Psaumes de David mis en musique selon les douze modes approuvez des meilleurs auteurs anciens et modernes à 2, 3, 4, 5, 6 & 7 voix.

These Psalms are the metrical versions of Marot and Bèze set in elaborate motet style, each in several divisions with varying number of voices, and with the Genevan tune of each Psalm as *cantus firmus* in one or other of the voices. On the title-page of this work we find Le Jeune for the first time described as "compositeur de la musique de la chambre du roy", so perhaps the permission to print such a work and the possibility of holding the appointment were a result of the Edict of Nantes in 1598.

<sup>1</sup> The whole passage from Bayle is quoted in Hawkins's 'History of Music', chap. xc.

The publication of the work at La Rochelle, the headquarters of French Protestantism, is significant; also its dedication to the Duc de Bouillon, a patron of the Huguenot cause. In the dedication reference is made to the cessation of civil strife under Henri IV, and with an allusion to the supposed characteristics of the Dorian and Phrygian modes the hope is expressed that music may also contribute its share to the restoration of lasting peace and concord.

The next important publication bearing Le Jeune's name appeared after his death under the editorship of Cécile Le Jeune, his sister, who prefixed a very flattering dedication to King James I of England. It is entitled 'Le Printemps' a 2, 3, 4, 5, 6, 7, 8 (Paris, 1603). With other laudatory verses there is an 'Ode sur la musique du défunct Sieur Cl. de J.', the second stanza of which begins thus:

Le Jeune a fait en sa vieillesse  
Ce qu'une bien gaye jeunesse  
N'aurait avoir entrepris.

There is also a preface 'Sur la musique mesurée', in which the claim is made for Le Jeune of having successfully solved the problem of mating ancient rhythm with modern harmony, the music being made to follow exactly the metrical rhythm of the words in accordance with the rules of classical prosody. Metrical rhythm is extolled as being the soul of music, of which harmony is only the body. The poet Antoine Baif had in 1570 founded in Paris an Académie de Musique to encourage this new style of musical composition, and it would appear that Le Jeune, like Mauduit, was for some time associated with him. The work itself consists of 39 chansons, 33 of which are settings of *vers mesurez*, i.e. in accordance with the quantities of classical prosody, and 6 are longer settings of ordinary *vers rimez*. The *vers mesurez* consist of an interchange of *réchant* and *chant*, the former being a refrain sung at the beginning and between the verses of the song. The metrical scanning is at the head of each song, so that there seems to be no difficulty in understanding how it is to be sung. The 6 compositions to *vers rimez* are in the ordinary madrigal or chanson form. Two of them consist of Jannequin's settings of 'Le Chant du rossignol' and 'Chant de l'alouette', with a fifth voice-part added and the composition further extended by Le Jeune. There is also 'Ma Mignonne', a lengthy piece in 9 divisions a 2 to 8, a sestina a 5, 'Du trist' hyver', and a dialogue a 7, 'Amour quand fus tu né'. The text of this last piece is evidently a translation of an Italian madrigal which was also composed by Adrian Willaert as a dialogue a 7, 'Quando nascest' Amor'. It would seem as if Le Jeune liked to experiment in every possible variety of style of vocal setting. 'Le Printemps' is reprinted in



modern score in 3 volumes of Expert's 'Les Maîtres-Musiciens'. There are also reprinted separately the two pieces by Jannequin with Le Jeune's additions.

A simple setting of all the tunes of the Genevan Psalter *a* 3, published by Cécile Le Jeune in 3 books (Paris, 1602-10), was soon forgotten and cast into the shade by the more important setting of the same tunes *a* 4 and 5, published by her in 1613. The latter work became immensely popular and was frequently reprinted in France and Holland for the use of the reformed churches. Like the earlier work of Goudimel it was also adapted to the German translation of the French Psalms by Ambrosius Lobwasser. The music is almost entirely in simple counterpoint, note for note, the proper tune being in the tenor, but sometimes in the bass, while, as Ambros says, the descant part is so melodious that it might be mistaken for the proper tune. It is perhaps too much to say that Le Jeune's musical reputation rests entirely on this one work, since possibly its popularity was due to the reputation the musician had otherwise acquired. While Ambros is disposed to consider Le Jeune's chanson as being somewhat of a declension from the higher style of earlier French masters, he yet gives high praise to the 'Dodécachorde' as showing him to be a solid and capable master of the polyphonic school.

A book of Psalms in a quite different style had also appeared under Cécile's editorship in 1606. It is entitled 'Psaumes en vers mesurez mis en musique à 2-8 parties'. This work consists of a selection of Psalms not from the Genevan version, but in a verse translation in accordance with the rules of classical prosody, and the music also set accordingly as in 'Le Printemps'. It is also republished by Expert in 3 volumes of his 'Les Maîtres-Musiciens'. Another publication of 1606 is 'Octonaire de la vanité et inconstance du monde mis en musique à 3 & 4'. This was reprinted by Expert in 1925.

In 1608 Cécile Le Jeune published a book of 'Airs' *a* 3 to 6, forming a sequel to an earlier book of the same kind issued in 1594. Lastly, in 1612 a nephew of Le Jeune published a 'Second livre de mélanges à 4-10', in which, judging from its miscellaneous contents, he must have collected all he could still find of his uncle's works, chansons, madrigals, motets, etc., with two instrumental fantasias, one of which, *a* 4, was separately reprinted in score and parts by Expert. It only remains to add that besides his larger republications Expert issued some works by Le Jeune in separate numbers.

J. R. M.

See also Ballet de Cour.

**LEJEUNE, Gabrielle** (b. Liège, ?; d. ?).

Belgian mezzo-soprano singer. After her vocal studies at the Liège Conservatory she

graduated to the Théâtre de la Monnaie in Brussels, making a promising début in 1892 as Aida. This led to her engagement at the Paris Opéra-Comique, where she gained valuable experience and sang in a variety of parts. She first appeared in London, at Covent Garden Theatre, on 15 May 1895, as Bertha in 'Le Prophète'. Thenceforward until 1909 she sang there regularly, singing among others the part of Suzuki on the production of 'Madama Butterfly' in 1905, with a cast that included Destinnová, Caruso and Scotti. She also created the part of Joan in d'Erlanger's opera 'Tess' on 14 July 1909. Her voice was of very musical quality and excellently trained, but not powerful enough to stand the strain of high parts. She was married to the baritone, Charles Gilbert and accompanied him to New York, where they both took part in Oscar Hammerstein's opening season at the Manhattan Opera House, 1906-7.

H. K.

**LEKEU, Guillaume** (b. Heusy nr. Verriers, 20 Jan. 1870; d. Angers, 21 Jan. 1894).

Belgian composer. He had his earliest music lessons from the organist at his native village. When he was nine the family moved to Poitiers, where he continued his musical studies while attending school, particularly with his physics master, an excellent amateur musician. In 1885 he began to compose and in 1888, when the family moved to Paris, he had lessons for a short time from Gaston Vallin. In the summer of 1889 he attended the Bayreuth Festival and on his return was introduced to César Franck, who accepted him as a pupil, but Franck died in Nov. 1890 and Lekeu next went to Vincent d'Indy, who advised him to try for the Belgian Prix de Rome. He gained the second prize in 1891 with the cantata 'Andromède', parts of which were performed in Brussels the following year and made an impression on Eugène Ysaÿe, who commissioned a violin sonata from him. On his return to Paris he began to work hard at various compositions, but he died of typhoid on the day after his twenty-fourth birthday and left a number of works unfinished.

Lekeu is one of those composers whose unfortunate early death has called forth judgments which somewhat rashly take high promises for glorious fulfilments. D'Indy, who admired his music, nevertheless qualified it guardedly with the epithet "quasi géniale", and it must be admitted that, like that of many other Belgian composers of his generation, it bears more signs of the mannerisms of the Franck school than marks of individuality. But although it can at times be weak and confused, its nobility of purpose commands respect, and there are splendid ideas, admirably presented, in all his best works. D'Indy thought both the unfinished cello Sonata and pianoforte Quartet worth completing, and

Ysaÿe, to whom the violin Sonata was dedicated, often conducted the symphonic study on 'Hamlet', an intimately poetical work, and the Adagio for quartet and string orchestra, of finely elegiac character. The 'Fantaisie sur deux airs angevins' for orchestra was frequently played in Belgium and France, and introduced to London by Sir Henry Wood in 1903.

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## OPERA

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## CHORAL WORKS

- 'Andromède', cantata (1891).  
 'Chanson de mai' for chorus & orch. (1891).  
 'Chant lyrique' for chorus & orch. (1891).

## ORCHESTRAL WORKS

- 'Marche d'Ophélie', after Shakespeare (1887).  
 Prelude for Act III of Racine's 'Phèdre' (1888).  
 'Chant de triomphale délivrance', 1st symph. study (1889).  
 'Fantaisie sur un cramignon liégeois' (1890).  
 'Hamlet' (after Shakespeare), 2nd symph. study (1890).  
 Adagio for 4tet & stg. orch. (1891).  
 'Epithalame' for stgs., trombs. & organ (1891).  
 Introduction and Adagio for brass (1891).  
 'Fantaisie sur deux airs angevins' (1892).

## CELLO AND ORCHESTRA

- Suite (1892).

## CHAMBER MUSIC

- Pf. Trio, G ma. (1885).  
 'Commentaire sur les paroles du Christ' for stg. 4tet (1887).  
 Stg. Quartet, D mi. (1887).  
 Meditation and Minuet for stg. 4tet (1887).  
 Adagio for 2 vns. & cello (1888).  
 'Noël' for soprano, stg. 4tet & pf. (1888).  
 Sonata for cello & pf. (1888), finished by d'Indy.  
 Sonata, G ma. for vn. & pf. (1891).  
 Pf. Trio (1891).  
 Pf. Quartet (1893), finished by d'Indy.

## PIANOFORTE MUSIC

- 'Tempo di mazurka' (1885).  
 'Lamento' and 'Lento doloroso' (1887).  
 Fugue in 4 parts (1889).  
 'Morceau' for pf. duet (1889).  
 Sonata (1891).  
 'Trois Pièces' (1892).

## SONGS

- 'Trois Poèmes' (1892).

M. K., adds.

**LELEU, Jean** (called *Lupi* or *Lupus*<sup>1</sup>)  
 (b. Cambrai, 1506; d. Cambrai, 20 Dec. 1539).

Flemish composer. He was a choir-boy at Cambrai cathedral under Jean Remy. He is  
<sup>1</sup> He has been confused with Johannes (Lupus) Hellinck.

named in the records there on 21 Oct. 1521 as being fifteen years of age. On 30 May 1522 he was sent to the University of Louvain with a scholarship. On 21 Mar. 1527, back at Cambrai, he succeeded Remy as singing-master at the cathedral. His mother kept house for him and looked after the choir-boys. He was several times reproved for negligence, and in 1531 his replacement by another musician was contemplated; but he was reinstated, only to be expelled again in Oct. 1532 and once more allowed to continue on 9 Dec., but on condition that his mother should give up managing his household. Being taken ill in 1535, he resigned on 28 May and was given the canon's house called "L'Homme armé" as a retreat. He resumed duties in July 1537, but finally gave them up on 10 Dec. 1539, ten days before his death. Not having been a canon, he was not entitled to be buried in the cathedral next to his predecessors, as he had wished, but the chapter accorded him that honour by a special dispensation on account of his excellence as a musician.

The known works by Leleu include 3 Masses ('Mijn Vriendinne', 'Veni Sponsa Christi' and 'Surrexit pastor bonus'), 5 motets<sup>2</sup> and 10 chansons for 4 voices.<sup>3</sup> E. B.

**LELEU, Jeanne** (b. Saint-Mihiel, 29 Dec. 1898).

French pianist and composer. She entered the Paris Conservatoire at the age of nine. She was a pupil of Marguerite Long and Cortot for pianoforte (first prize, 1913), Chapuis for harmony (first prize, 1918), Estyle for score-reading (first prize, 1919) and Widor and Büsser for composition (first prize, 1922). In 1933 she was awarded the Prix de Rome.

Jeanne Leleu's compositions include two ballets, 'Un Jour d'été' (given at the Paris Opéra-Comique in 1940) and 'Nautéas' (produced at Monte-Carlo in 1947), three symphonic suites, 'Transparences', 'Femmes' and 'Virevoltes', a pianoforte Concerto, a Quartet for strings and pianoforte, and songs to words by Michelangelo. F. E. G.

**LÉLIO, OU LE RETOUR À LA VIE.** "Lyric monodrama" by Berlioz for an actor, solo voices, chorus, pianoforte and orchestra, Op. 14bis, composed in 1831 and devised as a sequel to the 'Symphonie fantastique'. It was first performed, following the Symphony, at the Paris Conservatoire on 9 Dec. 1832.

**Le Lorrain, Jacques.** See Don Quichotte (Massenet, opera). Massenet (do.).

**Lely, (Sir) Peter.** See Blow (portrait of).

**LEMACHER, Heinrich** (b. Solingen, 26 June 1891).

German composer. He comes of a line

<sup>2</sup> Three republished in 'Revue liturgique', X, 1930.  
<sup>3</sup> Republished in the Kallmeyer Collection, No. 5, 1932.

of organists and violinists, and received his musical training at the Conservatory of Cologne and the University of Bonn, where he took the Ph.D. degree in 1916. In 1927 he was appointed professor of composition at the Cologne High School for Music, which post he has held to the present day. The majority of his compositions is written for use in church, school and home, and intended for amateur performers. Lemacher modelled his style on Brahms and Bruckner, and while in his music, which abounds in Rhenish humour, there is a leaning towards a linear as well as an impressionist style, the keynote of his writing is simplicity and poignancy. Many of his pupils play a prominent part in Germany's musical life. He has also written a number of books on musical subjects such as counterpoint and harmony, and a handbook each on church music and music for the home. His compositions include the following:

#### ORCHESTRAL WORKS

- Op.*  
20. Partita 'Wach auf' for stgs.  
28. 'Heitere Suite.'  
38. Suite for stgs.  
86. 'Rheinische Suite.'

#### SOLO INSTRUMENTS AND ORCHESTRA

46. Concerto for pf. & stgs.  
114. 'Leuzbacher Tänze' for pf. duet.

#### CHORAL WORKS (MIXED VOICES)

4. Folksong Arrangements.  
39. 'Vom heiligen Strom.'  
48. } Folksong Arrangements.  
49. }  
95. 'Karnevalskantate' for chorus & insts.  
— Choruses on poems by Goethe and F. C. Meyer.  
— Choral Suite of 16th-century poems.  
Also compositions for men's and women's chorus.

#### CHAMBER MUSIC

7. Trio No. 1 for vn., cello & pf.  
8. String Quartet No. 1.  
14. String Quartet No. 2.  
16. String Quartet No. 3.  
21. String Sextet.  
109. Quartet for flute, vn., viola & cello.  
— 'Hausmusik', 8 works for var. combinations.

#### ONE INSTRUMENT AND PIANOFORTE

103. Cello Sonata.  
— Sonatas for var. insts.

#### SONGS

15. Folksong arrangements.  
31. 'Weihnachtslieder.'  
112. 'Kinderlieder' for high voice.

K. W. B.

**BIBL.**—LAUX, KARL, 'Heinrich Lemacher' in 'Musik und Musiker der Gegenwart', I, 153-62 (Essen, 1949).

**LEMAIRE, Ferdinand.** See Saint-Saëns ('Samson et Dalila', lib.). Samson et Dalila (do.).

**LEMAIRE, Jean.** See ALMÉRIE.

**LE MAISTRE, Matthieu** (b. Roelengesur-Geer, Liège, c. 1505; d. Dresden, 1577).

Walloon composer. Nothing is known of his career before 1554, when he was appointed *Kapellmeister* to the Saxon court at Dresden on the retirement of Johann Walther; but it is more than likely that he was there some years

before, since no newcomer would have been given so important a post. Hermann Finck mentions him as one of the best composers of the time in his 'Practica musica' of 1556. He was pensioned off on 12 Feb. 1568 and succeeded by Scandello, his pension being confirmed on 24 June following. In a Latin poem prefixed to his last work in 1577 he describes himself as a "white-haired veteran whose strength is ebbing away", and he died before Apr. of that year.<sup>1</sup>

Le Maistre's publications are the following:

- Motet 'Adjuva me Domine' 5 voices (in 'Tomus quartus Psalmorum', Nuremberg, 1554).  
'Magnificat octo tonorum' (Dresden, 1557).  
'Catechesis numeris musicis' (Nuremberg, 1563), consisting mainly of a few simple note-for-note settings of the chief parts of the Lutheran Catechism in Latin, the 'Pater noster' for 4 v. on the plainsong melody, the Creed and other pieces for 3 v.  
Motet 'Dominus dixit', 8 v. (in 'Thesaurus musicus', Nuremberg, 1564).  
Motet 'Estote prudentes', 4 v. (*ibid.*, 1564).  
'Geistliche und weltliche teutsche Geseng', 4 & 5 v. (Wittenberg, 1566).  
'Epithalamia in honorem orn. viri Dr. Nicolai Leopardi' (with Scandello and others) (Nuremberg, 1568).  
Mass, 5 v. "ad imitationem cantilenae 'Ich weiss nur ein fest gebawets Haus'" (in 'Praestantissimorum artificum lectis', 1568).  
'Liber primus sacrarum cantionum', 5 v. (Dresden, 1570).  
'Officia de Nativitate et Ascensione Christi', 5 v. (Dresden, 1574).  
'Schöne und auserlesene deutsche und lateinische geistliche Gesenge', 3 v. or insts. (Dresden, 1577).

Other works (some incomplete) are in manuscript. The motet 'Estote prudentes' (1564) was reprinted by Commer in his 'Collectio', Vol. VIII. Kade's monograph contains 10 'Geistliche Gesänge' and 5 'Weltliche Gesänge', two of which are quodlibets—pieces with various texts and melodies combined. Two other pieces are in the Supplement to Ambros's 'Geschichte'.

J. R. M., adds.

**LEMARE, Edwin (Henry)** (b. Ventnor, Isle of Wight, 9 Sept. 1865; d. Los Angeles, 24 Sept. 1934).

English organist and composer. He was elected to the Goss scholarship at the R.A.M. in London in 1878. He was subsequently elected to a fellowship of the same institution, and in 1884 was made F.R.C.O. His successive appointments as organist were as follows: St. John the Evangelist's, Brownswood Park; St. Andrew's Church and the Public Hall, Cardiff; the Parish Church, Sheffield (1886); Holy Trinity, Sloane Street; St. Margaret's, Westminster. During his tenure of these last two London posts he became famous as a solo player and a giver of recitals of more than

<sup>1</sup> Otto Kade, in his otherwise excellent monograph on this composer (published 1862), made the mistake of identifying him with Matthias Hermann, surnamed Werrecorensis (Vercore), choirmaster at Milan, and so represented Le Maistre as having come from Milan to Dresden; but the Milan choirmaster has since been proved to be a different person altogether from Le Maistre the Dresden *Kapellmeister*.

the usual interest. He made a prominent feature of transcriptions of modern orchestral music, and his work in this field had a good deal of influence on the subsequent development of the art of registration and even of organ building.

In 1900 Lemare made a recital tour of Canada and the U.S.A., and from 1902 to 1915 he held the post of organist at the Carnegie Institute, Pittsburgh, Pa. He was recitalist at the Panama-Pacific Exposition, San Francisco, 1915, municipal organist at San Francisco, 1917-21, and from 1921 to 1934 he held a similar post at Portland, Maine.

Lemare was one of the most brilliant players of his day, an unusually gifted improviser and a prolific and successful composer, chiefly of organ music. His works for the instrument number about a hundred, among the best being two symphonies, a 'Toccata di concerto' and a 'Fantaisie-Fugue'. The bulk of the remainder is in popular style and shows a pleasant vein of fancy and a dexterous management of effect. J. A. F.-M. & H. G.

See also Organ Arrangements.

**Lemcke, Carl.** See Brahms (4 partsongs, 7 songs).

**Lemer, Gaetano.** See Scarlatti (1, 'Virtù negli amori', lib.).

**Lemerclier, Népomucène.** See Boieldieu ('Pinto', lib.).

**LEMIÈRE DE CORVEY, Jean Frédéric Auguste** (b. Rennes, 1770; d. Paris, 19 Apr. 1832).

French composer. He was mainly self-taught. His first opera, 'Constance', is said to have been performed in his native town in 1790. Shortly afterwards he went to Paris, had some lessons from Berton and on 21 Jan. 1794 appeared at the Opéra-Comique as the composer of a topical piece, 'La Reprise de Toulon', of which several airs were published. This was followed at the same theatre, disregarding some doubtful works, by 'Andros et Almona' (4 Feb. 1794), 'Les Suspects' (Théâtre Louvois, 19 May 1795), 'La Paix et l'amour' (Lille, 5 Dec. 1797), 'Les Deux Orphelins' (Théâtre des Amis des Arts, 26 May 1798) and 'Les Deux Crispins' (Théâtre Molière, 16 June 1798); of the last he wrote the text as well as the music.

After a long interval, during which Lemière served as an officer in Napoleon's army, he reappeared as a dramatic composer with 'La Cruche cassée' at the Opéra-Comique on 24 Dec. 1818; the score of this work is in the library of the Brussels Conservatoire. For the same theatre he wrote 'La Fausse Croisade' (12 July 1825) and 'Les Rencontres' (11 June 1828, with Catrufo) and for the Odéon arranged French versions of Rossini's 'Donna del lago' (1825) and 'Tancredi' (1827), and a Rossini pasticcio 'Le Testament' (1827).

Apart from his works for the stage, Lemière wrote instrumental works, of which 'La Bataille

de Jéna gagnée sur les Prussiens', "grande pièce de musique" (published at Hamburg in 1806) is an example and which reached at least Op. 23 ('Duo concertant pour harpe et pianoforte', in B.M.), collections of romances ('Le Porte-feuille du troubadour', 1821), etc.

A. L.

**Lemierre, Antoine Maria.** See Spohr ('Jessonda', opera). Stevens (R., 'Widow of Malabar', incid. m.). Tuček (2, 'Lanassa', opera).

**LEMLIN (Lämmlein), Lorenz** (b. Eichstätt, Bavaria, ?; d. ?).

German 16th-century composer. In 1513 he attended the University of Heidelberg. He was afterwards singer and *Kapellmeister* to the elector palatine at Heidelberg. Georg Forster mentions him with respect as his worthy preceptor in music and inserts fifteen of his master's songs in his collections of 1539 and 1549. Eitner<sup>1</sup> speaks very slightly of these songs, while on the other hand Ambros<sup>2</sup> judges them very favourably. The only one accessible in a modern reprint is a humorous "cuckoo" song for six voices, which Ambros describes as quite a charming piece *im Volkston*, 'Der Gutzgauch auf dem Zaune sass'. This was first republished by C. F. Becker in his book 'Die Hausmusik in Deutschland' (Leipzig, 1840) and is also contained in Eitner's republication of Forster's 'Liederbuch' of 1540. The only other known works by Lemlin are a few Latin motets in collections from which Ambros singles out for special mention "a very beautiful" 'In manus tuas'. J. R. M.

**LEMMENS, Nicolas Jacques** (b. Zoerle-Parwijs, Westerloo, 3 Jan. 1823; d. Linterpoort nr. Mechlin, 30 Jan. 1881).

Belgian organist, pianist and composer. His father was provost and organist at Zoerle-Parwijs. His career was attached to the organ from the first. At the age of eleven he was put under van der Broeck, organist at Dieste. In 1839 he entered the Conservatoire at Brussels, but soon left it owing to his father's illness, and was absent for a couple of years. In the interval he succeeded his former master at Dieste, but fortunately gave this up and returned to the Conservatoire at the end of 1841. There he became the pupil of Fétis and was noted for the ardour and devotion with which he worked. He took the second prize for composition in 1844 and the first in 1845, as well as the first for organ playing. In 1846 he went, at the government's expense, to Breslau, and remained there a year, studying the organ under A. Hesse, who sent him back at the end of that time with a testimonial to the effect that "he played Bach as well as he himself did". In 1849 he became professor of his instrument at the Brussels Conservatoire, and Fétis, as the head of the establishment, bears

<sup>1</sup> 'Monatshefte', XXVI (1894), p. 89.

<sup>2</sup> 'Geschichte der Musik', III, 403-4.

strong testimony to the vast improvement which followed this appointment, and the new spirit which it infused through the country.

Though distinguished as a pianist, it is with the organ that his name will remain connected. In 1857 Lemmens married Helen Sherrington, and from that time he lived much in England; but on 1 Jan. 1879 he opened a college at Mechlin, under the patronage of the Belgian clergy, for training Catholic organists and choirmasters, which was soon largely attended.

His great work is his 'École d'orgue', which was adopted by the Conservatories of Paris, Brussels, Madrid, etc. He also published sonatas, offertories, etc., for the organ, also masses, motets, symphonies, and was engaged for twenty years on a method for accompanying Gregorian chants, which was edited by J. Duclos after the author's death and published at Ghent in 1886. Four volumes of *œuvres inédites* were published by Breitkopf & Härtel.

G.

BIBL.—CLOSSON, E., 'Lemmens et l'école française de l'orgue' ('Musica sacra', IX, Mar. 1933).

**LEMMENS-SHERRINGTON, Helen** (b. Preston, 4 Oct. 1834; d. Brussels, 9 May 1906).

English soprano singer, wife of the preceding. She came of a family who had lived for several generations at Preston. Her mother was a musician. In 1838 they migrated to Rotterdam, and there Miss Sherrington studied under Verhulst. In 1852 she entered the Brussels Conservatoire and took first prizes for singing and declamation. On 7 Apr. 1856 she made her first appearance in London and soon rose to the position of leading English soprano, both in sacred and secular music, a position which she maintained for many years. After her marriage, in 1860, she appeared on the English and in 1866 on the Italian operatic stage, and the operas in which she appeared included 'Robin Hood', 'Amber Witch', 'Helvellyn', 'L'Africaine', 'Norma', 'Huguenots', 'Roberto', 'Don Giovanni', 'Domino noir', 'Fra Diavolo', 'Martha', etc.

G.

**LEMOINE.** French family of music publishers established in Paris.

(1) **Antoine Marcel Lemoine** (b. Paris, 3 Nov. 1753; d. Paris, Apr. 1817). He was a performer on the guitar and played the viola in the orchestra of the Théâtre de Monsieur. The publishing firm was founded by him in 1772.

(2) **Henry Lemoine** (b. Paris, 21 Oct. 1786; d. Paris, 18 May 1854), son of the preceding. He was a pupil at the Paris Conservatoire in 1798–1809 and became one of the most successful pianoforte teachers in Paris. He took over the business on his father's death in 1817 and raised it to a high position. His educational compositions include a 'Petite

Méthode élémentaire' for pianoforte, a 'Traité d'harmonie pratique', a 'Solfège des solfèges', in ten small volumes, 'Tablettes du pianiste', etc.

(3) **Achille Philibert Lemoine** (b. Paris, 1813; d. Sèvres, 13 Aug. 1895), son of the preceding. He was a partner in the firm from 1850 and two years later undertook the whole direction. In 1858 he added an establishment for engraving and music printing, which gave a great impulse to the business; this was carried still farther by the acquisition of the "fonds Schönenberger". In 1885 Lemoine founded a branch establishment in Brussels, in association with his sons.

(4) **Henry Lemoine** (b. Paris, 8 Apr. 1848; d. Paris, 24 Apr. 1924), son of the preceding.

(5) **Léon Lemoine** (b. Paris, 1855; d. Paris, 1916), brother of the preceding.

(6) **Henry Jean Lemoine** (b. Paris, 10 Apr. 1890), nephew of the preceding, son of (4). He carries on the firm under the title of Henry Lemoine & Cie.

Among the numerous publications of the house may be mentioned the 'Répertoire classique du chant français' and the 'Répertoire de l'ancien chant classique', both edited by Gevaert.

G. F., rev. M. L. P.

**Lemoine, Gustave.** See Puget (wife; 'Veilleuse', lib., 2 songs).

**Lemon, Mark.** See Wade ('Pupil of Da Vinci', lib.).

**Le Monnier, Pierre René.** See Floquet (libs.). Gluck ('Cadi dupé', lib.). Monsigny (2 libs.).

**LEMOYNE, Gabriel** (b. Berlin, 14 Oct. 1772; d. Paris, 2 July 1815).

French pianist and composer. He went with his father, Jean Baptiste Lemoine, back to Paris as a child and studied with Clément and Edelmann. He went on tour with the violinist Lafont and settled in Paris. He collaborated in a piece for the stage, 'L'Entre-Sol', with Louis Alexandre Piccinni and also wrote 2 pianoforte Concertos, a Trio for violin, cello and pianoforte, Op. 12, violin Sonatas, Opp. 10 and 22, pianoforte Sonatas, Opp. 1 and 19, etc.

A. L.

**LEMOYNE, Jean Baptiste** (b. Eymet, Périgord, 3 Apr. 1751; d. Paris, 30 Dec. 1796).

French conductor and composer, father of the preceding. After several engagements as conductor in provincial theatres he went to Berlin in 1770 and studied under Graun, Kirnberger and I. A. P. Schulz. After a short engagement as second *Kapellmeister* at the court theatre of Berlin he went to Warsaw and thence to Paris. There he produced an 'Ode sur le combat d'Ouessant' at the Concert Spirituel in 1778. This was followed by an opera, 'Électre' (1782), imitating the style of Gluck, of whom he declared himself a pupil. When Gluck indignantly repudiated the statement Lemoine revenged himself by

writing another opera, 'Phèdre', in the style of Piccinni. It was produced at court, at Fontainebleau, on 26 Oct. 1786, and then brought out at the Paris Opéra on 21 Nov. following. It met with great success, owing largely to the fine libretto by François Benoît Hoffman and the beautiful singing of Antoinette Saint-Huberty, Lemoyne's pupil.

After a visit to Italy Lemoyne returned to Paris in 1788. The following year he produced two works at the Opéra: 'Les Prétendus' on 2 June 1789 and 'Nephté' on 15 Dec. The latter again had a libretto by Hoffman, the more successful perhaps because it was based on Corneille's tragedy 'Cinna'; but the music must have had something to do with it, for Lemoyne was brought before the curtain to acknowledge the applause, the first time this had happened to any composer in Paris.

Sixteen operas by Lemoyne are enumerated by Fétis.

A. L.

See also Haefner ('Electra', new setting of lib.).

**LENAERTS, Hugo.** See ANTWERP.

**Lenartowicz, Theophilus.** See Troschel (songs).

**Lenau, Nikolaus.** See Beliczay (song). Berg (Alban, song). Franz (19 songs). Griffes (2 songs). Korbay ('Schillflieder', song cycle). Liszt (Nos. 110-11, orch. works; Nos. 216-17, pf. pieces; No. 320, song; No. 348, recitation with pf.). Mahler (2 songs from 'Don Juan'). Marek (C., 5 songs). Mendelssohn (2 partsongs, 4 songs). Mihalovich (men's chorus; song). Moeschinger ('Posthorn', choral work; 11 songs). Mosonyi (songs). Novák (chorus). Pfitzner (song). Rabaud ('Procession nocturne' for orch.). Reger (voc. 4tet). Schoeck ('Postillon', cantata; partsong; song cycle with orch.; 'Notturmo', voice & stg. 4tet; 20 songs). Schumann (12 songs). Strauss (R., 'Don Juan', symph. poem; 2 songs). Wolf (H., 1 choral work, 17 songs).

BIBL.—HUSCHKE, KONRAD, 'Lenau und die Musik' (Ratisbon, 1934).

THOMAS, R. H., 'Lenau and Beethoven' (M. & L., XVIII, 1937, p. 374).

**LENDVAI, Erwin** (b. Budapest, 4 June 1882; d. London, 31 Mar. 1949).

Hungarian composer. He studied music under Koessler in Budapest and was the winner of a state prize at Milan, where he received further musical training from Puccini. In 1913 he was appointed teacher of theory at the Jaques-Dalcroze school at Hellerau near Dresden and in 1919 professor of composition at the Klindworth-Scharwenka Conservatory in Berlin. His music is of a fine, delicate texture and happily expresses the composer's poetic disposition.

The following are among Lendvai's more important works:

Opera 'Elga', libretto by Martha von Zobeltitz, on Gerhart Hauptmann's play, prod. Mannheim, 6 Dec. 1916.

'Nippon' for women's chorus, Op. 5.

'Stimmen der Seele' for 8-part chorus, Op. 25.

Cycle for baritone & men's chorus, Op. 26.

4 Choruses for men's voices, Op. 29.

Scherzo 'Masken' for orch., Op. 7.

Symphony, D ma., Op. 10.

Military March for orch., Op. 22.

'Archaic Dances' for small orch., Op. 30.

'Jungbrunnen' for voice & orch., Op. 20.

String Quartet, E mi., Op. 8.

3 String Trios, Opp. 11, 14 & 16.

Quintet for woodwind & brass, Op. 23.

4 Pieces for cello & pf., Op. 3.

Pf. pieces, Opp. 6, 9, 12, 13 & 15.

3 Organ Pieces, Op. 4.

'Minnelieder' for voice & pf., Op. 21.

Other songs, Opp. 2 & 6.

K. D. H.

**LENEPVEU, Charles (Ferdinand)** (b. Rouen, 4 Oct. 1840; d. Paris, 16 Aug. 1910).

French composer and teacher. After finishing his classical studies at his native place he went to Paris at his father's desire to study law, and at the same time he learnt *solfege* from Savard, a professor at the Conservatoire. His first essay as a composer was a cantata composed for the centenary of the Société d'Agriculture et de Commerce of Caen, which was crowned and performed on 29 July 1862. After this success he resolved to follow the musical profession and, through the intervention of Savard, he entered the Conservatoire and joined Ambroise Thomas's class. He carried off the Prix de Rome in 1865 as the first competitor, and his cantata, 'Renaud dans les jardins d'Armide', was performed at the opening of the restored Salle du Conservatoire on 3 Jan. 1866. While he was in Rome Lenepveu took part in the competition instituted by the Minister of Fine Arts in 1867, and his score of the opera 'Le Florentin', written on a libretto by Vernoy de Saint-Georges, was accepted from among sixty-two compositions, without hesitation on the part of the judges or murmurs on the part of the rival competitors. The prize work was to have been given at the Opéra-Comique, but political events and the war delayed the fulfilment of the promise, and Lenepveu, instead of composing for the Concerts Populaires, which were always ready to receive new works, made the mistake of holding aloof, resting on his laurels, while his companions, Massenet, Dubois, Guiraud, Bizet and others, all of whom were waiting for admittance into the theatres, devoted themselves to symphonic music and thereby acquired skill in orchestration as well as the recognition of the public.

Lenepveu, who on his return from Rome had resumed his contrapuntal studies with the organist Chauvet while waiting for the production of 'Le Florentin', brought forward nothing except a funeral march for Henri Renault, played under Pasdeloup on 21 Jan. 1872. In the preceding year (20 May 1871) he had produced a Requiem at Bordeaux for the benefit of the widows and orphans of those killed in the Franco-Prussian war; fragments of these works given at the Concerts du Conservatoire, 29 Mar. 1872, and at the Concerts Populaires, 11 Apr. 1873, showed an unfortunate tendency in the composer to obtain as much noise as possible.

At length, after long delays and repeated applications, 'Le Florentin' was given at the Opéra-Comique on 26 Feb. 1874, and was wholly unsuccessful. After this Lenepveu was



never able to get any opera produced in France. Having completed a grand opera, 'Velléda' (on the subject of Chateaubriand's 'Martyrs'), he determined to bring it out in London, where it was performed in Italian, with Patti in the principal part (Covent Garden, 4 July 1882).

Lenepveu produced a *drame lyrique*, 'Jeanne d'Arc', performed in the Cathedral of Rouen (1 June 1886); a 'Hymne funèbre et triomphal' at Rouen, 1889; an 'Ode triomphale à Jeanne d'Arc' at the same place, 1892; and a Requiem, 1893. From Nov. 1880 he took a harmony class for women at the Paris Conservatoire in the place of Guiraud. In this capacity Lenepveu was decorated by the Legion of Honour on 4 Aug. 1887. He was professor of composition in the Conservatoire from 1894 and was elected a member of the Institut in 1896.

A. J., adds. G. F.

**LÉNER QUARTET.** Hungarian string-quartet team. The four artists composing it were wholly the product of the Musical Academy of Budapest, Jenő Léner, the leader (1894-1948), Joseph Smilovits, the second violin (b. 1894) and Sandor Roth, the viola (b. 1895), being pupils of Jenő Hubay, who, as far as chamber music is concerned, owed much to the influence of his master and intimate friend Joachim. Imre Hartman, the cellist (b. 1895), was a pupil of the equally famous David Popper.

All won many distinctions and were members in 1918 of the Opera orchestra in Budapest when, at the outbreak of revolution in Hungary, Léner gathered around him his three friends, and the four together retired to a remote Hungarian village, dedicating their best energies to the study of chamber music. After two years of work they made an appearance in Vienna before an international gathering of musicians, among them Ravel, who personally invited them to Paris. They afterwards played with success in all the musical centres of Europe.

Their fourth visit to London in 1925 was signaled by an historical series of quartet compositions ranging from Stamitz to Debussy, given at the Wigmore Hall in London, and by a unique recital in the Albert Hall, in which a platform was erected in the centre of the hall.

The playing of the Léner Quartet was characterized by fine tone-quality, homogeneity of style and technical brilliancy. Gramophone records of their playing are still in demand.

w. w. c., adds.

**LENG, Alfonso** (b. Santiago de Chile, 11 Feb. 1884).

Chilean composer. He studied both dentistry and music, the latter under Enrique Soro at the Conservatorio Nacional de Música of Santiago. He qualified as a dentist in 1910 at the University of Chile and

was a professor at the Dental School in 1911-28. In 1928-36 he was a senior professor and then became the Decano de la Facultad de Odontología. He is an honorary member of the Facultad de Bellas Artes, and in 1947 was elected president of the Asociación Nacional de Compositores Chile, a branch of the I.S.C.M.

Leng's music is very popular in his native country and includes a symphonic poem, 'La muerte de Alsino', a 'Fantasia' for piano-forte and orchestra, and several orchestral and instrumental pieces as well as some fine songs.

N. F.

**Lengyel, Manyhért.** See Bartók ('Miraculous Mandarin', ballet). Radó ('Árnyak', pantomime). Szántó ('Typhoon', opera).

**LENINGRAD ACADEMIC CHOIR.** See RUSSIAN IMPERIAL CHAPEL.

**Lenngren, Anna Maria.** See Ahlstrom (O.). Palm (songs).

**Lennox, Charlotte.** See Barthélemon ('Old City Manners', incid. m.).

**LENORMAND, René** (b. Elbeuf, 5 Aug. 1846; d. Paris, 3 Dec. 1932).

French writer on music and composer. He was intended for a commercial career, but his mother taught him music and in 1868 he became a pupil of Damcke in Paris. He founded a society for the cultivation of songs of all nations; on the other hand, he was far from international in his outlook in his 'Étude sur l'harmonie moderne', published in 'Le Monde musical' in 1913 (Eng. trans. by Herbert Antcliffe, London, 1915), which confines itself almost entirely to French music, though as far as it goes it is an admirable piece of work.

Lenormand's compositions include an opera, 'Le Cachet rouge'; a mimed drama, 'La Nuit de juillet'; a cantata, 'Souvenirs du Valais'; 'Le Voyage imaginaire' and 'Deux Esquisses' on Malay themes for orchestra; 'Le Lahn de Mabel' for violin and orchestra; a string Quartet; a Trio for violin, cello and pianoforte; violin pieces; pianoforte music; about 150 songs, etc.

E. B.

BIBL.—WOOLLETT, HENRI, 'René Lenormand' (Paris, 1930).

See also Milhaud ('Folle du ciel', incid. m.; 'Liberté', spectacle).

**LENTO** (Ital. = "slow"). A direction implying a pace and style similar to a slow *andante*.

G.

**LENTON, John** (b. ? London, 1656; d. London, ?).

English violinist and composer. He was appointed musician for the violin to Charles II on 2 Aug. 1683 and was one of the band of music of William and Mary and of Anne from 1692 to 1718. In 1694 he published 'The Gentleman's Diversion, or The Violin explained', with some airs composed by himself and others at the end. A second edition, with an appendix, and the airs omitted, appeared



in 1702, under the title of 'The Useful Instructor on the Violin'. It is remarkable that in neither edition is there any mention of "shifting", and the scale given reaches but to c<sup>'''</sup>. In 1692, in conjunction with Thomas Tollet, he published 'A Consort of Musick in three parts'.

Lenton composed the overtures and act tunes for the following plays: Rowe's 'The Ambitious Stepmother' (1700) and 'Tambelane' (1702), Shakespeare's 'Othello' (1703), Rowe's 'The Fair Penitent' (1703), Otway's 'Venice Preserved' (revival of 1703), Dennis's 'Liberty Asserted' (1704), Trapp's 'Abra Mule' (1704), Mrs. Centlivre's 'The Gamester' (1705) and for an unidentified tragedy, 'The Royal Captive'. Songs by him are in the several collections of the period and other vocal pieces in 'The Pleasant Musical Companion' (1685). He contributed to Durfey's 'Third Collection of New Songs', to 'Apollo's Banquet', and revised the tunes for the earlier editions of Durfey's 'Wit and Mirth, or Pills to Purge Melancholy'. The second volume of Playford's 'Dancing Master' (1713) is "carefully corrected by J. Lenton, one of Her Majesties Servants". The date of his death has not been ascertained, but it was probably soon after 1718, when his name disappears from the royal band. W. H. H., adds. A. L.

See also Tollet (collab. in 'Consort of Musick').

**LENTZ, Heinrich Gerhard.** See below.

**LENZ, Heinrich (Gerhard)** (b. ?, c. 1764; d. Warsaw, 21 Aug. 1839).

Polish or German pianist and composer. He played at the Concert Spirituel, Paris, in 1785, and at Salomon's concerts in London in 1792. He went to Hamburg in 1795 and was engaged in the same year by Prince Louis Ferdinand of Prussia; but, supplanted by Dussek in 1802, he went by way of Halle to Warsaw, where he became teacher at the Conservatory in 1826 and retired on the dissolution of that institution in 1831.

Lenz composed 3 symphonies, concertos, solos and sonatas, with and without flute or violin, 9 pianoforte trios and songs. He published, in Polish, a handbook entitled 'Łatwy sposób strojenia fortepianu bez pomocy nauczyciela' ('Easy Method of Pianoforte Tuning without the Aid of a Teacher').

E. v. d. s., adds.

**Lenz, Jacob Michael Reinhold.** See Gurlitt (M., 'Soldaten', opera).

**LENZ, Wilhelm von** (b. Riga, 1 June 1809; d. St. Petersburg, 31 Jan. 1883).

Russian politician and writer on music, of German descent. He was a councillor at St. Petersburg and there published in 1852 his 'Beethoven et ses trois styles' in 2 vols., in which the idea, originally suggested by Fétis, that Beethoven's works may be divided into three separate epochs, was carried out to its

utmost limits. This was followed by 'Beethoven: eine Kunststudie', in 6 vols. (I-III, Cassel, 1855-56, IV-VI, Hamburg, 1860). This is an entirely different work from the foregoing, and though often extravagant in expression, has a certain value from the writer's enthusiasm and the unwearied manner in which he collected facts of all kinds about Beethoven's works. He also published 'Die grossen Pianofortevirtuosen unserer Zeit' (Berlin, 1872), a collection of articles on Liszt, Chopin, Tausig, Henselt and many other great artists, from personal knowledge, well translated in 'The Monthly Musical Record' for 1878. 'Aus dem Tagebuche eines Livländers' appeared in Vienna, without date.

F. G.

The three periods marked out by Lenz in Beethoven's works as representing three distinctive styles are fixed arbitrarily, as indeed they could not fail to be, by whomsoever devised. It is impossible to classify any composer's music in such a way that the various aspects of the creative process — form, subject-matter, imagination, etc. — appear to have simultaneously arrived at the same stage of evolution. But as a rough classification Lenz's will perhaps do for Beethoven's work as well as any, though in arranging his list according to opus numbers he did not always bear in mind that they do not run chronologically throughout. His first period covers Opp. 1-21, the second Opp. 22-95 and the third Op. 96 to the end.

E. B.

**Lenzoni, Alfredo** (pseud.). See Annunzio, G. d'.

**LEO DI MODENA** (b. ?; d. ?).

Italian 16th-17th-century composer. He was a Jew of Mantua and wrote an essay on choral singing in the synagogue, published in Salomone Rossi's 'Schirha-Schirim' (Venice, 1623).

E. v. d. s.

**LEO, Leonardo** (b. San Vito degli Schiavi nr. Brindisi, 5 Aug. 1694; d. Naples, 31 Oct. 1744).

Italian composer. His name is more correctly Leonardo Ortensio Salvatore de Leo. His birthplace is now called San Vito dei Normanni. His parents — who were not poor, as has been hitherto asserted — were Corrado de Leo and his wife Rosabetta, born Pinto. He went to Naples in 1709 and was admitted to the Conservatorio della Pietà dei Turchini as a paying pupil, remaining probably until 1713.

At Naples Leonardo must have studied first under Andrea Basso<sup>1</sup> and later under Nicola Fago, who was first master there in 1705-40. It has been stated that he was also a pupil of Pitoni at Rome and of Alessandro Scarlatti at Naples; but although his work was certainly

<sup>1</sup> Not, as has been asserted, under Provenzale, who had retired from the Turchini in 1710. Basso was second master there from 1701 to 1718.

much influenced by both these masters, he cannot have received direct tuition from either of them. He could not have gone to Rome for lessons while a student at a Neapolitan conservatory, and A. Scarlatti never taught at the Turchini.

Leo made his first appearance as a composer with a sacred drama on the subject of Santa Chiara, entitled 'L'infedeltà abbattuta', performed by the students of the conservatory during the Carnival of 1712, and repeated on 14 Feb. of that year at the royal palace, by command of the viceroy. Florimo names as his first composition another sacred drama, 'Il trionfo della castità di S. Alessio', produced on 4 Jan. 1713, at the Conservatory. The libretto was recently found at the Biblioteca Nazionale of Naples. Leo married on 14 June 1713 Anna Losi, a girl of seventeen, who bore him at least five children. His first secular opera was 'Pisistrato' (Teatro di San Bartolomeo, 13 May 1714), which was much admired. In Apr. 1713 the young composer was appointed supernumerary organist of the royal chapel without a salary, but in 1715 he received 9 ducats a month, and this was increased until it reached 14 ducats in 1725.

Leo also became *maestro di cappella* at the church of Santa Maria della Solitaria, which belonged to a convent of Spanish nuns. In 1718 he produced 'Sofonisba', at one time supposed to have been his first opera, and in any case the first which definitely established his reputation as a composer for the stage. The scores of most of his operas of this time have disappeared, and only the more important ones need be mentioned here. In 1722 he composed recitatives and comic scenes for Gasparini's 'Bajazette', first produced under the name of 'Tamerlano' at Venice in 1710. The comic scenes were written by Bernardo Saddumene, who afterwards became famous as a writer of comic librettos in Neapolitan dialect. This seems to have been the beginning of Leo's brilliant career as a composer of comic opera. 'La mpeca scoperta' ('L'imbroglio scoperto') was produced in 1723 at the Teatro dei Fiorentini, a theatre already celebrated for the comedies of A. Scarlatti and Leonardo Vinci, and was the first of a long series of successes in this line.

In 1725 Alessandro Scarlatti died, and a number of promotions took place on the staff of the royal chapel, Leo now becoming first organist. His fame now extended outside Naples. 'Timocrate' had been given at Venice in 1723, and in 1726 his 'Trionfo di Camilla' was produced at Rome. The charming pastoral "In van la gelosia", which occurs in this opera, enables us to fix the date of the Neapolitan comic opera 'La semmeglianza di chi l'ha fatta', in which the same air is sung as a show-piece by one of the

minor characters. In 1732 he produced his two celebrated oratorios 'La morte di Abele' and 'Sant' Elena al Calvario'. 'Demofonte', perhaps the most successful of all his operas, appeared in 1735; in this opera occur the well-known duet "La destra ti chiedo" and the pathetic air "Misero pargoletto", considered by Piccinni as a model of dramatic expression. In 1737 he was at Bologna for the production of 'Siface', which was given twenty-seven times at the Teatro Malvezzi, and for which the composer received 1595 lire. 'Farnace' (1737) was the last opera given at the old Teatro di San Bartolomeo before its final conversion into a church, the newly built San Carlo having taken its place as court theatre. Leo's 'L'Olimpiade' (1737) was the second opera performed there. In 1738 he composed 'Le nozze di Amore e di Psiche', a *fiesta teatrale* in honour of the marriage of Charles III with Maria Amalia Walburga of Saxony, and was so much taken up with this work that he was unable to finish the opera 'Demetrio', on which he was engaged, in spite of being imprisoned in his house and guarded by soldiers to ensure his working. He wrote the first act and part of the second, which was finished by Maio, Lorenzo Fago and Logroscino, the third being written by Riccardo Broschi, brother of Farinelli. The whole opera was, however, eventually finished by Leo himself and produced at Rome in 1742.

Leo's teaching appointments, which fall into this period, may be listed here:

*Secondo maestro* at the Turchini, Oct. 1734–23 Mar. 1737;

*Primo maestro* at the Conservatorio di Sant' Onofrio, 1 May 1739–44;

*Primo maestro* at the Turchini, 1 Jan. 1741 to his death (succeeding Nicola Fago).

Two important compositions belong to the year 1739: the celebrated *Miserere* and the comic opera 'Amor vuol sofferenze'. The 'Miserere' was composed in Mar., for the use of the royal chapel, and afterwards presented to King Charles Emmanuel of Savoy; Florimo tells a story of Leo's refusing to allow it to be copied after this, until his pupils contrived to do so secretly and perform it before him. 'Amor vuol sofferenze' is thus described with great delight by the *Président Des Brosses* to de Neuilly:

Nous avons eu quatre opéras à la fois sur quatre théâtres différents [i.e. San Carlo, Fiorentini, Nuovo and della Pace]. Après les avoir essayés successivement j'en quittai bientôt trois pour ne pas manquer une seule représentation de la *Fresquatana*, comédie en jargon dont la musique est de Leo . . . Quelle invention! Quelle harmonie! Quelle excellente plaisanterie musicale!

The heroine of the opera, Eugenia, disguises herself as a maidservant from Frascati: hence the title 'La finta Frascatana', under which the opera was revived at Bologna in 1742, and

by which it was no doubt conveniently known at the time of its first production. It was also known as 'Il ciòè', from the absurd character Fazio, a muddle-headed person who is always explaining and contradicting himself with the word "ciòè" — "that is to say". In Nov. 1740 Leo went to Turin for the production of 'Achille in Sciro', and to Milan for that of 'Scipione nelle Spagne', being absent from Naples for four months. On Saturday morning, 31 Oct. 1744, he was found dead, having succumbed to apoplexy while seated at his harpsichord. He was buried at the church of Montesanto, the last resting-place of A. Scarlatti and many other musicians of his school.

At the time of his death Leo was engaged on a revised version of 'Amor vuol sofferenze'. He completed two arias and ten additional ones were afterwards composed by Matteo Capranica. There was also a revival under the title of 'La finta Frascatana' at the Teatro Nuovo, Naples, in the autumn of 1744.<sup>1</sup>

In person Leo was of middle height and handsome features; in manner he was dignified and urbane. He was a man of serious character, working hard at night when his other occupations left him little opportunity for composition in the daytime, and so careful in the preparation of music for performance that he would begin on Ash Wednesday rehearsing the Miserere to be sung in Holy Week. As a teacher he was severe, but greatly beloved of his pupils, the most distinguished of whom were Piccinni and Jommelli.

Leo's fame as a composer rests chiefly on his sacred music and his comic operas. He was the first of the Neapolitan school to obtain a complete mastery over modern harmonic counterpoint. In the fugal movements of his psalms and masses he is entirely free from modal influences and careful to secure a strong rhythmic contrast between his subjects and counter-subjects, a means of effect but vaguely attempted by A. Scarlatti. Leo is, in this respect, an important factor in the development of modern scholastic counterpoint. In other respects he presents little that is new. His melody is flowing and dignified, but rarely passionate; his harmony clear and logical, with no attempt at romantic expression. Of his ecclesiastical style the 'Dixit Dominus' in C is a very typical specimen another 'Dixit Dominus', for ten voices and orchestra, in D major, exhibits similar qualities.

Of his masses that in D major for five voices and orchestra is the best; the well-known 'Miserere', and the series of Intros, etc., for Lent, composed in 1744, show a successful

adaptation of old methods to modern needs of expression, combining poetic feeling with a studiously restrained style. His sacred music for solo voices is less severe in manner; we may mention the beautiful Lamentations for Holy Week, a graceful and florid 'Salve Regina' and a fine motet, 'Inter tot vana insana blandimenta', for soprano solo and double quartet of strings.

As a composer of serious opera Leo is not especially interesting, and the scarcity of his scores makes it difficult to trace his development. His comic operas, however, are full of life and humour. 'Amor vuol sofferenze' fully merits the praise bestowed on it by Des Brosses, and no more amusing *plaisanterie musicale* could be found than Fazio's great air, "Io non so dove mi sto", in which the mock-ecclesiastical accompaniment admirably illustrates the grotesque pomposity of the character. 'La semmeglianza' shows a keen sense of musical parody; and all the comic operas are full of sparkling and vivacious music, generally including one or two ensemble movements which are spirited, though never developed to a strong climax, either dramatic or musical. Mention must also be made of his instrumental music, which includes a Concerto for four violins and six admirable violoncello Concertos composed in 1737 and 1738, for the Duke of Maddaloni.

The best collection of Leo's operas was at Montecassino and is now housed in the Vatican; the British Museum and Fitzwilliam Museum afford the best materials for the study of his sacred music.

- BIBL. — FAUSTINI-FASINI, 'Leonardo Leo e la sua famiglia' ('Note d' Archivio', Rome, Jan.-Feb. 1937).  
 LEO, GIACOMO, 'Leonardo Leo, musicista del secolo XVIII e le sue opere musicali' (Naples, 1905).  
 PIOVANO, FRANCESCO, 'A propos d'une récente biographie de Léonard Leo' (S.I.M.G., VIII, 1906-1907).  
 WALKER, FRANK, 'Cav. Giacomo Leo and his Famous "Ancestor"', (M. Rev., IX, 1948, p. 241).

## CATALOGUE OF WORKS

### I. OPERAS AND OTHER DRAMATIC WORKS

(\* Neither score nor libretto survives, but the work is mentioned in contemporary journals or other records. The B.M. also contains librettos of the following operas posthumously performed: 'Love and Constancy' ('L' Amor costante', London, Covent Garden, 1754, which gives Leo's name as the composer); and 'La finta Frascatana' (Naples, 1750), with add. by Logroscino.)

- 'Pisistrato' (Naples, 1714). Score, Montecassino.  
 \*'Il gran giorno d' Arcadia' (Naples, 1716). Serenata.  
 'Diana amante' (Naples, 1717). Serenata. Libretto, Brussels Conservatoire.  
 'Sesostri, re d' Egitto' (with Gasparini, some arias only). (Naples, 1717.) Libretto, Brussels Conservatoire.  
 'Le nozze in danza, favoletta pastorale' (Naples, 1718).  
 'Sofonisba' (Naples, 1718). Libretto, B.M., Naples R.C.M.  
 Handel's 'Rinaldo' with add. by Leo (Naples, 1718). Libretto, B.M.  
 \*Serenata for Sir George Byng, British Ambassador (Naples, 1719).  
 'Lucio Papirio' (Naples, 1720). (?) (Revived at Venice, 1737; fragments, Brussels Conservatoire).

<sup>1</sup> Dismissed as a "romantic statement" of Florimo's in the 4th ed. of this Dictionary, but a libretto was published for such a revival, and it was from the preface to this that Florimo had his information. The fact of the revision of 'Amor vuol sofferenze' is also stated there by the theatre's impresario.

- 'Caio Gracco' (Naples, 1720). Libretto, Naples R.C.M.
- 'Arianna e Teseo' (Naples, 1721). Libretto, Bologna, 'Liceo Musicale.
- 'Bajazete Imperator de' Turchi, tragicomedia' (Naples, 1722), a modification by Leo of an opera by Gasparini called 'Tamerlano'. Libretto, B.M., Naples R.C.M., Bologna.
- 'Artaserse' (?).
- 'La mpeca scoperta (L' imbroglio scoperto)' (Naples, 1723).
- 'Timocrate' (Venice, 1723). Libretto, Bologna, Venice (Bibl. Marc.).
- 'L' amore fedele' (Naples, 1724).<sup>1</sup>
- 'Lo pazzo apposto (Il finto pazzo)' (Naples, 1724).
- 'Le fiente Zingare' (Naples, 1724). Libretto, Naples (Bibl. Naz.).
- 'Turno Aricino' (Naples, 1724). By Leo and Vinci. Libretto, Brussels Conservatoire.
- 'Zenobia in Palmira' (Naples, 1725). Score and libretto, Naples R.C.M.
- 'Il trionfo di Camilla' (Rome, 1726). Score, Montecassino, Vienna, Dresden; libretto, B.M., Bologna; fragments, Münster.
- 'La semmeglianza di chi l' ha fatta' (Naples, 1726). Score, Montecassino; libretto, Naples R.C.M.; fragments, Naples R.C.M.
- 'Dalli sdegni d' amore, ovvero L' Orismene' (Naples, 1726). Score, Montecassino; libretto, Naples R.C.M.
- 'Il Cid' (Rome, 1727). Libretto, Brussels Conservatoire, Bologna; fragments, Münster?
- 'Lo matrimonio annasuso' (Naples, 1727). Libretto, Rome, Bib. V. Emm. ? by Leo.
- 'Argeno' (Venice, 1728). Libretto, Bologna, Venice. Reproduced at Naples in 1731; the autograph score of this version is at Montecassino.
- 'La pastorella commattuta' (Naples, 1728). Libretto, Bologna. The composer's name appears under the anagram 'Onorio Ladel'.
- 'Catone in Utica' (Venice, 1729). Score, Brussels Conservatoire; libretto, Brussels Conservatoire, Bologna, Venice.
- 'La schiava per amore' (Naples, 1729). Libretto, Naples (Bibl. Naz.). The composer's name appears as 'Onorio Ladel'.
- 'Rosmene' (Naples, 1730). Libretto, Naples R.C.M.
- 'Evergete' (Rome, 1731). Score, Montecassino. Libretto, B.M.
- 'La vecchia trammera' (Naples, 1732). By Orefice, airs added by Leo. Libretto, Naples (Bibl. Naz.).
- 'La festa di Bacco' (Leo and Vinci) (Naples, 1732). Libretto, Brussels Conservatoire.
- 'Rosilla' (Leo and Orefice) (Naples, 1733). Libretto, Naples (Bibl. Naz.).
- 'Amor mette sinno' (15 arias only by Leo) (Naples, 1733). Libretto, Rome (Bibl. Angelica).
- 'Componimento drammatico pastorale' (Rome, 19 Nov. 1733).
- 'Il castello d' Atlante' (Naples, 1734). Libretto, Brussels Conservatoire.
- 'La clemenza di Tito' (Venice, 1735). Libretto, Bologna, Venice; fragments, Naples R.C.M.
- 'Demetrio' (Torre Maggione, 1735).
- 'Demofonte' (with Sarro) (Naples, 1735). Score, Brit. Mus., Naples R.C.M., Montecassino.
- 'Emira' (Naples, 1735). Score, Naples R.C.M., Montecassino; libretto, Bologna, Naples R.C.M.
- 'Onore vince amore' (Naples, 1736).
- 'Farnace' (Naples, 1736). Score, Vienna, Paris Conservatoire; libretto, Naples R.C.M.
- 'Siface' (Bologna, 1737). Score, Montecassino; libretto, Bologna; fragments, Brussels Conservatoire.
- 'Ciro riconosciuto' (Naples, 1737). Score, Montecassino, Naples R.C.M., Paris Conservatoire; fragments, representing a later revival, at Montecassino.
- 'L' amico traditore' (Naples, 1737). Libretto, Naples R.C.M.
- 'La simpatia del sangue' (Naples, 1737). Libretto, Naples R.C.M., autograph overture, Paris Conservatoire.
- 'L' Olimpiade' (Naples, 1737). Score, Montecassino, Berlin, Venice, Paris Conservatoire; libretto, Bologna; fragments at Montecassino representing a later revival.
- 'Il conte' (Naples, 1738). Libretto, B.M.
- 'Le nozze di Amore e di Psiche' (Naples, 1738). Festa teatrale. Score, Berlin, Naples R.C.M., Paris Conservatoire.
- Choruses for 'Sofronia', in the 'Tragedie cristiane' by Annibale Marchesi (publ. 1729) (prod. Naples, 1738).
- 'Demetrio' (Naples, 1738). A different opera from that produced in 1735. Leo was unable to finish it and was assisted by G. de Maio, Lorenzo Fago, Nicola Logroscino and Riccardo Broschi. Leo completed the opera later (score at Paris Conservatoire), and it was given at Rome in 1742 (libretto at Brussels).
- 'Sesostri' (Lisbon, 1738)?
- 'Temistocle' (Florence, 1739). Fragments, Brussels Conservatoire. Probably additions to an opera by G. B. Ristori.
- \* Intermezzo and \* Festa teatrale for the Spanish Court (Madrid, 1739), for the marriage of the Infante Philip.
- 'Amor vuol sofferenze' (also called 'Il cioè, ossia La finta Frascatana') (Naples, 1739). Score, Montecassino, Paris Conservatoire; libretto, B.M.; do., and fragments, Naples, R.C.M.
- 'Achille in Sciro' (Turin, 1739). Fragments, Montecassino, Naples.
- 'Ezio' (Modena, 26 Dec. 1739).
- 'Carlo in Alemagnia' (Milan, Teatro Ducale, Jan. 1740).
- 'Alidoro' (Naples, 1740). Score, Montecassino; libretto, B.M. & Naples.
- 'Scipione nelle Spagne' (Milan, 1740). Libretto, Bologna.
- 'Viriati' (Pistoia, 1740). Libretto, Bologna.
- 'L' Alessandro' (Naples, 1741) (another version of 'Siface'). Libretto, B.M.
- 'Il verbo eterno e la religione' (Florence, 1741). Libretto, Rome, Bibl. V. Emm.
- 'L' impresario delle Isole Canarie' (Venice, 1742). Intermezzo; libretto, Brussels Conservatoire.
- 'L' Andromaca' (Naples, 1742). Score and libretto, Naples.
- \* Airs added to Hasse's 'Issipile' (Naples, 1742).
- 'L' ambizione delusa' (Naples, 1742). Score, Paris Conservatoire (partly autograph, a revised version). Libretto, Naples.
- \* Serenata del felice parto della regina di Napoli' (1743, not performed). By Leo, Manna and Logroscino).
- 'Decebal' (?), festa teatrale. Score at Paris Conservatoire. A modern German manuscript apparently copied from an autograph. Apparently composed for the birth of the Archduchess Maria Elizabeth, daughter of the Empress Maria Theresa, born 1743.
- 'Il fantastico od Il nuovo Don Chisciotte' (Naples, 1743).
- 'La fedeltà odiata' (Naples, 1744). Libretto, B.M.
- \* 'Vologeso' (Turin, 1744).
- 'La contesa dell' Amore colla Virtù' (1744, for the marriage of the Dauphin of France with the Infanta of Spain). Autograph score, Paris Conservatoire.

## OPERAS OF UNCERTAIN DATE

- 'Il Medo.' Score, Brussels.
- 'Nitocri, regina d' Egitto.' Score, Montecassino.
- 'I viaggiatori' (original title probably 'Il giramondo') (Naples, ? 1740). Libretto (Paris, 1754), Brussels and Bologna.
- 'Le nozze di Iole ed Ercole.' Score at Münster.
- 'Andromeda.' Score at Vienna. A pasticcio with some airs of Leo, 1750.

## II. ORATORIOS

- \* S. Chiara, o L' infedeltà abbattuta' (Naples, 1712).
- 'Il trionfo della castità di S. Alessio' (Naples, 1713).
- \* 'Dalla morte alla vita' (S. Maria Maddalena) (Atrani near Amalfi, 1722).
- 'Oratorio per la B.V. del Rosario' (Naples, 1730). Score at Münster.
- 'La morte di Abele' (Naples, 1732). Score, Naples R.C.M., Montecassino, Bologna, Brussels Conservatoire, Munich, Dresden, Berlin, Paris Conservatoire, Vienna. Libretto, Bologna.
- 'S. Elena al Calvario' (Naples, 1732). Score, B.M., Naples R.C.M., Cambridge Fitzwilliam, Berlin,

<sup>1</sup> Probably the same as 'L' amor costante', prod. in London in 1754 (libretto in B.M.).

Dresden, Montecassino, Münster, Paris Conservatoire. Libretto, B.M. (dated Palermo, 1741).  
 'S. Francesco di Paola nel deserto' (Lecce, 1738).  
 'S. Genoviefra'. Score, Naples R.C.M. (? by Leo).  
 Fragments of an oratorio (autograph) in which the characters are Abdia and Eliseo. Paris Conservatoire.

## III. MASSES

? S.A.T.B. and orch. in A (K. and G.). Paris Conservatoire.  
 S.S.A.T.B. and orch. in B $\flat$  (K. and G.). Paris Conservatoire (autograph) Berlin, copied by Winterfeld from parts in the Mathiasstift at Breslau, 1817.  
 ? S.S.A.T.B. and stgs. in D. Paris Conservatoire Doubtful.  
 S.S.A.T.B. and orch. in D (K. and G.). Naples R.C.M., Dresden, Berlin, Paris Conservatoire.  
 S.S.A.T.B. and orch. in F (K. and G.). B.M., Berlin. Fitzwilliam has a fragmentary copy of the voice part only.  
 S.S.A.T.B. and orch. in G (K. and G.). Two versions of this Mass exist.

A	B
For S. Vincenzo Ferrero, 1733.	Berlin.
Berlin.	B.M.
Cambridge.	Münster.
Dresden.	Munich.
London R.C.M.	
Paris Conservatoire.	

Gloria S.S.A.T.B. and orch. in G (1734). Berlin.  
 Credo S.A.T.B. and stgs. in A. Berlin, Munich, Paris Conservatoire.  
 Credo, Sanctus and Agnus, S.S.A.T.B., S.S.A.T.B. and stgs. Naples R.C.M.  
 Credo, Sanctus, Benedictus and Agnus, S.S.A.T.B. and organ in C. Naples R.C.M.  
 Credo, S.A.T.B., stgs. and organ in C. Berlin, Münster B.M.

## IV. MOTETS, PSALMS, ETC.

'A solis ortu', S.S.T. and organ (autograph). Naples R.C.M.  
 ? 'Ave Regina Caelorum', T.T.B.B. Berlin.  
 'Cessate arie cessate', S. and stgs. B.M.  
 'Christus factus est', S.S. and organ. Fitzwilliam.  
 'Christus factus est', S. and organ. B.M., Vienna, Naples.  
 'Christus factus est', S. solo, S.A.T.B. and stgs. Naples.  
 ? 'Credidi propter quod', S.A.T.B. Berlin, Münster.  
 'Dixit Dominus', S.S.A.T.B. and orch. in A. Palermo R.C.M., Berlin, Fitzwilliam, Paris Conservatoire.  
 'Dixit Dominus', S.A.T.B., S.A.T.B. and orch. in C (? 1742). Fitzwilliam; autograph (date cut off by binder). (Edited by Stanford, Novello.) Naples R.C.M. (1742), Dresden, Berlin, Münster, Vienna Gesellschaft der Musikfreunde, London R.C.M., B.M., Paris Conservatoire.  
 ? 'Dixit Dominus', S.S.A.T.B. and orch. in D. Paris Conservatoire.  
 'Dixit Dominus', S.A.T.B., S.A.T.B. and orch. in D. Münster.  
 'Dixit Dominus', S.S.A.T.B., S.S.A.T.B. and orch. in D. Fitzwilliam (1730), Naples R.C.M. (1741), Berlin, Paris Conservatoire.  
 ? 'Dixit Dominus', S.S.A.T.B. and orch. in F. R.C.M.  
 'Dixit Dominus', S.S.A.T.B. and orch. in G. Münster.  
 'Dixit Dominus', S.A.T.B. and orch. in G. Naples (org. part only).  
 'Heu nos miseros', S.S.A.T.B., S.A.T.B. B.M., Berlin, Cambridge, Darmstadt, Dresden, Munich, Naples, Paris Conservatoire. (The Dresden MS is inscribed "Fatto a richiesta de' Pittoni", which might be an error for "di" or "del Pitoni", but Cav. G. Leo reads "de Pittori", i.e. for the Congregazione dei Pittori in Naples.)  
 'Inter tot vana insana blandimenta', S. and double quartet of stgs. Naples R.C.M.  
 'Laudate Dominum omnes gentes', S.A.T.B. and stgs. Dresden.  
 'Laudate Pueri Dominum', S.S.S.S. soli, S.A.T.B., S.A.T.B. coro and organ. Naples R.C.M.  
 ? 'Laudate Pueri', S.S.A. and orch. Dresden.  
 'Lezioni della settimana santa', S.A. and organ. Munich, Berlin, Münster, B.M., Paris Conservatoire.  
 'Magnificat', S.S.A.T.B., stgs. and organ in G mi. Berlin, Paris Conservatoire.

'Magnificat', S.S.A.T.B., stgs. and organ in G mi. Berlin, Munich, Milan, Naples.  
 'Miserere', S.A.T.B., S.A.T.B. and organ in C mi. (1739). Naples R.C.M. (autograph) Fitzwilliam, Munich, Berlin, Vienna, B.M., Paris Conservatoire, R.C.M.  
 'Miserere', S.A.T.B. and orch. in C mi. Munich, Milan.

Intros, Graduals, Offertories, and Communions for the Sundays of Lent. Composed for the Royal Chapel, Naples, 1744:  
 Ash Wednesday. Introit: 'Miserere omnium Domine'. S.A.T.B. and organ. B.M.  
 First Sunday in Lent. Introit: 'Invocabit me et ego exudiam eum'. Gradual: 'Angelis suis Deus mandavit de te'. Offertory: 'Scapulis suis obumbrabit tibi Dominus', S.A.T.B. and organ. B.M. Aut. Berlin, Münster.  
 Second Sunday in Lent. Introit: 'Reminiscere miserationum tuarum'. Gradual: 'Tribulationes cordis mei dilatatae sunt', S.A.T.B. and organ. Communion: 'Intellige clamorem meum', S. solo, S.A.T.B. and organ. B.M. Aut.  
 Fourth Sunday in Lent. Introit: 'Laetare Jerusalem'. Gradual: 'Laetatus sum in eis', S.A.T.B. and organ. B.M. Aut., Berlin, Münster. Offertory: 'Laudate Dominum quia benignus est', S.S. soli, S.A.T.B. and organ. B.M. Aut.  
 Passion Sunday. Introit: 'Judica me Deus', S.A.T.B. and organ. Gradual: 'Eripe me Domine', S.A.T.B. and organ. Aut. B.M., Berlin, Münster, Paris Conservatoire. Communion: 'Hoc corpus quod pro nobis traditur', S.S. soli, S.A.T.B. and organ. B.M. Aut., Münster.  
 'Pange lingua' (for the Cons. di S. Onofrio, 1744). S.A.T.B. and stgs. Naples R.C.M., Dresden.  
 'Praebe Virgo benignas aures', S. and organ. Berlin Münster.  
 'Quae Virtus infinita', S.A.T. and stgs. Berlin.  
 'Responsori di S. Antonio di Padova' ('Si quaeris miracula'). S.A.T.B. and stgs. Naples R.C.M.  
 'Responsori' for Holy Week, S.A.T.B. and organ. ('In monte Oliveti'). Naples R.C.M., Berlin, Münster, Munich, B.M.  
 'Salve Regina', S. and stgs. in C mi. R.C.M.  
 'Salve Regina', S. and stgs. in F. Berlin, Münster.  
 'Te Deum', S.A.T.B. and orch. in D. Berlin, Paris Conservatoire, R.C.M. Chorus, S.A.T.B. and orch., with two sets of words, (a) "Cum Sancto Spiritu", and (b) "Alleluia". The "Cum Sancto Spiritu", written above the notes, appears to be autograph. Naples R.C.M.

## V. STUDIES IN COUNTERPOINT, ETC.

Fugues for two voices. Naples R.C.M.  
 Various. Berlin, Naples, Montecassino, Bologna, Milan.

## VI. INSTRUMENTAL MUSIC

Concerto for four vns. and bass in D. Berlin, Dresden.  
 Six Concerti (one called a Sinfonia Concertata) for cello with two vns. and bass. Composed for the Duke of Maddaloni, aut., 1737 and 1738. Naples R.C.M., Milan.  
 Toccatas for cembalo. Milan, Montecassino, Naples; one in G mi., published in a modernized form under the name of 'Arietta' has become very popular.  
 'Aria con variazioni per cembalo.' Montecassino.

In addition to the above works there are numerous cantatas for a single voice, arias from operas, etc., in various libraries. Leo also added a prologue, 10 arias and 4 *buffo* scenes ('Rosinda and Nesso') to a revival of Gasparini's 'Eumene' at the royal palace, Naples, 1 Oct. 1715, and made additions to Handel's 'Rinaldo', performed there on 1 Oct. 1718.

E. J. D., rev.  
 See also Broschi (add. arias for 'Demetrio'). Durante (F., dispute with). Ferradini (add. m. for 'Amor vuol sofferenza'). Logrosino (aria contrib. to 'Demetrio'; new setting of 'Amor vuol sofferenza').

LÉOCADIE (Opera). See AUBER

**LÉON** (Opera). See DALAYRAC.

**Léon, Luis de.** See Salinas (poem on).

**Léon, Melchor Fernández de.** See Durón ('Venir el amor', lib.).

**LÉONARD, Hubert** (b. Bellaire, Belgium, 7 Apr. 1819; d. Paris, 6 May 1890).

Belgian violinist. He entered the Paris Conservatoire in 1836 and studied under Habeneck. He established his reputation as a brilliant player by a tour through Germany in 1844 and was the first to play Mendelssohn's violin Concerto in Berlin, under the composer. Later on he succeeded Bériot as first professor of the violin at the Brussels Conservatoire. In 1867 he resigned on account of ill-health and went to live in Paris. He was an eminently successful teacher and counted among his pupils many of the best modern Belgian, German and French violinists. Léonard was a brilliant virtuoso, excelling especially in arpeggios and staccato.

Madame Léonard (born Antonia Sitcher de Mendi (b. ? , 1831; d. Maisons-Lafitte, June 1914)), a niece of Manuel Garcia, gained much distinction in concert singing and was for many years a successful teacher of singing in Paris.

J. A. F.-M.

See also Servais (1, collab. in vn. & cello duets).

**LEONARD, Lotte** (b. Hamburg, 3 Dec. 1884).

German soprano singer and teacher. At the age of seventeen she began her studies at the Stern Conservatory in Berlin, first with Anna Wüllner, and then specialized in oratorio parts under Jeannette Grumbacher de Jong and in song under Therese Schnabel. After her début in 1914 she sang as soloist in the St. Matthew Passion under Furtwängler at Lübeck. After 1918 she was in constant collaboration with Siegfried Ochs, conductor of the Philharmonic Choir in Berlin, taking part in his concerts several times each year. From 1922 to 1930 she was soloist at the German Bach and Handel Festivals. She was the first German singer after the war of 1914-1918 to be invited to sing at Buenos Aires, where she gave a cycle 'Das deutsche Lied' and also sang at symphony concerts in the Teatro Colón. In 1927 she participated in the May Festival at Cincinnati.

In 1916 Lotte Leonard became teacher of singing at Bernuth's conservatory at Hamburg. From 1924 on she organized annual summer courses at Grundlsee in Austria, transformed in 1934 to a summer school of music under the direction of Egon Wellesz. In Oct. 1933 Lotte Leonard became Professeur de Chant at the Conservatoire International in Paris.

A. H. (ii).

**LEONARDA, Isabella** (b. Novara, c. 1641; d. ?).

Italian composer. She was abbess of the convent of St. Ursula at Novara. Among her compositions are masses, motets (the last book,

Op. 20, Bologna, 1700) and other church music.

E. v. d. s.

**LEONARDO DA VINCI** (Opera). See HAMERIK (E.).

**LEONARDO, Giovanni (dell' Arpo)** (b. ? Naples, ?; d. ? Naples, ?).

Italian 16th-century composer. *Villanelle* and *canzoni* of his appear in collective volumes.

E. v. d. s.

**LEONCAVALLO, Ruggiero** (b. Naples, 8 Mar. 1858; d. Montecatini nr. Florence, 9 Aug. 1919).

Italian composer. He was the son of a magistrate. His musical studies began with the pianoforte, which he learnt first from a musician named Sirl and afterwards from Simonetti, a teacher of some repute at Naples, the author of an 'Enciclopedia del pianista'. In due course Leoncavallo was admitted to the Neapolitan Conservatorio, where he became the pupil of Beniamino Cesi for the piano, of Michele Ruta for harmony and of Lauro Rossi for composition.

At the age of 18 he left the Conservatorio with the diploma of "maestro" and set to work upon an opera. His subject was the tragic story of Chatterton, the libretto being an adaptation of Alfred de Vigny's drama. At Bologna, whither he had gone to attend the great poet Carducci's lectures, he completed the opera and arranged for its production, but at the last moment the impresario decamped, leaving the unfortunate composer almost penniless. In despair Leoncavallo was compelled to undertake any work that would keep him from starvation. He gave lessons in singing and in pianoforte playing, and played accompaniments at café-concerts. In the latter capacity he travelled widely, visiting England, France, Holland and Germany, and going even as far as Cairo. After many years' wandering he returned to Italy and presented himself to the house of Ricordi with the scenario of a vast trilogy dealing with the history of the Renaissance in Italy, entitled 'Crepusculum', for which he had already completed the libretto of the first section, 'I Medici'. This latter was accepted, and in a year Leoncavallo had finished the music.

For three years he waited vainly in the hope of seeing his opera produced, and then betook himself in despair to the rival house of Sonzogno. There he was well received, and for this firm he wrote his 2-act opera 'Pagliacci', which was produced at the Teatro dal Verme, Milan, on 21 May 1892, with very great success. Leoncavallo's name soon became famous throughout Italy, and on 9 Nov. 1893 his 'Medici' was produced at the Teatro dal Verme. The work, which deals with the Pazzi conspiracy and the murder of Giuliano de' Medici, was a failure; and the composer, discouraged by its unfavourable reception,



never completed, or at any rate never published, the remaining sections of the trilogy, 'Savonarola' and 'Cesare Borgia'. Leoncavallo's early opera, 'Chatterton', which was finally given at the Teatro Nazionale, Rome, on 10 Mar. 1896, was no more successful than 'I Medici', but 'La Bohème' (Teatro La Fenice, Venice, 6 May 1897), an adaptation of Henri Murger's novel, was far more favourably received, although handicapped by inevitable comparisons with Puccini's opera on the same subject, which had been produced with overwhelming success a few months earlier and was actually being played to crowded audiences at another theatre in Venice at the same time.

Leoncavallo's next opera, 'Zaza', an adaptation of the play by Berton and Simon, was produced at the Teatro Lirico, Milan, on 10 Nov. 1900, with fair success, and has subsequently been performed in Germany, Holland and Paris. 'Der Roland' was written in response to a commission of the Emperor William II, who heard 'I Medici' in Berlin in 1894 and believed that in the Italian poet and musician he had found a bard worthy of celebrating the glory of the house of Hohenzollern, as in 'I Medici' he had celebrated that of the great Florentine family. 'Der Roland' is founded upon Willibald Alexis's romance 'Der Roland von Berlin', which deals with the subjugation of Berlin by the Elector Frederick II. Of this work an Italian translation was made for Leoncavallo's benefit by the emperor's orders, from which he constructed his own libretto. This, after the music was finished, was translated back into German by Georg Droscher, and the opera was produced at the Royal Opera House in Berlin, on 13 Dec. 1904. In spite of the emperor's patronage and the favour of the court, 'Der Roland' attained no permanent success. It was, in fact, in his most ambitious works, such as this and 'I Medici', that Leoncavallo showed to least advantage. In operas of the type of 'Zaza' and 'Pagliacci' his strong feeling for theatrical effect served him well, but his musical inspiration was singularly deficient, and his more pretentious works were hardly more than strings of ill-digested reminiscences.

In 1910 two new operas by him were produced in Rome within four days of each other, 'Maia' in 3 acts, libretto by Paul de Choudens, at the Costanzi Theatre, 15 Jan. 1910, and 'Malbruk', a comic opera in 3 acts, libretto by Angelo Nessi (Teatro Nazionale, 19 Jan.).

Later works, of slight quality, were 'I zingari' (London, 1912), 'La reginetta delle rose' (Rome, 1912), 'Are you there?' (London, 1913), 'La candidata' (Rome, 1915), 'Goffredo Mameli' (Genoa, 1916), 'Prestami tua moglie' (Montecatini, 1916),

'Edipo re' (Chicago, 1920). Two posthumous operettas were, 'A chi la giarettiera' (Rome, 1919) and 'Il primo bacio' (Montecatini, 1923).

As a librettist Leoncavallo showed uncommon dramatic ability. Not only did he write the libretti for his own operas, but, like Boito, he occasionally placed his talent at the service of his friends, as in the case, for instance, of 'Mario Wetter', an opera by the Portuguese composer Augusto Machado. Apart from his operatic works Leoncavallo was the composer of a symphonic poem, 'Serafita', founded upon Balzac's novel, and of a ballet entitled 'La vita d'una marionetta'.

R. A. S., adds.

**LEONETTI, Giovanni Battista** (b. ? Crema, ?; d. ? Crema, ?).

Italian 16th-17th-century organist and composer. He was organist of the church of Sant' Agostino at Crema in 1617. He composed a book of masses for 8 voices and one of madrigals for 5 voices; also four madrigals for 6 voices contained in Orazio Scaletta's 'Affettuosi affetti' (1604).

E. v. d. s.

**LEONI, Giovanni Antonio** (b. ?; d. ?).

Italian 16th-17th-century violinist and composer. He wrote 'Sonate di violino a voce sola di . . . lib. 1', Op. 3 (Rome, 1652). These 31 sonatas are among the earliest written for the violin. A motet by Leoni appears in a collective volume of 1625.

E. v. d. s.

**LEONI, Leone** (b. ?; d. ?).

Italian 16th-17th-century composer. He was *maestro di cappella* at Vicenza cathedral from 1588 at latest. His publications are five books of madrigals for 5 voices, containing 20 to 21 each (Venice, 1588-1602); 'Penitenza', a book of spiritual madrigals a 5, 21 numbers (1596); 'Sacri fiori', four books of motets for one to four voices with organ accompaniment (1606-22); 'Sacrae cantiones', Book 1, a 8, with double organ score, 20 numbers (1608); 'Psalmodia' with two Magnificats a 8 (1613); 'Aurea corona', concerti a 10 for 4 voices and 6 instruments, etc., 25 numbers (1615).

It will thus be seen that Leoni followed in the wake of Giovanni Gabrieli in the combining of voices and instruments, using the instruments *obbligato*. He belongs, in fact, to the Venetian school of composers, whose chief merit does not so much consist in the polyphonic interweaving of the separate voices in skilful and elaborate counterpoint, as in the variety and brilliance of colouring by expressive harmony and the contrasts of double choirs.

The works of Leoni which would seem to have been most valued by his contemporaries are his motets for double choir a 8, fifteen of which appear in the 'Promptuarium' of Schadaeus (1611) and four in the 'Flori-



legium' of Bodenschatz (1621). Of these Ambros singles out two for special mention. A Passion motet, 'O Domine Jesu Christe adoro te', he describes as of an almost heavenly beauty, and of 'Petre amas me' he says that hardly anyone has given a more beautiful and touching expression to the rapturous utterance of divine love. In Torchi's 'L' arte musicale in Italia', Vol. II, there are two madrigals by Leoni from the volume of 1602, both interesting, one a nightingale echo song, the two upper voices meant to represent one nightingale echoing the other in canon.

J. R. M.

**LEONI, Michael** (actually **Myer Lyon**) (b. ?; d. Kingston, Jamaica, 1797<sup>1</sup>).

English tenor singer and composer. He was a Jew and uncle to John Braham. After being a chorister at the Great Synagogue in Aldgate, London, he made an appearance in opera at Covent Garden Theatre in the part of Arbaces, in T. A. Arne's 'Artaxerxes', in 1775, and the same year, on 21 Nov., he was the first Carlos in Sheridan and Linley's 'Duenna', appearing under the name of Michael Leoni. He sang in other Covent Garden operas, including Shield's 'Fletcher of Bacon', in 1778. He then joined Giordani in the management of an English opera-house in Dublin, and was also engaged by Palmer for the Royalty Theatre. After remaining some time in England and Ireland, he was appointed "hazzan" at the synagogue at Kingston, Jamaica, being the first to hold that office in the English colonies.

Leoni's voice is said to have been of fine quality, surpassing even that of his talented nephew, John Braham. He composed small pieces for the theatre and for use in the Jewish ritual. The hymn-tune "Leoni" was named after him from the circumstance that he supplied Thomas Olivers, the hymn-writer, with it, the tune being sung as a 'Yigdal' in the synagogue. It was first published in a collection in 1781.

F. K., adds.

**LÉONIN (Leoninus)** (b. ?; d. Paris, ?).

French 12th-century composer. He was *maître de chapelle* of the church of Beatae Mariae Virginis (later Notre-Dame de Paris) and the first great representative of the so-called Notre-Dame school. An anonymous English writer of the 13th century referred to him as "Magister Leoninus optimus organista", meaning that he was the leading composer of *organa* (not the best organist). This authority definitely assigns to him the composition of the 'Magnus Liber Organi de Gradali et Antiphonario pro servitio divino multiplicando'. This was a cycle of over eighty *organa* appropriate to all the liturgical festivals

of the year. The pieces were in two parts, the second or duplus being a free counterpoint to the plainsong melody. They were substituted for the solo parts of the responsorial Gradual and Alleluia.

Léonin employs two techniques, which alternate within the same work. In one the plainsong melody is in enormously long notes and the organal part free and unmeasured in rhythm, with very complex melismata. In the other, which was called *discantus* style, the two parts move note for note, in rhythmic modes or patterns derived from troubadour music. The free melismatic style tends to be employed when the original plainsong melody is syllabic, the *discantus* technique when the plainchant is lyrically elaborate.<sup>2</sup>

Léonin's free organal melodies are of great length and sinuous power. They are closely related to the plainsong tropes, moving mainly by step or the pentatonic minor third. Larger leaps are infrequent, though passionate *portamento*-like sweeps may cover the range of an octave or more. Reese suggests that such *portamenti* may owe something to Arabian sources, by way of the troubadour influence.<sup>3</sup>

The 'Magnus Liber Organi' was compiled between 1160 and 1180 and was later revised and added to by Léonin's successor Pérotin. It has not come down to us in its original form, but in various manuscripts of which the most important are that at the Medicea-Laurenziana at Florence, the Wolfenbüttel Manuscript and the Toledo Codex.

W. H. M.

BIBL.—See NOTRE-DAME SCHOOL.

See also *Arts Antiqua*.

**LEONORA** (Opera). See FRY. MERCADANTE. PAER.

**LÉONORE, OU L'AMOUR CONJUGAL** ('Leonora, or Wedded Love'). Opera in 2 acts by Gaveaux. Libretto by Jean Nicolas Bouilly, based on an actual event. Produced Paris, Théâtre Feydeau, 19 Feb. 1798. 1st perf. abroad, Brussels, 29 June 1799. The work is historically important as the source of Beethoven's 'Fidelio', Sonnleithner's original libretto of which was a translation of Bouilly's. Paer wrote an opera on an Italian translation of 'Léonore', probably by Giacomo Cinti, 'Leonora, ossia L' amore coniugale', produced at Dresden, 3 Oct. 1804, before Beethoven's work appeared.

See also *Fidelio*.

**LEONOVA, Daria Mikhailovna** (b. Tver, 1829; d. St. Petersburg, 1896).

Russian contralto singer. She had a compass of two-and-a-half octaves (g to c'''), bore one of the greatest names in the annals of Russian opera and was closely associated with such famous figures as Glinka, Dargomizhsky,

<sup>1</sup> The 'Jewish Encyclopaedia' gives "about 1800", but Oxberry, probably more trustworthy in this matter, supplies the above date.

<sup>2</sup> For a more detailed study see NOTRE-DAME SCHOOL.  
<sup>3</sup> Gustave Reese, 'Music in the Middle Ages' (New York, 1940; London, 1941).

Rimsky-Korsakov, Stassov and Mussorgsky. She appeared with the celebrated Petrov in Glinka's 'Life for the Tsar' and in its composer's second opera, 'Russlan and Ludmila', and was to have taken part as Grunia in his proposed but abortive opera 'The Bigamist'. Later she figured in two of Scrov's, 'Rogneda' (1865) and 'The Power of Evil' (1871), in Cui's 'William Ratcliff' (1869) and in Rimsky-Korsakov's 'Pskovitianka' ('Ivan the Terrible') in 1873. She created the parts of the Innkeeper in Mussorgsky's 'Boris Godunov' and of Martha in his 'Khovanshchina'.

Leonova's name occurs in a number of letters from Glinka to his sister and to various friends in 1855 and the following year. He first refers to her as his pupil, but later describes her as "the celebrated St. Petersburg operatic artist" who is shortly to give some concerts in Moscow. In a letter to the singer, dated Mar. 1855, Glinka announces the gift of the complete edition of his songs as a token of his admiration of her beautiful voice and admirable talent. It becomes clear in the more confidential letters to his sister that the relationship of teacher and pupil has become somewhat more intimate. Hints of this are conveyed in French. Thus, after "elle a été tout à fait excellente pour moi" has occurred in two successive letters, he expresses the belief that "elle a véritablement d'amitié pour moi . . . more of this when we meet". Finally, "Je crois que cette personne m'est véritablement dévouée" appears to suggest that a mutual understanding has been reached.

Writing years later, when Leonova had reached the zenith of her career and had just returned from a triumphant tour of China, Japan, South America and many European centres, Stassov refers to her as among the greatest; the eminent critic goes astray, however, in stating that Glinka composed his song 'Tears' for her, for the composer divulges in a letter that Leonova wrote the melody and modestly confesses that he "did the rest". With Dargomizhsky her transactions were not confined to receiving his artistic advice, for he paid her the tribute of allotting the part of the Princess in his 'Russalka' — first performed in May 1856. Rimsky-Korsakov, who had first heard her in 'A Life for the Tsar' in 1859 and was destined to see her in the first performance of his own 'Pskovitianka' fourteen years later, suggests in his Memoirs that she might have reached greater heights had she resorted to himself for artistic counsel. He is describing the period during which she befriended the unfortunate Mussorgsky. In 1879 that composer joined her in a three months' concert tour of southern Russia. She had recently opened a small academy of singing at which Mussorgsky acted in the capacity

of supervisor of studies. By this time he was nearing his end and, aware that he was penniless and without a home, Leonova offered him the shelter of her villa at Oranienbaum, where he hastened to complete the orchestration of 'Khovanshchina'. According to Rimsky-Korsakov, Leonova was then past her prime, but she was able nevertheless to make a singularly impressive appearance at the Mussorgsky memorial concert in Nov. 1881, at which she sang the dead composer's pathetic song 'Left Behind' and his 'Song of the Flea' with striking dramatic emphasis. M. M.-N.

**Leopardi, Giacomo.** See Busoni ('Sabato del villaggio', choral work). Goehler (2 cantatas); Malipiero (choral work; song with orch.). Petrassi ('Coro di morti', dramatic madrigal; 1 song).

**LEOPOLD I, Emperor** (b. Vienna, 9 June 1640; d. Vienna, 5 May 1705).

The half-century of his reign (1658–1705) was one of the most splendid periods in the history of the imperial court music. Vienna became, under the direction of the chapel-masters Bertali, Sances, Schmelzer and Draghi, one of the chief centres of Italian music, and about 400 new works — operas and oratorios — were performed there during that time. Besides being a generous protector of music and musicians, Leopold was a talented performer on several instruments and a prolific composer. He contributed numerous airs to A. Draghi's operas and on his own wrote one or two Italian operas and incidental music for some German and Spanish plays<sup>1</sup> performed at court. He also composed about a dozen oratorios (two of them in German), of which 'S. Antonio di Padova' and 'Il transito di S. Giuseppe' were repeated many times, the latter as late as 1730. Besides, extant works of his are in the Austrian State Library: 20 motets, 2 masses, 12 hymns, 9 psalms, 4 litanies and other sacred compositions, also more than 100 *balletti* (short orchestral dance pieces), etc. A selection of 10 sacred and 86 secular compositions (together with some works by his predecessor, Ferdinand III and his successor, Joseph I) were published by Guido Adler ('Musikalische Werke der Kaiser . . .', 2 vols. 1892–93). Other manuscripts are in the libraries of Berlin, Bologna, Uppsala, etc. A. L.

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See also Draghi (A., airs for operas by D.).

**LEOPOLITA** (*Leopolitanus*, "Lwowczyk"), **Marcin** (b. Lwów, c. 1540; d. Lwów, 1589).

Polish composer. Although, according to

<sup>1</sup> Examples of the former are his music for Christian Schlegel's comedy 'Die vermeinte Bräuer- und Schwesterliebe' (performed at Linz on 15 Nov. 1680); of the latter two intermezzi 'Orfeo y Euridice' and 'La nobia Barbuda' in Calderón's comedy 'Fineza contra fineza' (n.d.).

Szymon Starowolski<sup>1</sup>, he was educated at Cracow University, it is still uncertain whether or not he was a pupil of Sebastian Felsztynski. On 1 May 1560 Leopolita became royal court composer (*compositor cantus*), but about four years later he was succeeded by Marcin Wartecki (1564). He returned to Lwów, where he remained until his death. Although he enjoyed great fame among his countrymen and although his works were performed frequently at the Roratist Chapel, not a single work by him was published during his lifetime. Many of his works are lost.

In 1880 Father Polkowski discovered in the archives of the Wawel cathedral chapter three 5-part Masses by Leopolita: 'Missa paschalis', 'Missa Rorate' and 'Missa de Resurrectione', the first of which was published by Father Surzyński in 'Monumenta Musices Sacrae in Polonia' (Vol. III) in 1889.

According to Starowolski Leopolita also wrote an 'Ode to St. Martin', set to Latin words written by the composer himself, as well as 'Śpiewy na cały rok kościelny' (*Totius anni cantus*), the first work of that kind ever written in Poland.

Some of his 5-part motets remain:

- 'Mihi autem nimis honorati.'
- 'Cibavit eos ex odipe frumenti.'
- 'Spiritus Domini replevit orbem terrarum.'
- 'Resurgente Christo Domino.'

The few works by Leopolita which remain bear the stamp of unusual talent, skill and craftsmanship. In his 'Missa paschalis' he introduced four Polish Easter hymns, widely popular among the people. One of each supplies one strand among many in his web of sound. Then the first hymn appears in one part while the others are in the 2nd, 3rd, 4th or 5th voice and *vice versa*, but embellished with contrapuntal counter-melodies. The method employed is perfection and the effect it gives is one of serenity and devotion, austerity and gravity, from which all human passion is eliminated. The frequent appearance of *stretti* in imitation and the increase to six parts in the first 'Agnus Dei', which is the culminating point in the whole Mass<sup>2</sup>, show how well Leopolita was acquainted with the secrets of counterpoint and what a master of polyphony he was.

C. R. H.

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<sup>1</sup> Author of 'Scriptorum Polonicorum Hekatomtas seu Centum illustrium Poloniae Scriptorum elogia et vitae' (1625).

<sup>2</sup> Wooldridge quotes an example from this Mass (O.H.M., 2nd ed., II, 139), but says on the preceding page that Leopolita was organist of the Capella Roratistarum, which is historically unfounded.

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 'Viri illustres Civitatis Leopoliensis' (1671).

**LEOZ, Jesús García** (b. Olite, Navarre, 10 Jan. 1904; d. Madrid, 23 Feb. 1953).

Spanish composer. He studied the organ at Pamplona with Munarriz, the organist of the Cathedral, and in Madrid; also harmony and counterpoint with Conrado del Campo and composition with Turina. At the Madrid Conservatory he was a prize-winner in pianoforte and composition. In 1938 his 'Three Dances for Orchestra' were performed by the Orquesta Sinfónica under the direction of Arbós. Among other orchestral works should be mentioned his Symphony in A♭ major, which was played in 1949 by the National Orchestra, Madrid, under the direction of Argenta. Among the chamber music works of Leoz are a Sonata for violin and pianoforte, a string Quartet and a pianoforte Quartet. He also composed various works for pianoforte and music for the following ballets: 'La Noche de San Juan', 'La zapatera y el embozado', 'Sacromonte', and 'Vida española'. Leoz's music is colourful and full of rhythmic variety, with a gift for genuine melody. For this reason he was in great demand in Spain as a composer for ballets. In his later years he devoted himself to the cinema and wrote the music for the following films: 'El abandonado', 'Eugenia de Montijo' (the story of the life of the Empress Eugénie), 'La maja del capote', 'Las inquietudes de Shanti Andía' (based upon a work by the celebrated novelist Pio Baroja), 'La manigua sin Dios', 'El santuario no se rinde', 'Cuatro mujeres' and 'Un hombre va por el camino'. w. s.

**LÉPINE.** French family of organ builders.

(1) **Jean François Lépine, sen.** (b. ?, c. 1683; d. Toulouse, 21 Oct. 1762). He established the firm's reputation at the beginning of the 18th century. His principal instruments are the great organ of the Cordeliers at Toulouse (1727) and that of the Cathedral at Lodève (1752). He was nearly eighty years of age at his death.

(2) **Jean François Lépine, jun.** (b. Toulouse, 18 July 1732; d. Pézenas, 30 July 1817), son of the preceding. He was a pupil and friend of Dom Bédos and the most celebrated of the family. He established his factory at Pézenas. His principal instruments are the organ at Pézenas (1757), the reconstruction of the organ in the church at Saint-Just de Narbonne (1770-71) and the organ of the Cathedral of Saint-Pierre at Montpellier (1776-80), 48 stops and 3471 pipes.

(3) **Adrien Lépine** (b. Toulouse, 15 July 1735; d. Paris, ?), brother of the preceding. He established himself in Paris about 1758 and there became the brother-in-law of François

Henri Clicquot. In 1767 he restored the great organ of Nantes Cathedral, in 1777 constructed that of the Church of La Chapelle near Saint-Denis and in 1778 restored that of the Church of Saint-Médard in Paris. In 1772 he submitted to the Académie des Sciences (T.I., p. 109) a system of *forte piano organisé*, of his own invention. A second keyboard combined the speech of an eight-foot bass, a treble flute, a bassoon and oboe stop. F. R.

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RAUGEL, FÉLIX. 'Recherches sur les maîtres de l'ancienne facture française d'orgues' (Paris, 1919).

**L'ÉPINE, (Francesca) Margherita de** (b. ?; d. London, 9 or 10 Aug. 1746<sup>1</sup>).

Italian or (?) Franco-Italian soprano singer.<sup>2</sup> From Italy she went to England with a German musician named Greber, and she was often called "Greber's Peg" by the wits of the day. An advertisement in the 'London Gazette' (No. 2834) in 1692 announces that the

*Italian lady* (that is lately come over that is so famous for her singing) though it has been reported that she will sing no more in the consort at York-buildings; yet this is to give notice, that next Tuesday Jan. 10th, she will sing there, and so continue during the season.

A fortnight later this "lady" is more familiarly called the "Italian woman" in the notice given in the 'Gazette' that she would not only sing at York Buildings every Tuesday, but on Thursday in Freeman's Yard, Cornhill. In May 1703 she received "20 ggs for one day's singing in y<sup>e</sup> play call'd the Fickle Shepherdess". In the theatrical advertisement for Lincoln's Inn Fields, 1 June 1703, it is said that "Signora Francesca Margarita de l'Épine will sing, being positively the last time of her singing on the stage during her stay in England". She continued, however, to sing during the whole of that month; nor did she ever leave England, but remained till the time of her death.

On 29 Jan. 1704 Margherita de L'Épine sang, for the first time, at Drury Lane Theatre. On her second appearance there was a disturbance in the theatre while she was singing, the instigation of which was attributed to her rival, Mrs. Tofts, whose servant was, indeed, one of the principal agents in it. Mrs. Tofts, however, indignantly denied this in a letter to Rich, printed in the 'Daily Courant' of 8 Feb. 1704. In 1705 'Arsinoë' was produced, as announced in the 'Daily Courant':

a new opera, after the Italian manner, all sung, being set by Master Clayton, with dances and singing

<sup>1</sup> It appears from a MS diary (formerly in the writer's possession) kept by B. Cooke (i.e. Dr. Cooke), a pupil of Pepusch, that Mrs. Pepusch began to be ill on 19 July 1746, and that, on 10 Aug. following, in the afternoon he (Cooke) "went to Vaux-Hall with the Doctor, Mrs. Pepusch being dead". She was "extremely sick" the day before.

<sup>2</sup> In spite of her French-sounding surname she appears to have been an Italian, although she frequently signed herself "Françoise Marguerite".

before and after the opera, by Signoar F. Margarit a de l'Épine.

This singing was probably in Italian. She sang in Saggione's 'Temple of Love' the year after and in 1707 in 'Thomyris', the music taken from Scarlatti and Bononcini, the recitatives and accompaniments being added by Pepusch. She sang also in 'Camilla', performing her part in Italian, while the English singers sang their own language. These parts she repeated in 1708, and in 1709 added that of Marius in Scarlatti's 'Pyrrhus and Demetrius', arranged for the English stage by McSwiny and Haym. In 1710 she sang in 'Almahide', that opera, the first ever performed wholly in Italian on the English stage, the names of neither poet nor composer of which are known; and again in 'Hydaspes'. In addition to these she took part in 'Antiochus' and 'Ambleto', and in Handel's 'Pastor fido' and 'Rinaldo' in 1712; and in the pasticcio 'Ernelinda' and Handel's 'Teseo' in 1713. She continued to sing until 1718, when she married Pepusch and retired from the stage. She is said to have brought him a fortune of £10,000.

Her execution was of a very different order [from that of the English singers of that time] and involved real difficulties. Indeed, her musical merit must have been very considerable to have kept her so long in favour on the English stage, where, till employed at the opera, she sang either in musical entertainments, or between the acts, almost every night. Besides being *out-landish*, she was so swarthy and ill-favoured, that her husband used to call her *Hecate*, a name to which she answered with as much good humour as if he had called her Helen [Burney].

She is said to have been an excellent musician, not only as a singer, but also as an extraordinary performer on the harpsichord.

J. M.

BIBL.—MOOR, E. L., 'Some Notes on the Life of Françoise Marguerite de L'Épine' (M. & L., Vol. XXVIII, 1917, p. 341).

**LEPORIN, Johann Christoph** (b. ?; d. ?).

German 17th–18th-century organist. He was organist of the Domkirche<sup>3</sup> at Halle from 1697 to 1702, when he was removed from his post by Frederick of Prussia owing to his disolute manner of living, and was succeeded by the seventeen-year-old G. F. Handel. Handel was a Lutheran, but was appointed to this post, a fitting member of the Reformed Church not being obtainable. It is most important to realize that it was Leporin who was the author of the scandals with which many Handel biographers (starting with Mainwaring, who was followed by Schoelcher) have burdened Friedrich Wilhelm Zachau, Handel's master. Zachau's name has been finally cleared (after a general mention of the falseness of the accusations by Mattheson in his 'G. F. Händels Lebensbeschreibung') by Chrysander (I, 61).

S. G.

<sup>3</sup> Mattheson has "U.L. Frauenkirche". This is an error.

Lerberghe, Charles van. See Fauré (18 songs).

LE RICHE, Antoine. See DIVITTIS.

Lermontov, Mikhail Yurevich. See Balakirev (11 songs). Blaraberg ('Demon', cantata). Cui (songs). Gilson ('Demon', orat.). Glazunov (song). Glinka ('Prayer', choral work; 1 song). Ippolitov-Ivanov (symph. poem, 'Mtsyry'). Janáček ('Death', recitation, lost). Korshchenko ('Angel of Death', opera). Medtner (1 song). Miaskovsky (12 songs). Mossolov (Symphony No. 4; songs). Mussorgsky (song). Nápravník ('Demon', symphony). Ponce (3 songs). Rakhmaninov (2 partsongs; 'Rock', orch. fantasy). Rimsky-Korsakov (2 partsongs, 5 songs). Senilov ('Mtsyry', symph. poem). Shebalin ('Masquerade', incid. m.). Spendiaryov ('Three Palm Trees', symph. poem). Tchaikovsky (partsong, song). Vassilenko (songs).

Lernet-Holenia, Alexander. See Reutter (H., 'Saul', lib.).

LE ROUX, Gaspard (b. Paris, c. 1660; d. ? Paris, c. 1707).

French harpsichordist and composer. Practically nothing is known of his life. Although he won fame, he disappeared quite young, leaving only one large work in manuscript. He was, says Sébastien de Brossard, a celebrated master of the *clavecin* and an excellent musician.

The career of Gaspard Le Roux appears to have been at the earliest from 1685 to 1707 at the latest. In 1690 the 'Mercure' published an 'Air spirituel' in which the *basso continuo* is indicated as having been written by "M. le Roux, fameux maître de musique". In 1692 his name appears among the Parisian professors of the *clavecin* in the 'Livre d'adresses' of Blegny du Pradel. In 1695, in the list of organists and clavecinists established for taxation, he appears to hold a good position, for he is taxed at the highest rate. He paid 15 livres, like Couperin, Garnier, Marchand, Le Bègue and some others.

In 1701 he published in the collection of 'Airs sérieux et à boire' (Ballard) an 'Air sérieux' of delicate grace, written in a key more instrumental than vocal (F# minor). On 21 Apr. 1705 he took a copyright of ten years for the impression and the rights of sale of his principal work: a collection of his 'Pièces de clavessin' which appeared in that year, and which did not pass unnoticed, for the book was soon pirated by a Dutch publisher. In his preface the author gives no details about himself. He announces that he will include "d'autres morceaux de musique plus grands et plus relevés", probably his motets, of which some are preserved in Brossard's copies. The promise was not kept, and after the appearance of the 'Livre de clavecin' no trace of Le Roux's existence is to be found.

This clavecinist did not merit the oblivion into which he fell immediately after his death. If, in their traditional form, his pieces belong to the first school of French harpsichord music, the school of Chambonnières and Le Bègue, they show by certain signs of style that they are the work of a contemporary of Couperin who knew and appreciated the Italian sonatas.

The melodic themes, on the other hand, suggest a personal style; they show a fine sensibility and are quite modern at times. Keys rare at that time are employed for choice. The harmonies are subtle and have racial characteristics. The book of Gaspard Le Roux, in some ways in advance of his time, is certainly one of the best which appeared in France between those of Chambonnières and those of Couperin.

It should be noted that Le Roux's pieces can be played, following his own indications, in three different ways: (1) on the harpsichord alone; (2) on two harpsichords, an arrangement which Couperin also advocated; (3) as instrumental trios (violins and bass) in which the three separate parts are usually printed at the foot of the pages, below the harpsichord version.

Le Roux's motets, in the classic French style inaugurated by Du Mont and Lully and illustrated by Lalande, are also works of value, to judge by the three specimens in the Brossard Collection. Those for two or three voices with single *basso continuo* are brilliantly and expressively written.

A. T.

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- Motets:
  - 'Thuris odor violet ad auras.'
  - 'Beati qui habitant in domo tua.'
  - 'Alma Redemptoris Mater' (Paris, Bibl. Nat., Brossard Collection).

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LEROUX, Xavier (Henry Napoléon) (b. Velletri, Italy, 11 Oct. 1863; d. Paris, 2 Feb. 1919).

French composer. He was a pupil of Massenet at the Paris Conservatoire, where he gained in 1881 a second *accessit* for piano-forte and a first prize for harmony; in 1882 a second prize for counterpoint and an honourable mention for the Prix de Rome; in 1884

a first prize for counterpoint and the second Prix de Rome. Finally, in 1885, he took the Prix de Rome itself with the cantata 'Endymion'.

After his return to Paris from Rome Leroux began to make a name as a dramatic composer, and in 1896 he was appointed professor of harmony at the Conservatoire, a post he retained until his death. He also edited 'Musica' and founded the Conservatoire Musica. He wrote a Mass with orchestra, motets, lyric scene 'Vénus et Adonis', overture 'Harald', numerous songs, etc. His dramatic works are the following:

#### OPERAS

- 'Évangeline', prod. Brussels, Dec. 1895.
  - 'Astarté' (libretto by Louis de Gramont), prod. Paris, Opéra, 15 Feb. 1901.
  - 'La Reine Fiammette' (lib. by Catulle Mendès), prod. Paris, Opéra-Comique, 23 Dec. 1903.
  - 'William Ratcliff' (lib. based on Heine's tragedy), prod. Nice, 26 Jan. 1906).
  - 'Théodora' (lib. by Victorien Sardou & Paul Ferrier), prod. Monte Carlo, 19 Mar. 1907.
  - 'Le Chemineau' (lib. by Jean Richepin), prod. Paris, Opéra-Comique, 6 Nov. 1907.
  - 'Le Carillonneur', prod. Opéra-Comique, 20 Mar. 1913.
  - 'La Fille de Figaro', prod. Paris, Théâtre Apollo, 11 Mar. 1914.
  - 'Les Cadeaux de Noël' (lib. by Émile Fabre), prod. Paris, Opéra-Comique, 25 Dec. 1915.
  - '1814', prod. Monte Carlo, 6 Apr. 1918.
  - 'Nausithoe', prod. Nice, 9 Apr. 1920.
  - 'La Plus Forte', prod. Paris, Opéra-Comique, 11 Jan. 1924.
  - 'L'Ingénu', prod. Bordeaux, 13 Feb. 1931.
- (The last three were posthumously produced.)

#### INCIDENTAL MUSIC

- 'Cléopâtre' (Sardou & Moreau), prod. Paris, Théâtre de la Porte Saint-Martin, 23 Oct. 1890.
- 'Les Perses' (after Aeschylus), prod. Paris, Théâtre de l'Odéon, 5 Nov. 1896.
- 'La Montagne enchantée', with Messager, prod. Paris, Théâtre de la Porte Saint-Martin, 12 Apr. 1897.
- 'Xantho chez les courtisanes' (Jean Richepin).

G. F. & M. L. P.

**LE ROY (Leroy), Adrien** (b. ?; d. Paris, ? 1589).

French singer, lutenist, composer and music printer. He was established in Paris and worked with the types of Le Bé (cut in 1540), as Attaignant had done before him with those of Hautin. Fétis states that he worked by himself for some time, but cites no evidence. In 1551 Le Roy married the sister of Robert Ballard, who was already occupying himself with music printing and was attached to the court; they joined in partnership and obtained a patent, dated 16 Feb. 1552, as sole printers of music to Henri II. In 1571 Le Roy received Lassus as his guest and published a volume of *moduli* for him, with a dedication to Charles IX.

Le Roy's name disappears from the publications of the firm in 1589, and it may be inferred that he died then. His instruction book for the lute (1557)<sup>1</sup> was translated into

<sup>1</sup> 'Instruction de partir toute musique des huit tons divers en tablature de luth.' The copy of 1557 mentioned by Fétis is not extant.

English in two different versions, one by Alford (London, 1568) and one by "F. K. Gentleman" (London, 1574). A second work of his was a short and easy instruction book for the "guiterne" or guitar (1578); a third is a book of *airs de cour* for the lute (1571), in the dedication of which he says that such airs were formerly known as *voix de ville*.<sup>2</sup> Besides these the firm published, between 1551 and 1568, twenty books of 'Chansons' for four voices.

G.

See also Ballard (associate).

**Leroy, Arthur.** See Bizet (2 libs.).

**LE ROY, Bartholomeo** (b. ? Burgundy, ?; d. ? Naples, ?).

Italian 16th-century composer of French descent. He was *maestro di cappella* to the viceroy of Naples in 1583-98. A Mass of his was published together with one by Palestrina (Venice, 1585). He also wrote madrigals, songs and an instrumental movement.

E. v. d. s.

**LE ROY, René** (b. Maisons-Laffitte, Seine-et-Oise, 4 Mar. 1898).

French flautist. At the age of nine he began to study the flute with Hennebains, entered the Paris Conservatoire in 1916, in Lafleurance's class, and took a brilliant first-class prize in 1918. He then became a pupil of Philippe Gaubert, whom he succeeded as soloist in the Société des Instruments à Vent, founded by Taffanel. Later he formed a new group, the Quintette Instrumental de Paris. Both alone and with this group he made numerous concert tours through Europe with a growing success. A number of pieces were heard for the first time played by him, including the 'Sérénade' dedicated to him by Albert Roussel (1925) and d'Indy's 'Suite en parties' for quintet.

M. P.

**LERT, Ernst (Joseph Maria)** (b. Vienna, 12 May 1883).

Austrian conductor, opera producer and writer. He studied the history of music and art at Vienna University (Ph.D.) and operatic production with Mahler. After a short appointment at Freiburg i/B. he became in 1912 first producer and drama director of the Municipal Theatre of Leipzig, where he remained for seven years. Then followed appointments as general manager of the Municipal Theatre of Basel (1919-20) and Frankfurt o/M. (1920-23). In 1923-29 Lert was director of the German department at the Teatro alla Scala, Milan (with Toscanini as conductor), and he worked as a guest producer at Genoa, Venice and the Salzburg Festivals, and in Spain and South Africa. In 1939 he went to live in the U.S.A. as head of the opera departments of the Curtis Institute of Music, Philadelphia, and the Peabody Conservatory of Music, Baltimore. In addition he produced

<sup>2</sup> See VAUDEVILLE.



operas at the New York Metropolitan Opera and on other American stages.

Lert's speciality is the staging of Mozart's operas, a subject on which he has written a valuable study, 'Mozart auf dem Theater' (4th ed., 1920). He is also greatly interested in modern opera. The first performances for which he has been responsible include Bartók's 'Bluebeard's Castle' and 'The Woodcut Prince', Hindemith's 'Sancta Susanna' and Wellesz's 'Prinzessin Gernara'.

K. G.

**LERT, Richard** (b. Vienna, 19 Sept. 1885).

Austrian conductor, brother of the preceding. After engagements at several smaller theatres he became *Generalmusikdirektor* at Mannheim and in 1929-32 was conductor at the Berlin State Opera. In 1939 he settled as conductor at Los Angeles.

K. G.

**Le Sage, Alain René.** See Françaix ('Diable boiteux', chamber opera). Gluck ('Isle de Merlin', opera). Haydn ('Krumme Teufel', opera). Philidor (12, 'Pélerin de la Mecque', lib.). Semet ('Gil Blas', opera).

**LE SAGE DE RICHÉE, Philipp Franz** (b. ?; d. ?).

German 17th-18th-century lutenist and composer of French origin. He was in the service of Baron von Neidhardt at Breslau in 1695. Johann Kaspar Kropfgans was his pupil. He is known by the work 'Philipp Franz Le Sage de Richée | Cabinet | Der | Lauten | In Welchem zu finden, 12 Neue Partien | . . .' (described in M.f.M., XXI, 10 & 11, with musical examples.

E. v. d. s.

**LESCHETIZKY, Theodor** (actually **Teodor Leszetycki**) (b. Łańcut, Poland, 22 June 1830; d. Dresden, 14 Nov. 1915).

Polish pianist, teacher and composer. He received his first lessons in pianoforte playing from his father, Józef Leszetycki, who, when pensioned by Countess Potocki, took his family to live in Vienna, where he was able to listen to the best music and hear the greatest artists of that time. At the age of eleven he became a pupil of Czerny and at the age of fifteen he began to take pupils himself. He seems to have been a prodigy, not only in playing but in teaching as well, for he was soon fully occupied. Though he had begun to teach, he did not neglect his own studies, took lessons in counterpoint from Sechter and spent hours of concentrated study on the technique of pianoforte playing.

In 1852 Leschetizky moved to Russia. His début in St. Petersburg brought him a small circle of pupils which very soon grew into a large one. His fame as a pianist had preceded him, and shortly after his début he was invited to appear before the tsar. He was befriended by Anton Rubinstein, who, wishing to go on tour, asked Leschetizky to deputize for him until his return. Leschetizky's duties

included the arranging of all the music at the imperial court, giving singing lessons to the daughter of the grand duchess and to one of her ladies-in-waiting, Mlle de Friedebourg, who possessed one of the most beautiful voices he had ever heard. In 1856 he married her. Sixteen years later they were divorced.

In 1862, when the St. Petersburg Conservatory was opened under the directorship of Anton Rubinstein, Leschetizky became head of the pianoforte department there. Besides his pedagogic activities he toured widely in Russia, Poland and Germany, both as pianist and as conductor. Speaking of his activities as conductor he said: "Conducting is not difficult. It is harder to play six bars well on the pianoforte than to conduct the whole of Beethoven's ninth Symphony." An exaggerated opinion which, however, explains his stubbornness in insisting on his pupils' spending hours on detailed study and knowing their music "inside out".

In 1864 Leschetizky visited England for the first time, making his début at the Musical Union concerts, where he played in Schumann's Quintet and some of his own pianoforte compositions. He revisited England several times. In 1878 he returned to Vienna. He bought a house and settled down. Two years later he was married again, to his former pupil of the St. Petersburg days, Annette Essipova, herself a fine pianist (1880-92). His two subsequent marriages were to his secretary Donnimirska-Benislavka (1892-1908) and another pupil, Marie Gabriele Rozborska (1908). The latter made her appearance in London as Mme Leschetizky in the year of her marriage.

Leschetizky wrote two operas: 'Die Brüder von San Marco', which remained in manuscript and was never produced, and 'Die erste Falte' (libretto by Salomon Mosenthal), which was staged in Prague with great success on 9 Oct. 1867 and at Wiesbaden in 1880. He also wrote numerous little pianoforte pieces of the *morceaux de salon* type. But his fame rests mainly on his teaching methods. He educated a whole generation of world-famous pianists, headed by Paderewski. His classes consisted of pupils of various nationalities. His opinion of the different national types is worth paraphrasing from A. Hullah (see Bibl.):

The English are good musicians, good workers and bad executants, doing by work what the Slavs do by instinct; their heads serving them better than hearts. Russians have passion, dramatic power, elemental force and extraordinary vitality. Turbulent natures, difficult to keep within bounds, but making wonderful players when they have the patience to endure to the end. Poles, less strong and rugged than the Russians, lean more to the poetical side of music; originality is to be found in all they do; refinement, an exquisite tenderness and instinctive rhythm. The French he compared to birds of passage, flying lightly up in the clouds, unconscious of what lies below. They are dainty, crisp, clear-cut in their playing and they phrase well. The



*Germans* possess earnestness, patient devotion to detail, orderliness and intense and humble love of their art, but their outlook is a little grey. The *Americans* he finds more spontaneous. Accustomed to keep all their faculties in readiness for the unexpected, their perceptions are quick and they possess considerable technical facility. They study perhaps more for the sake of being up-to-date than for the love of music. He loved the *Italians* because they are Italians, though they could not, as a rule, play the pianoforte in the very least.

Leschetizky experienced many failures and dark days, but they did not make him either cynical or apathetic. He was patient; he knew what he wanted; he did not insist on subduing but on developing the characteristic qualities of each individual student. He was beloved and adored by his pupils, respected and recognized as teacher, and befriended by those who had the privilege of being acquainted with him.

C. R. H.

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 POTOCKA, ANGELA, 'Th. Leschetizky' (New York, 1903).

#### LESZHINKA. See LEZGHINKA.

**Leskov, Nikolay Semenovich.** See Lady Macbeth of Mtsensk (Shostakovich, opera). Shaporin ('Flea', orch. suite). Shostakovich ('Lady Macbeth . . .', opera).

**LESLIE, Henry (David)** (b. London, 18 June 1822; d. Llansaintfrail nr. Oswestry, 4 Feb. 1896).

English conductor and composer. He began his musical education under Charles Lucas in London in 1838. For several years he played the cello at the Sacred Harmonic Society and elsewhere. In 1847, on the formation of the Amateur Musical Society, he was appointed its honorary secretary, and he continued so until 1855, when he became its conductor, which post he retained until the dissolution of the Society in 1861. The choir which bore his name was actually formed by Joseph Heming in 1853 and conducted at first by Frank Moir; Leslie undertook the leadership in 1855, and the first concert took place in 1856. At first the number of voices was limited to about sixty, but afterwards it was increased to 240, so that a large work could replace the madrigals for the sake of which the choir was originally founded. In 1878 it gained the first prize in the International Competition of choirs in Paris.

In 1863 Leslie was appointed conductor of the Herefordshire Philharmonic Society, an amateur body at Hereford. In 1874 he became the director and conductor of the Guild of Amateur Musicians in London. In 1880 his choir was broken up; it was subsequently reorganized under Randegger, and in 1885-87 Leslie resumed its management.

Leslie's compositions were numerous and

included practically every form. Not now considered important, they include the operas 'Romance' (Covent Garden, 1860), 'Ida' (Covent Garden, 1865) and 'Bold Dick Turpin' (St. James's Theatre, 1878); 2 oratorios, cantatas and other vocal works; 2 symphonies and an overture; a pianoforte Quintet; many songs, etc.

W. H. H., rev.

His son, William Henry Perry Leslie (b. London, 1860; d. Llansaintfrail nr. Oswestry, 23 May 1926), united something of his father's musical gifts and enthusiasm with a successful business career. He was a member of Lloyd's (Godwin & Leslie) and furthered various societies for amateur music in connection with Lloyd's. As a director of John Broadwood & Son he promoted the interesting concerts given by that firm in London. He was a member of the Council of the R.C.M. and Master of the Musicians' Company (1924). His most individual work for music, however, was accomplished in the singing-festivals and competitions which he organized in the neighbourhood of his country estate in Wales, at which his father had died.

H. C. C.

**LESSARD, John Ayres** (b. San Francisco, 3 July 1920).

American composer. In composition he was a pupil of Nadia Boulanger, having studied with her at the Longy School of Boston and at the École Normale de Musique in Paris. Among his awards have been the Cabot Fellowship from Harvard University in 1940-1941, the Ditson Fellowship from Columbia University in 1945 and a Guggenheim Fellowship in 1946. Lessard was in the U.S. army for the years between 1942 and 1945. His works, still few in number, are finely constructed and tastefully stylized in the neo-classic manner. He has not so far shown a great independence of thought within the bounds of the aesthetic and technique of the "School of Paris".

The following are his chief works:

- Overture for orch. (1946).  
 'Bos Hill' Overture (1946).  
 Vn. Concerto (1941).  
 'Cantilena' for oboe & stg. orch. (1946).  
 Quintet for vn., viola, cello, flute & clar. (1943).  
 Pf. Sonata No. 1 (1944).  
 Pf. Sonata No. 2 (1945).

P. G.-H.

**LESSEL, Franciszek** (known as **Franz Lessel**) (b. Puławy, c. 1780; d. Piotrków, 26 Dec. 1838).

Polish composer. He was the son of Wincenty Lessel, who about the time of his son's birth became court musician to Prince Czartoryski. In 1797 he went to Vienna to study medicine, but the love of music prevailed and he turned to its study. He became Haydn's favourite pupil and repaid that master with the ardent devotion of a son. A year after Haydn's death he returned to Poland (1810) and lived

with Prince Czartoryski's family at Puławy, occupied entirely with music. After the unsuccessful uprising against tsarist Russia (1830-31) the Czartoryskis were forced to leave Poland, and Lessel was faced with disastrous vicissitudes; but, being a man of great energy and varied cultivation, he managed to maintain himself. In 1837, feeling a presentiment of approaching death, he composed his Requiem and died soon after completing the work of a disease commonly spoken of as a "broken heart".

He left symphonies (the number of them unknown), chamber music, also church music, such as a Mass 'Zum Cäcilientag', the latter especially indicating talent of no common order. Among his effects were some autographs of Haydn presented by that master. Some of Lessel's works were published by Artaria, Weigl and Breitkopf & Härtel, among them being three pianoforte Sonatas (Op. 2) dedicated to Haydn; a Trio (Op. 5), a 'Fantasia' for pianoforte (Op. 8) dedicated to Clementi, an 'Adagio and Rondo' for pianoforte and orchestra (Op. 9), an overture (Op. 10) and yet another 'Fantasia' (Op. 13) dedicated to the object of his first love, Cecily Beidale; a pianoforte Concerto (Op. 14) and many songs widely popular among the Polish emigrants in France, Italy, England and Switzerland after 1831.

Lessel's pianoforte Concerto has been revived by Zbigniew Drzewiecki, who included it into his repertory.

C. R. H.

**LESSEL, Wincenty** (b. Bohemia, c. 1750; d. Poland, ?).

Polish composer of Bohemian origin, father of the preceding. He received his musical education in Germany under Adam Hiller and Dittersdorf as well as under J. G. Schürer at Dresden, where during the years 1766-79 he played as a violist in the court orchestra. In 1779 he went to Warsaw and the next year he moved to Puławy as court harpsichordist, composer and tutor to the children of Prince Czartoryski. In 1787 Lessel became conductor of the prince's court orchestra. In 1825 he still lived at Puławy, the prince's estate.

The following compositions by Wincenty Lessel were published during his lifetime:

'Ariette pour le clavecin ou pianoforte, varié . . .' (Vienna, 1800).

'8 Polonaises' (Vienna, 1800).

Polonaise in B♭ ma., publ. by J. Elsner (Breslau, 1805).

'Pieśń do Boga', publ. by Horoszkiewicz (1889).

But his more ambitious and important works have remained in manuscript. They include incidental music for two plays: 'Matka Spartanka' ('The Spartan Mother') by F. D. Książnin (1787) and 'Pielgrzym z Dobroniła' ('The Pilgrim from Dobromil'); an operetta, 'Dwaj strzelcy i mleczarka'

('Two Huntsmen and the Milkmaid', 1804)<sup>1</sup>; melodrama, 'Piast' (1800); a pantomime (Puławy, 1805); a cantata for the consecration of the Protestant Church; musical comedy, 'Plotka' ('The Roach') (1805); many instrumental works, such as Sonata for pianoforte 4 hands, polonaises, military marches, organ preludes, as well as a 'Sinfonia' composed for his son's birthday.

C. R. H.

**Lesser, Augustin François Creuzé de.** See Boieldieu ('Nouveau Seigneur', lib.).

**Lessing, Gotthold Ephraim.** See Beethoven (song). Benda (2, 'Lessings Totenfeier', funeral cantata). Frid (chorus). Gál (Epigrams for chorus). Kospoth ('Emilia Galotti', projected opera).

**LESSON** (Fr. *leçon*). A general 17th-century name in England, as a rule for a keyboard piece primarily useful for teaching, but not therefore inferior in musical value if written by a good composer. The term survived well into the 18th century, when it came to be generally applied to the separate pieces which in their collected form made up a suite.

The pieces often illustrated different styles of playing and were sometimes arranged in order of difficulty. This is borne out by the fact that Domenico Scarlatti's 'Forty-two Lessons for the Harpsichord', edited by Mr. Roseingrave, are in the original edition called 'Esercizi—XXX Sonatas per gravicembalo', though they have little of the educational element in them.<sup>2</sup> Rameau's 'Lessons for the Harpsichord', Opp. 2 and 3, are not arranged in order of difficulty, but are connected by the relation of their keys. In the case of Handel's '3 Leçons', the first consists of a prelude and air with variations in B♭ major, the second of a minuet in G minor and the third of a chaconne in G major; so they may be presumed to be intended for consecutive performance. His 'Suites de pièces pour le clavecin', in two books, were called 'Lessons' in the first edition, but in the later editions this name was discarded for that which they now bear. Instances of the use of the word to indicate a composition in three movements are to be found in the works of many 18th-century composers.<sup>3</sup>

Although in general the name was applied to pieces for the harpsichord alone<sup>4</sup>, it was sometimes used for concerted chamber music, as in the 'Firste Booke of consort lessons' collected by Thomas Morley (London, 1611) and in Mathias Vento's 'Lessons for the Harpsichord with accompaniment of Flute and Violin'.

J. A. F.-M.

See also Study.

<sup>1</sup> The libretto is a translation of Anseume's 'Deux Chasseurs et la laitière', set by Duni in 1763.

<sup>2</sup> See also Hawkins's 'History of Music', chap. 148, where he uses the word "lessons" for "suites of lessons".

<sup>3</sup> One such lesson by Nares is quoted in O.H.M., IV, 329-38.

<sup>4</sup> Lessons for the lute were published as early as 1577.

**LESTAINIER, Jean** (b. Mechlin, c. 1515; d. Mechlin or Augsburg, Mar. 1551).

Netherlands composer. He became a choir-boy at the church of Saint-Rombaud in his native town under the organist Remi van der Meulen. In 1540 he was assistant organist at the court of the Emperor Charles V and a prebendary of Hainault and Valenciennes. In 1547 he was still in court service, by that time as organist in Madrid. He accompanied the emperor to Germany in 1547-48, and by 1550 he held further church benefices at Ghent and Soignies. His death is recorded at St. John's Church, Mechlin, but, as the emperor was at Augsburg at the time, it is possible that Lestainier was with him and died there.

Two motets by Lestainier are in Sigismund Salminer's collection 'Cantiones selectissimae' (Augsburg, 1548-49), and one of them, 'Anima mea turbata est', reappeared in Vol. VI of 'Evangelia dominicorum' (Nuremberg, 1554-56). E. B.

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**L'ESTOCART, Pascal de** (b. Noyon, Picardy, 1540; d. ?).

French composer. He gained the silver harp at the Évreux contest in 1584 with the motet 'Ecce quam bonum'. He composed several books of motets, French and Latin songs and 150 psalms (some reprinted in Expert's collections). E. v. d. s.

**LESTOCQ** (Opera). See AUBER.

**Lestringuoz**. See Milhaud ('Tricolore', incid. m.).

**LESUEUR, Jean François** (b. Drucat-Plessiel nr. Abbeville, 15 Feb. 1760; d. Paris, 6 Oct. 1837).

French composer. He was a great-nephew of the painter Eustache Lesueur and became a chorister at Abbeville at the age of seven. At fourteen he went to the college at Amiens, but two years later, in 1779, broke off his studies to become, first, *maître de musique* at the cathedral of Séz, and then *sous-maître* at the church of the Innocents in Paris. There he obtained some instruction in harmony from the Abbé Roze, but it was not any systematic course of study so much as his thorough knowledge of plainsong and deep study that made him the profound and original musician he afterwards became.

His imagination was too active and his desire of distinction too keen to allow him to remain long in a subordinate position; he therefore accepted in 1781 the appointment of *maître de musique* at the cathedral of Dijon, whence after two years he removed to Le Mans and then to Tours. In 1784 he went to Paris to superintend the performance of some of his motets at the Concert Spirituel, and he was re-appointed to the church of the Holy Innocents as headmaster of the choristers, in place of the Abbé Roze. He now mixed with the foremost

musicians of the French school, and with Sacchini, who gave him good advice on the art of composition and urged him to write for the stage. When the Italian died in Oct. 1786 Lesueur wrote in his memory the cantata 'L'Ombre de Sacchini', which was sung at the Concert Spirituel on 8 Dec.

In the same year Lesueur competed for the musical directorship of Notre-Dame, which he obtained, and immediately entered upon his duties. He was allowed by the chapter to engage a full orchestra and thus was able to give magnificent performances of motets and *messes solennelles*. His idea was to excite the imagination and produce devotional feeling by means of dramatic effects and a picturesque and imitative style, and he even went so far as to precede one of his masses by a regular overture, exactly as if it had been an opera. Crowds were attracted by this novel kind of sacred music, but its success soon aroused opposition, and a violent anonymous attack was made upon him, under pretext of a reply to his pamphlet, 'Essai de musique sacrée, ou musique motivée et méthodique pour la fête de Noël' (1787). Lesueur's rejoinder was another pamphlet, 'Exposé d'une musique, une, imitative et particulière à chaque solennité' (4 pts., 1787), in which he gives a detailed sketch of an appropriate musical service for the great festivals and states expressly that his aim was to make sacred music "dramatic and descriptive". Meantime the chapter, finding that his projects had involved them in heavy expense, curtailed the orchestra, while at the same time strong pressure was put upon him by the archbishop to take orders. He willingly assumed the title of Abbé, but declined the priesthood, especially as he was composing an opera, 'Télémaque', which he was anxious to produce. Considering his reduced orchestra inadequate for his masses he resigned and retired in the autumn of 1788 to the country house of a friend, where he passed nearly four years of repose and happiness.

On the death of his friend in 1792 Lesueur returned to Paris, invigorated and refreshed in mind, and composed a series of three-act operas — 'La Caverne' (16 Feb. 1793), 'Paulin et Virginie', based on Bernardin de Saint-Pierre's novel (13 Jan. 1794) and 'Télémaque dans l'île de Calypso, ou Le Triomphe de la sagesse' (11 May 1796), all produced at the Théâtre Feydeau.<sup>1</sup> The brilliant success of 'La Caverne' procured his appointment as professor in the École de la Garde Nationale (21 Nov. 1793), and he was also nominated

<sup>1</sup> A fourth opera 'Arabelle et Vascos, ou Les Jacobins de Goa' was successfully given at the Théâtre Favart on 7 Sept. 1794 as his work; but in a letter to the 'Journal de Paris' Lesueur publicly disowned it, giving the credit to an otherwise completely unknown composer named Marc.

one of the inspectors of instruction at the Conservatoire from its foundation in 1795. In this capacity he took part with Méhul, Gossec, Catel and Langlé in drawing up the 'Principes élémentaires de musique' and the 'Solfèges du Conservatoire'.

Lesueur's 'Chant de la paix dans le genre gallique' was sung at the Opéra on 14 Apr. 1802, and he was looking forward to the production of two operas which had been accepted by the Académie. When these were set aside in favour of Catel's 'Sémiramis' his indignation knew no bounds, and he vehemently attacked not only his colleague but the director of the Conservatoire, Catel's avowed patron. His pamphlet, 'Projet d'un plan général de l'instruction musicale en France' (1801), had also been ill received, and Lesueur was dismissed from the Conservatoire on 23 Sept. 1802. Having a family to support, he was severely crippled by the loss of his salary and saved from utter indigence only by his appointment in Mar. 1804 as *maître de chapelle* to the First Consul, on the recommendation of Paisiello, who retired on account of his health. As the occupant of the post most coveted by musicians in France Lesueur had no difficulty in securing the production of 'Ossian, ou Les Bardes' (five acts, 10 July 1804). The piece was the first to be produced by the Opéra under its new name of "Académie Impériale de Musique". Its success was extraordinary, and the emperor, an ardent admirer of Celtic poems, rewarded the composer with a decoration of the Legion of Honour, intended also as an acknowledgment for a 'Te Deum' and a Mass performed at Notre-Dame on the occasion of his coronation (2 Dec. 1804).

During the next five years Lesueur undertook no work of greater importance than a share in Persuis's *intermède* 'L'Inauguration du Temple de la Victoire' (2 Jan. 1807) and in the same composer's three-act opera 'Le Triomphe de Trajan' (23 Oct. 1807), containing the once well-known 'Marche solennelle'; but on 21 Mar. 1809 he produced 'La Mort d'Adam et son apothéose' in three acts — the original cause of his quarrel with the management of the Académie and the Conservatoire. The scenery and dresses of the new opera excited the greatest admiration; when complimented on his work, Degotti the scene-painter replied quite seriously: "Yes, it certainly is the most beautiful paradise you ever saw in your life, or ever will see".

In 1813 Lesueur became a member of the Institut (Académie des Beaux-Arts). After the Restoration he was appointed, in spite of his long veneration for Napoleon, *surintendant* and composer of the chapel of Louis XVIII. On 1 Jan. 1818 he was appointed professor of composition at the Conservatoire, a post which

he retained till his death. His lectures were largely attended and very interesting for the brilliant remarks with which he interspersed them. Of his pupils no less than twelve gained the Prix de Rome — namely, Bourgeois, Ermel, Paris, Guiraud, Berlioz, Prévost, Ambroise Thomas, Elwart, Boulanger, Besozzi, Boisselot (who married one of his three daughters) and, lastly, Gounod. Lesueur also wrote 'Notice sur la mélodie, la rythmopée et les grands caractères de la musique ancienne', published with Gail's French translation of Anacreon (Paris, 1793). Ancient Greek music was a favourite subject with him, and he would with perfect seriousness expound how one mode tended to licence and another to virtue; unfortunately, however, some wag in the class would occasionally mislead his ear by inverting the order of succession in the chords and thus betray him into taking the licentious for the virtuous mode and *vice versa*.

Lesueur died at a patriarchal age and in universal respect. He left three operas which had never been staged, 'Tyrtée', three acts, composed in 1794, 'Artaxerce' (1797), written for the Théâtre Feydeau, and 'Alexandre à Babylone', of which the score was engraved and considerable portions were given at the Conservatoire concerts. Of his numerous oratorios, masses, motets, etc., the following have been published:

- 'L'Oratorio ou Messe de Noël.'
- 3 'Messes solennelles'.
- Mass with 'Domine Salvum'.
- 3 'Oratorios pour le couronnement des princes souverains'.
- 'Te Deum' (3 settings).
- 'Domine Salvum' (2).
- 2 'Oratorios de la Passion'.
- 'Stabat Mater.'
- Oratorios 'Débora', 'Rachel', 'Ruth et Noémi', 'Ruth et Boaz'.
- Cantata for the marriage of the Emperor Napoleon.
- Motet for the baptism of the King of Rome.
- Prayer for the Emperor on airs of Languedoc.
- 'O Salutaris.'
- Psalms and Motets, including a 'Super flumina Babylonis'.

The five operas previously mentioned and all this sacred music furnish ample materials for forming an estimate of Lesueur's talent. His most marked characteristic is a grand simplicity. No musician ever contrived to extract more from common chords or to impart greater solemnity to his choruses and ensembles; but in his boldest flights and most original effects of colour the ear is struck by antiquated passages which stamp the composer as belonging to a past school. "His biblical characters are set before us with traits and colours so natural as to make one forget the poverty of the conception, the antique Italian phrases, the childish simplicity of the orchestration."<sup>1</sup> By another critic he was said to have taken the theatre into the church and the church into the theatre. Thus, look-

<sup>1</sup> Berlioz, 'Mémoires', chap. vi.

ing at the matter from a purely musical point of view, it is impossible to consider Lesueur the equal of his contemporaries Méhul and Cherubini; though the novelties he introduced derive a special interest from the fact that he was the master of Berlioz, who loved and honoured him to the last.

G. C., adds. A. L.

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*See also* Berlioz (pupil). Persuis (collab. in 'Triomphe de Trajan'). Thomas (R., cantata for unveiling of statue).

**LESUR, Daniel (Jean Yves)** (b. Paris, 19 Nov. 1908).

French organist, pianist and composer. He studied at the Paris Conservatoire, where he was a pupil of Charles Tournemire for organ and composition. He was assistant organist at Sainte-Clothilde (1927-37) and professor of counterpoint at the Schola Cantorum from 1935 to 1939. In 1936 he founded, with Yves Baudrier, Olivier Messiaen and André Jolivet, the group "Jeune France". From 1937 to 1944 he was organist at the Benedictine Abbey and in Feb. 1939 he joined the musical staff of Radiodiffusion Française. On the outbreak of war in 1939 he served as a volunteer in the French army, as a sapper, and, after being demobilized the following year, he rejoined the French broadcasting service in the free zone. After the liberation Lesur created a new broadcasting feature, 'Nouvelles Musicales', which has been continued ever since; he is also responsible for the musical information services on the French radio. He is known as a pianist as well as an organist, having appeared as soloist with the Colonne and Pasdeloup orchestras and abroad, and is a member of the following: Juries of the Paris Conservatoire and Radio, Société Nationale de Musique, French section of the I.S.C.M., Société des Musiques Oubliées, Senate of the musical Olympics, Salzburg, and the Franco-Norwegian Alliance Artistique. Since 1951 he has been on the managing board of the newly created Centre de Documentation de Musique Internationale.

Lesur's output as a composer is considerable and varied, ranging from songs and short pianoforte pieces to full-length orchestral works, such as the 'Ricercare' inspired by the tragic events of 1939-40 and the Overture to Musset's 'Andrea del Sarto', which was produced under Charles Munch at the Aix-en-Provence Festival in 1950. Some of his smaller works reveal him as a delicate and subtle harmonist; others are vigorously con-

trapuntal (e.g. the 'Passacaglia for pianoforte and orchestra'), but in all he appears as a musician of refined sensibility whose art is distinguished by its lyrical and poetic qualities.

R. H. M.

#### CATALOGUE OF WORKS

##### BALLET

- 'L'Infante et le monstre', with André Jolivet (1938).

##### CHORAL WORKS

- 'Ave Maria sur un Noël' for soprano, contralto, women's chorus & organ (1938).  
 10 Folksongs for 3-part chorus.  
 24 Folksongs for 4-part chorus.

##### ORCHESTRAL WORKS

- 'Hommage à J. S. Bach' for stgs. (1933).  
 'Suite française' (1935).  
 'Pastorale' for chamber orch. (1938).  
 'Ricercare' (1939).  
 'L'Étoile de Séville', concert suite for chamber orch. (1941).  
 Overture for Alfred de Musset's 'Andrea del Sarto' (1949).

##### PIANOFORTE AND ORCHESTRA

- 'Passacaille' (1937).  
 Variations with stgs. (1943).

##### VOICE AND ORCHESTRA

- 'Quatre Lieder' (1933-39) (*see also* Vocal Chamber Music).  
 'Chansons cambodgiennes' with chamber orch. (1946-1947).

##### CHAMBER MUSIC

- Suite for oboe, clar. & bassoon (1939).  
 Suite for strg. 4tet (1940).  
 Suite for vn., viola, cello & pf. (1943).  
 'Suite médiévale' for flute, vn., viola, cello & harp (1945-46).

##### VOCAL CHAMBER MUSIC

- 'Quatre Lieder' for voice, flute, vn., viola, cello, harp & pf. (1933-39) (*see also* Voice and Orchestra)  
 1. La Lettre.  
 2. La Chevauchée.  
 3. Les Mains jointes.  
 4. Sérénade.  
 2 Songs from 'L'Étoile de Séville', with strg. 4tet (Claude Roy) (1942)  
 1. Chanson de l'esclave.  
 2. Chanson de la prison.

##### PIANOFORTE SOLO

- 'Soirs', 3 pieces (1922-29).  
 'Les Carillons', suite (1930).  
 'Bagatelle' (1934).  
 'Suite française' (1934-35).  
 'Pavane' (1938).  
 'Deux Noëls' (1939-40).  
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 'Ballade' (1949).

##### PIANOFORTE DUET

- 'Le Bouquet de Béatrice', 5 children's pieces (1946-47).

##### TWO PIANOFORTES

- 'Le Village imaginaire: fantaisie chorégraphique' (1946-47).

##### ORGAN MUSIC

- 'Scène de la Passion' (1931).  
 'La Vie intérieure' (1932).  
 'In Paradisum' (1933).  
 'Hymnes', set i (1935).  
 'Hymnes', set ii (1937-39).

##### SONGS

- 'Les Harmonies intimes' (1931).  
 'La Mort des voiles' (Paul Fort) (1931).

- 2 Songs (Heine) (1932)  
 1. Les Yeux fermés.  
 2. La Mouette.  
 'Trois Poèmes de Cécile Sauvage' (1939)  
 1. L' diot du village.  
 2. L'Empreinte.  
 3. Neige.  
 'L'Enfance de l'art' (Claude Roy)  
 1. Nocturne.  
 2. Hôtel du souvenir.  
 3. Petit Matin.  
 'Clair comme le jour' (Roy) (1945)  
 1. Ce qu'Adam dit à Eve.  
 2. Jeunes Filles.  
 3. Plage.

**LESZCZYŃSKI, Aleksander Władysław** (b. ?; 1616; d. Częstochowa, 24 Sept. 1680).

Polish composer. His father, Izydor Leszczyński, a painter by profession, when a widower, entered the monastery at Jasna Góra. There on 8 Sept. 1632 he was joined by his son Aleksander, who became a monk. The latter conducted the monastic choir and composed much church music, of which only two Masses remain:

- 'Missa per octavas' in 4 parts (incomplete, only 3 voices remain, A.T.B.); this copy was made by G. G. Gorczycki.  
 'Missa 4 voc. cum Credo per octavas' (complete).

C. R. H.

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**LETELIER, Alfonso** (b. Santiago de Chile, 4 Oct. 1912).

Chilean composer and teacher. A pupil of Allende at the Conservatorio Nacional, he also qualified as an agricultural engineer in order to look after his lands personally. One of the founders of the Escuela Moderna de Música, he has trained its mixed choir and given many concerts of Chilean and contemporary choral music. In 1938 and 1946 Letelier was sent to Europe on a special mission by the University of Chile. In 1947 he became professor of harmony at the Conservatorio Nacional. His pianoforte Variations were performed at the I.S.C.M. Festival at Salzburg in 1952.

Among his compositions are a Mass for chorus, string orchestra and organ, a symphonic poem 'La vida del campo' for pianoforte and orchestra (which won a prize at the competition during the fourth centenary celebrations at Santiago), a string Quartet, which also won a prize on the same occasion, 4 cradle songs for female voice and chamber orchestra, 'Los sonetos de la muerte' for female voice and full orchestra, besides short choral and pianoforte pieces and songs. Letelier is also engaged on an opera, 'Maria Magdalena'.  
 N. F.

**LÉTOURNEAU, Omer** (b. Quebec, 13 Mar. 1891).

Canadian organist and composer. He studied with A. Bernier at Quebec and later with Decaux and Fourdrain in Paris. On his return to Canada he became organist of St.

Saviour's Church at Quebec. As a composer he specializes in church music. His compositions include many sacred songs, motets and masses. He also wrote much for organ, pianoforte and voice.  
 L. R. (ii).

**LETTER NOTATION.** See PITCH NOTATION.

**Letts, W. M.** See Stanford (16 songs).

**LEUCIPPO** (Opera). See HASSE.

**LEUTGEB (Leitgeb), Ignaz** (b. ?; d. Vienna, 27 Feb. 1811).

Austrian horn player. He was first horn in the Archbishop of Salzburg's private band and visited Paris in 1770, appearing as soloist on 1 Apr. at the Concert Spirituel, when, says the critic of the 'Mercure de France' "... il a reçu les applaudissements dûs au talent supérieur avec lequel il a donné un concerto de chasse de sa composition". Shortly afterwards he again performed, and this time is even more warmly praised ('Mercure', May 1770):

... a donné deux concertos avec tout l'art possible. Il tire de cet instrument des intonations que les connoisseurs ne cessent d'entendre avec surprise. Son mérite est surtout de chanter l'adagio aussi parfaitement que la voix la plus moëlleuse, la plus intéressante et la plus juste pourroit faire.

From this it is evident that he was a player of exceptional qualities, though, according to Otto Jahn, wanting in higher cultivation.

He and Mozart became acquainted at Salzburg, and, on Mozart's arrival in Vienna, he found him settled there, in the Altlerchenfeld, No. 32, keeping a cheesemonger's shop and playing the horn. Mozart wrote four concertos for him (K. 412, 417, 447, 495), a Quintet (407), which he calls "das Leitgebische", and probably a Rondo (371). Neither the four concertos nor the Rondo offer any special technical difficulty and are well within the powers of any competent horn player. The Quintet, however, is exceedingly difficult, even on the modern valve horn: only a genuine virtuoso could have mastered it on the old hand horn.

There must also have been something attractive about Leutgeb personally, for with no one does Mozart appear to have played so many tricks. When Leutgeb called to ask how his pieces were getting on Mozart would cover the floor with loose leaves of scores and parts of symphonies and concertos, which Leutgeb must pick up and arrange in exact order, while the composer was writing at his desk as fast as his pen could travel. On one occasion he was made to crouch down behind the stove till Mozart had finished. The margins of the concertos are covered with droll remarks—"W. A. Mozart has taken pity on Leutgeb, ass, ox and fool, at Vienna, 27 March 1783...". The horn part is full of jokes—"Go it, Signor Asino"—"take a little breath"—"wretched pig"—"thank God



here's the end" — and much more of the like. One of the pieces is written in coloured inks, black, red, green and blue, alternately. Leutgeb throve on his cheese and his horn, and died richer than his great friend.

G., rev. R. M. P.

**Leuthold, Heinrich.** See Schoeck (33 songs).

**Leuven, Adolphe de.** See Adam (Adolphe, 8 libs.). Clapissou (4 libs.). Gevaert ('Billet de Marguerite', lib.). Grisar (3 libs.). Offenbach ('Alcôve', lib.).

**LEVA, Enrico de** (b. Naples, 19 Jan. 1867; d. ?).

Italian composer. In early youth he studied the pianoforte under Pannain and Rossomandi, receiving lessons in composition from Puzone and d' Arienzo, professors at the Naples Conservatory. Ricordi, after the extraordinary success of his Neapolitan canzonetta, 'Non mi guardà', entered into a contract with the young composer to write for them five songs each year. De Leva's celebrity was still further increased in 1890 when Queen Margherita commissioned him to write a vocal piece for an open-air festivity at the royal palace of Capodimonte. This work, a serenata entitled 'A Capomonte', was directed by the composer, whose songs enjoyed, thenceforward, the advantage of being interpreted by the foremost singers of the day.

Of the hundreds of songs written by Leva it must suffice to mention only a few of the most successful, such as 'E spingole frangese', 'Triste aprile', 'Voi siete l' alba', 'Ultima serenata', 'Voce fra i campi', 'Ammore piccerillo', 'Ho sognato' and 'Lacrime amare'. Some of his best were written for popular local festivals. In these the composer skilfully preserved the spirit of the old Neapolitan folksong, adapting it to the requirements of modern harmony with admirable spontaneity. Among his larger works may be mentioned his 'Sirenitta', a setting of some verses from d' Annunzio's 'Gioconda', and an opera in four acts, 'La Camargo', produced in Turin on 2 Mar. 1898 at the Teatro Regio and in another version at Naples, at the Teatro San Carlo on 23 Apr. following.

De Leva was widely known as a teacher of singing in its higher branches and as a successful advocate of improved methods in the cultivation of choral singing in elementary schools throughout Italy. In 1907 he succeeded d' Arienzo as director of the Istituto dei SS. Giuseppe e Lucia at Naples.

H. A. W.

**LEVADÉ, Charles Gaston** (b. Paris, 3 Jan. 1869; d. Paris, 27 Oct. 1948).

French composer. He was a pupil of Massenet at the Paris Conservatoire, where he took the Prix de Rome in 1899. By that time he had already written music for a mime-play, 'Cœur de Margot' (1895). During his stay at the Villa Medici in Rome he occupied

himself mainly with operatic compositions, and he had two operas ready soon after his return to Paris: 'L'Amour d'Héliodore' in 1903 and 'Les Hérétiques' in 1905. But his two great operatic successes, perhaps partly because they were based on famous works, were 'La Rôtisserie de la Reine Pédauque' (libretto by Georges Ducquois, after Anatole France), produced at the Opéra-Comique, 12 Jan. 1920, and 'La Peau de chagrin' (Pierre Dacourcelle and Michel Carré, jun., after Balzac), Opéra-Comique, 24 Apr. 1929.

Among Levadé's other works are a 'Prélude religieux' for string orchestra, orchestral suites, chamber music, pianoforte pieces and songs.

E. B.

**LEVANT, Oscar** (b. Pittsburgh, Pennsylvania, 27 Dec. 1906).

American composer. He studied composition with Schillinger and with Schoenberg. At the pianoforte he worked with Stojowski. He is one of those figures in American music who hover somewhere between the "serious" and "popular" territories; he was for several years a pianist for jazz bands, appearing in Gershwin's pianoforte Concerto and other Gershwin works at the New York Stadium and in the Hollywood Bowl. He was a successful composer of popular songs before he turned his attentions to the "serious" field.

Levant has written a pianoforte Concerto and one or two pieces for orchestra; and there are 2 pianoforte sonatas, a string Quartet and scores for several films.

P. G.-H.

**LEVASSEUR, Jean Henri** (called "le jeune") (b. Paris, c. 1765; d. Paris, 1823).

French violoncellist and composer. He was a pupil of Cupis and Duport. He joined the Paris Opéra orchestra in 1789, was professor at the Conservatoire and a member of the imperial (afterwards royal) private music. He was a collaborator in the official cello tutor for the Conservatoire, and composed sonatas and duets for his instrument.

E. v. d. s.

**LE VASSEUR, Nazaire** (b. Quebec, 6 Feb. 1848; d. Quebec, 8 Nov. 1927).

Canadian pianist, organist and violinist. He held the rank of Major and was organist of the church of Saint-Roch at Quebec in 1873-1881. He was also a writer on music and an authority on Canadian folksong, writing regularly for 'La Musique' and frequently for most Quebec and Montreal newspapers.

L. R. (ii).

**LEVASSEUR, Nicolas (Prosper)** (b. Bresles, Oise, 9 Mar. 1791; d. Paris, 6 Dec. 1871).

French bass singer. He entered the Paris Conservatoire in 1807 and became a member of Garat's singing-class on 5 Feb. 1811. He made his débuts at the Opéra as Osman Pacha

<sup>1</sup> Constant Pierre.



(Grétry's 'La Caravane'), on 14 Oct. 1813 and as Œdipus (Sacchini's 'Œdipe a Colone') on 15 Oct., and was engaged there. According to Fétis he was successful only in the former; the repertory was either too high for his voice or unfavourable to the Italian method which he had acquired.

In London he made his début at the King's Theatre in Mayr's 'Adelasia ed Alderano' on 10 Jan. 1815, and played there two seasons with success in Mozart's 'La clemenza di Tito', in Cimarosa's 'Gli Orazi', as Pluto (Winter's 'Ratto di Proserpina'), in Paer's 'Griselda', Farinelli's 'Rite d'Efeso', Ferrari's 'Heroine di Raab' and Portugal's 'Regina di Lidia'. He reappeared there with some success in 1829, and again in French as Bertram on the production of Meyerbeer's 'Robert' on 11 June 1832.

Levasseur reappeared at the Paris Opéra about 1816 and remained there as an understudy, but obtained much reputation at concerts with his friend Ponchard. He made his début at the Théâtre des Italiens as Figaro (Rossini) on 5 Oct. 1819, and remained there until about 1827, where he sang in new operas by Rossini, in Meyerbeer's 'Crociano' and Vaccai's 'Romeo'. He sang at Milan on the production of Meyerbeer's 'Margherita d'Anjou' on 14 Nov. 1820. He reappeared at the Opéra as Moses on the production of Rossini's opera there, 26 Mar. 1827, a part which he had previously played at the Italiens, 20 Oct. 1822, returned there permanently the next year and remained until his retirement on 29 Oct. 1853. He created the part of Zacharie in the 'Prophète' at the request of Meyerbeer, who admired his talent as much as his noble character. He was appointed head of a lyric class at the Conservatoire on 1 June 1841 and on his retirement in 1869 was made a Chevalier of the Legion of Honour. He became blind a short time before his death.

A. G.

**LEVASSEUR, Rosalie** (actually **Marie Claude Joseph**) (b. Valenciennes, 8 Oct. 1749; d. Neuwied o/Rh., 6 May 1826).

French soprano singer. She was the natural daughter of Jean-Baptiste Levasseur and Marie-Catherine Tournay, and went young to Paris, where her parents married (2 Feb. 1761). She first appeared in a fragment of Campa's 'L'Europe galante' (1766) and until about 1775 she only took secondary parts under the name of Mlle Rosalie, that of l'Amour in Gluck's 'Orphée', among others. Her real gifts, her beautiful voice, her recognized talents as a singer and an actress, would not have served her without the protection of the Austrian ambassador, Count Mercy-Argenteau, who became her lover about this time. In 1775, after the comedy by Palissot, 'Les Philosophes', of which the heroine was called

Rosalie, she retook her own name of Levasseur, which made Sophie Arnould say of her: "Cette Rosalie, au lieu de changer de nom, elle aurait bien fait de changer de visage", making allusion to her ugliness, which, it seems, was not without charm.<sup>1</sup>

At the production of Gluck's 'Iphigénie en Aulide' (1774), by Sophie Arnould, Rosalie still played a small part, as she did in 'Orphée' in the same year. But at the revivals of these works (1776) she took the principal parts. In 1776 she created the part of 'Alceste', then 'Armide' (1777) and 'Iphigénie en Tauride' (1779). Gluck chose her as his interpreter (he stayed with her at two revivals). She sang further in 'Ernelinde' (Philidor, revived 1777); created 'Roland' (Piccinni, 1778), 'Amadis' (John Christian Bach, 1779), 'Persée' (Philidor, 1780), 'Électre' (Lemoine, 1782) and 'Renaud' (Sacchini, 1783). She had only a short career as a singer entrusted with principal parts, between the retirement of Sophie Arnould and the début of Saint-Huberti, who succeeded her in 'Roland' and in 'Armide'.

Rosalie Levasseur had obtained special terms of 9000 livres; her patent of pension (14 Jan. 1788) was for 2000. She left France at the Revolution, consorting with the *émigrés*, and returned about 1801. She married, again left France and died at Neuwied, aged seventy-six.

J.-G. P.

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WELVERT, 'Mercy-Argenteau, a-t-il épousé Rosalie Levasseur?' ('Archives historiques de Charavay', Series i, 1899).

**LEVERIDGE, Richard** (b. London, c. 1670; d. London, 22 Mar. 1758).

English bass singer and composer. His name first appears as that of one of the vocalists in Blow's 'Te Deum and Jubilate' for St. Cecilia's Day 1695. In the same year he sang a song by Purcell in Robert Gould's tragedy 'The Rival Sisters' at Drury Lane, and his first appearance in English opera was some months later (Nov. 1695) in the third part of 'The Comical History of Don Quixote'. He had an extraordinarily deep and powerful voice.

Leveridge continued to sing every season at Drury Lane until 1708 and later on he appeared occasionally in Italian opera at the Haymarket (e.g. as Tirenio in Handel's 'Il pastor fido', 1712), then under Rich at Lincoln's Inn Fields until 1732 and for another twenty years at Covent Garden, where he took his last benefit on 24 Apr. 1751, bringing to a close a stage career of fifty-six years. According to Hawkins, Leveridge "had no notion of grace or elegance in sing-

<sup>1</sup> An anonymous portrait, which confirms the ugliness, but not the charm, appears in J.-G. Prod'homme's 'Gluck' (Paris, 1948).

ing; it was all strength and compass". Hawkins also relates the well-known anecdote that when sixty years old he offered for a wager of 100 guineas to sing a bass song with any man in England. About 1726 he opened a coffee-house in Tavistock Street, Covent Garden.

As a composer Leveridge was best known by his songs; he published a collection, in two octavo volumes, in 1727. 'All in the Downs' and 'The Roast Beef of Old England' were special favourites for a long time. This collection contains none of his numerous songs for the stage, which mostly appeared in single sheets (*see list below*). Of his more ambitious works for the stage the vocal and instrumental music for 'Macbeth' deserves special mention. It was first heard at Drury Lane on 21 Nov. 1702, and remained popular until about the middle of the century. Leveridge, who usually sang the part of Hecate when he appeared in the play himself, is mentioned as the composer of the witches' scenes in Acts II, III and IV in numerous 18th-century editions of Shakespeare's play; so far, however, his music has not been identified beyond doubt, and the relationship between the various settings of the time, by Purcell, Eccles and Leveridge, and the edition published by Boyce in 1750 as "by Locke" (but almost certainly not by Locke), still remains to be settled.

Apart from 'Macbeth', Leveridge wrote the following masques and operatic pieces:

- 'Cynthia and Endymion, or The Loves of the Deities' (Durfey), with Daniel Purcell, 1697.
- 'The Island Princess, or The Generous Portuguese' (Motteux, from Fletcher's *tragi-comedy*), with other composers, 1699.
- 'Britain's Happiness' (Motteux), 1704.
- 'The Mountebank, or The Humours of the Fair' (Motteux; musical interlude in his comedy 'Farewell Folly, or The Younger the Wiser'), with Daniel Purcell, 1705.
- 'The Beau Demolished' (anonymous "entertainment of music"), 1715.
- 'Pyramus and Thisbe' ("comick masque", taken by the composer from the clowns' scenes in 'A Midsummer Night's Dream'), 1716.
- 'Jupiter and Europa, or the Intrigues of Harlequin' (anonymous "masque of songs"), with Colston and Galliard, 1723.

Single incidental songs of his are in the following plays:

- 'Aesop' (Vanbrugh), 1696.
- 'Woman's Wit, or The Lady in Fashion' (Cibber), 1696.
- 'The Roman Bride's Revenge' (Gildon), 1696.
- 'A Plot and No Plot' (Dennis), 1697.
- 'Caligula' (Crowne), 1698.
- 'Love and a Bottle' (Farquhar), 1698.
- 'The Famous History of the Rise and Fall of Massaniello' (Durfey), 1699.
- 'The Constant Couple' (Farquhar), ? 1703 (revival).
- 'The Relapse' (Vanbrugh), ? 1703 (revival).
- 'The Quacks, or Love's the Physician' (MacSwiney), 1705.
- 'The Recruiting Officer' (Farquhar), 1706.
- 'The Mountebank, or Country Lass' (this anonymous farce is different from the interlude of 1705, *see above*), 1715.

In his old age Leveridge was maintained by

an annual subscription among his friends, promoted by a city physician. There is a good mezzotint of him by Pether, from a painting by Fry.

A. L.

*See also* Weldon (J., collab. in songs for 'Britain's Happiness').

**LEVEY** (real name **O'Shaughnessy**). Irish family of musicians.

(1) **Richard Michael Levey, sen.** (b. Dublin, 25 Oct. 1811; d. Dublin, 28 June 1899), conductor and composer. He was apprenticed to James Barton in 1821, with whom he continued till 1826, when he entered the Dublin Theatre Royal orchestra. Balfe, Wallace and Levey were intimate friends. Levey's earliest recollection was seeing Horn's opera 'Lalla Rookh', and he had pleasant memories of G. A. Lee and G. F. Stansbury as conductors of the "old" Royal, at which he himself became leader in 1834. His accounts of the "stars" between 1827 and 1847 make capital reading (a summary of them is given in his 'Annals of the Theatre Royal'), and he often told stories of the two Keans, Alfred Bunn, Tyrone Power, Macready, Cooke, Harriet Smithson (who married Berlioz), Taglioni, Paganini, Ole Bull, Bochsa, Lablache and Grisi.

From 1836 to 1880 (the Royal was burnt on 9 Feb. 1880) Levey composed fifty overtures, and he arranged the music for forty-four pantomimes. His first pantomime was 'O'Donoghue of the Lakes', the book of which was written by Alfred Howard ('Paddy Kelly'). In 1839 he toured with Balfe's opera company in Ireland and in 1840 he conducted the first performances in Dublin of 'The Maid of Artois' (with Balfe himself in the cast) and 'The Siege of Rochelle'.

Among Levey's pupils were Robert Stewart and Stanford. The latter's first appearance in public as a composer, at the age of eight, was as the writer of music for the pantomime of 'Puss in Boots', performed at the Theatre Royal during the Christmas season of 1860, under Levey's baton.

In 1850 Levey was one of the founders of the Royal Irish Academy of Music. In 1852-55 he was leader of the Dublin Quartet Concert Society; in 1859-62 he formed and led the Classical Quartet Union. In spite of the short duration of these enterprises, he helped to start the Monthly Popular Concerts in 1868, when the quartet was led by Joachim, and the concerts lasted till 1871. He had a jubilee benefit on 20 Apr. 1876 and was presented with 250 guineas. Sir Robert Stewart conducted a new comic opera, 'The Rose and the Ring', for Levey's benefit, on 23 Mar. 1878.

Levey lived to see the opening of the "new" Theatre Royal on 13 Dec. 1897. Among his published pieces are two volumes of old Irish

airs. He married three times. Two of his sons were musicians. The youngest, John (b. c. 1840; d. 1891), was an author and comedian.

(2) **Richard Michael Levey, jun.** (b. Dublin, 1833; d. ?, 1904), violinist, son of the preceding. He became a famous player and appeared at Musard's concerts in Paris in 1851-58. He then played in London in an entertainment called 'Paganini's Ghost', in which he was made up to represent that player and performed his most difficult feats of virtuosity. In 1865-85 he gave concerts, etc., under the name of Paganini Redivivus, and after 1888 he appeared at the music-halls.

(3) **William Charles Levey** (b. Dublin, 25 Apr. 1837; d. London, 18 Aug. 1894), conductor and composer, brother of the preceding. He studied in Paris under Auber, Thalberg and Prudent, and was elected a member of the Société des Auteurs et Compositeurs. He was conductor at Drury Lane Theatre in London from 1868 to 1874 and held the same post at Covent Garden, Adelphi, Princess's, Avenue and Grecian Theatres, etc. His compositions include two operettas, 'Fanchette', Covent Garden, 4 Jan. 1864; 'Punchinello', Her Majesty's, 28 Dec. 1864; 'The Girls of the Period', musical burletta, libretto by Burnand, Drury Lane, 25 Feb. 1869; incidental music for Shakespeare's 'Antony and Cleopatra', 1873, 'King o' Scots', 'Amy Robsart', 'Lady of the Lake' (both adapted from Scott), 'Rebecca', 'Esmeralda' (adapted from Hugo) and several pantomimes; 'Robin Hood', cantata for boys' voices; 'Saraband' for pianoforte on a theme by Henry VIII; several drawing-room pieces and many songs. W. H. G. F. & A. C.

**LEVEY, James.** See HART HOUSE STRING QUARTET. LONDON STRING QUARTET.

**Levezow, Karl Michael von.** See GÁL (3 libs.). Gerster ('Enoch Arden', lib.). Kienlen ('Innocenzia', incid. m.). Křenek ('Bluff', lib.). Schoenberg (2 songs).

**LEVI, Hermann** (b. Giessen, 7 Nov. 1839; d. Munich, 13 May 1900).

German conductor. He studied with Vincenz Lachner at Mannheim from 1852 to 1855, and for three years from that time at the Leipzig Conservatory. His first engagement as a conductor was at Saarbrücken in 1859; in 1861 he became director of the German Opera at Rotterdam, in 1864 *Hofkapellmeister* at Carlsruhe. Finally, in 1872, he was appointed to the Court Theatre of Munich, a post which he filled with great distinction until 1896. He attained to a prominent place among Wagnerian conductors, and to him fell the honour of directing the first performance of 'Parsifal' at Bayreuth, on 28 July 1882, Wagner being so impressed with his work as to engage him for his "Christian" music-drama in spite of his anti-Semitic feelings. In 1895 Levi visited England, but conducted

only one concert, on 25 Apr., in the London Queen's Hall. He was debarred from conducting in his last years by gout. In 1898, he rearranged — unnecessarily, in the modern view — the libretto of Mozart's 'Così fan tutte'.

J. A. F.-M., adds.

BIBL. — FOSSART, E. VON, 'Erinnerungen an H. Levi' (Munich, 1900).

See also Brahms, 'Briefwechsel', Vol. VII.

**LEVIDIS, Dimitri** (b. Athens, 8 Apr. 1886; d. Athens, 30 May 1951).

Greek composer. He studied music first at the Athens Conservatory for five years (1900-5) and afterwards at Lausanne (1906-7) with A. Denéréaz and at Munich (1907-8), where he was a pupil of F. Klose and Felix Mottl; he also had lessons from Richard Strauss. In 1910 he settled in Paris and remained there for twenty-two years. Many of his works had their first performance at the Colonne, Straram and Padeloup concerts. Among others, mention should be made of his ballet 'The Shepherd and the Fairy' (Paris, 24 Apr. 1924), also performed at the Athens Lyric Theatre (1935 and 1943), his symphonic poem 'The Siren' (1926) and the 'Poem' for violin and orchestra (1927). Interested in the radio-electric instrument "Ondes Musicales Martenot", he was one of the first to compose special works for it, namely a 'Symphonic Poem' for solo "Ondes" and orchestra (1928) and 'De profundis' for 2 solo "Ondes", tenor and orchestra (1929).

After his return to Greece Levidis was appointed to the Ministry of Education and he has been President of the Union of Greek Composers for some years. He wrote an unpublished 'Treatise on the Technique of the Art of Music based on the Principles of the Natural Laws governing Sounds and Colours'. The following are his outstanding compositions:

#### BALLETS

'The Shepherd and the Fairy' (1924).  
'The Talisman of the Gods.'

#### CHORAL WORKS

'The Iliad', oratorio, after Homer, for solo voices, chorus & orch.  
'Funeral Procession' (dedicated to the memory of the heroes of the second world war).

#### ORCHESTRAL WORKS

Symph. poem 'Nazmi' (1922).  
'Divertissement' for English horn & "Aeolian" orch. (harps, stgs., celesta & perc.) (1925).  
Symph. poem 'The Siren' (1926).  
2 Preludes.  
'Impromptu.'

#### SOLO AND ORCHESTRA

Poem for vn. & orch. (1927).  
Various works for "Dixtuor æolien d'orchestre" (1925-29).  
Symph. poem for solo of "Ondes Musicales" & orch. (1928).  
'De profundis' for two solo "Ondes", tenor & orch. (1929).  
'Chant payen' for oboe & stgs.  
Also a string Quartet & pf. Sonata (1918), many songs with orchestra, including 'Trois Roubayyat persans' (1925), &c.

S. M.

**Levis, Eddy.** See Gilson ('La Mer', symph. poem).

**LEVITSKY, Misha** (*b.* Kremenchug, 25 May 1898; *d.* Avon-by-the-Sea, N.J., 2 Jan. 1941).

Russian pianist and composer. He studied with Michałowski in Warsaw (1905-6) and from 1907 to 1911 with Sigismund Stojowski at the Institute of Musical Art in New York. He then had a further course in pianoforte playing under Dohnányi at the Berlin High School for Music until 1915, when he obtained the Mendelssohn Prize there. By this time, however, he was well launched on his career as a virtuoso, having made his first appearance at Antwerp as early as 1906, played there and in Brussels in 1912 and then toured Germany, Austria, Hungary and Scandinavia. His American début, on the other hand, was deferred until after his course in Berlin: it took place at the Aeolian Hall in New York on 17 Oct. 1916. He settled in the U.S.A., but toured Australia and New Zealand in 1921 and 1931, and the East in 1925.

Levitsky's compositions include 'Valse de concert' (Op. 1), 'Valse' (Op. 2), 'Gavotte' (Op. 3), 'Arabesque valsante' (Op. 6) and 'The Enchanted Nymph', all for pianoforte, and he wrote a cadenza for Beethoven's C minor pianoforte Concerto. E. B.

**LEVY, Alexandre** (*b.* São Paulo, 10 Nov. 1864; *d.* São Paulo, 17 Jan. 1892).

Brazilian pianist and composer. His works include a 'Suite brasileira' for orchestra and 'Variações para piano sobre um thema brasileiro' for pianoforte. He aimed at the creation of national Brazilian music based on popular melodies. J. B. T.

Bibl.—PIMENTA, GELÁSIO, 'Alexandre Levy' (São Paulo, 1911).

**LÉVY, Lazare** (*b.* Brussels, 18 Jan. 1882).

Belgian pianist and composer of French parentage. He first studied the pianoforte in Brussels with an Englishwoman, Miss Ellis. In 1894 he entered the Paris Conservatoire under Diémer, leaving it in 1898 with the first prize for pianoforte, awarded unanimously. He studied harmony with Lavignac, counterpoint and composition with Gédalge.

Lévy has played with the principal symphony orchestras of Europe and toured Europe and the East, giving numerous recitals. In 1920 he succeeded Alfred Cortot as professor at the Paris Conservatoire. His compositions include two string quartets, a Sonata for cello and pianoforte and numerous studies, sonatinas, preludes, etc., for his instrument. M. P.

**LEWANDOWSKI, Leopold** (*b.* ?, 1833; *d.* Warsaw, 22 Nov. 1896).

Polish conductor and composer. For many years he acted as one of the conductors of the Warsaw Opera. He published numerous compositions, such as polonaises, mazurkas

and polkas which, owing to their sparkling rhythms and simplicity, enjoyed great popularity among his countrymen. C. R. H.

**Lewis, Alan.** See Tippett ('Heart's Assurance', song cycle).

**LEWIS, Anthony (Carey)** (*b.* Bermuda 2 Mar. 1915).

English musicologist and composer. He was educated at Wellington College and at Cambridge, where he was an organ scholar at Peterhouse College and held the John Stewart of Rannoch Scholarship in sacred music and the Barclay Squire Prize for musical palaeography. He took the Cambridge B.A. and Mus.B. in 1935 and was given a special grant by his College to extend his studies in France under Nadia Boulanger. In 1935 he joined the music staff of the B.B.C., where he organized the Foundations of Music series and others of a similar kind, and was later made responsible for all broadcast chamber music and recitals. After doing war service in 1939-45 (Egypt and Palestine, 1942-45), he returned to Broadcasting House and was charged with the planning and later the organization and general direction of all music on the Third Programme. In 1947 he was appointed Barber and Peyton Professor of Music in the University of Birmingham in succession to J. A. Westrup.

During his years with the B.B.C. Lewis was responsible for the broadcasting of many unfamiliar works, such as Lully's 'Acis et Galathée', Purcell's 'Come ye sons of art', Handel's 'Haman and Mordecai', C. P. E. Bach's 'Israelites in the Desert', Haydn's 'Return of Tobias', etc. While on war service he was active in providing music for troops in the Middle East under the auspices of E.N.S.A., the British Council, etc., and he conducted the Palestine and other orchestras.

As a scholar Lewis has done valuable work in editing old English songs by Lawes, Locke, Johnson, Blow and others (Lyrebird Press, 1936-39), 'A Restoration Suite' (Universal Ed., 1937) and Blow's 'Venus and Adonis' (1939) from the original sources; and he has written numerous articles in musical periodicals as well as a chapter on Handel's songs and cantatas in the 'Music of the Masters' books and chapters in the N.O.H.M. He is general editor of 'Musica Britannica'. His compositions include a 'Choral Overture' for voices *a cappella* (1938) and an 'Elegy and Capriccio' for trumpet & orch. (1947). E. B.

See also Musica Britannica.

**Lewis, C. A.** See Benjamin (song).

**Lewis, Cecil Day.** See Naylor (B., songs). Rawsthorne (song). Scott (F. G., song).

**LEWIS, Joseph.** See BIRMINGHAM.

**Lewis, Matthew Gregory** ("Monk" Lewis). See Busby ('Rugantino', incid. m.). Gounod ('Nonne sanglante', opera).

**LEWIS, Richard** (b. Manchester, 10 May 1914).

British tenor singer. His parents were Welsh. He worked for some years in the office of a cotton firm at Manchester, while studying singing privately with T. W. Evans. He then studied at the Royal Manchester College of Music in 1939-40, and after serving in the second world war he spent a year at the R.A.M. in London, where he was a pupil of Norman Allin. As a boy soprano he had won many prizes at various competitions and music festivals, and in 1947 he fulfilled his first important engagement, singing the Male Chorus in Britten's 'The Rape of Lucretia'. This was followed by his engagement to take the part of Peter in 'Peter Grimes' during three seasons at Covent Garden, and in 1948 he sang Albert in 'Albert Herring' for the English Opera Group. Other operatic parts he has undertaken include those of Don Ottavio with the Glyndebourne Opera at the Edinburgh Festival, Idomeneo, Tamino, and Alfred in 'La Traviata'. In the 1953 season there he was very successful in Gluck's 'Alceste' and Strauss's 'Ariadne'. He has sung at numerous concerts both in London and the provinces, in works such as Beethoven's Mass in D, 'The Dream of Gerontius', 'Messiah' and 'Das Lied von der Erde', in which he sang with the Concertgebouw Orchestra under van Beinum in Amsterdam, as well as in London. Besides appearing in Brussels and Paris, he has given recital tours in Austria, Norway, Belgium, Switzerland and Yugoslavia, and he has broadcast frequently. As an unusually versatile artist he has taken part in a number of new, unfamiliar and difficult works.

M. K. W.

**LEWIS, Thomas C.** (b. ?; d. ?).

English 19th-century organ builder. He was originally an architect, but started business as an organ builder in London about 1861. He built the organs of the Anglican and Roman Catholic Cathedrals at Newcastle-on-Tyne, Ripon Cathedral, and in London those of St. Peter's, Eaton Square, Holy Trinity, Paddington, and the People's Palace. But his largest work is the organ of St. Andrew's Hall, Glasgow.

Most of these instruments have now been rebuilt or have altogether vanished, though those in Eaton Square and Southwark Cathedral are little altered. The firm is now absorbed by that of Henry Willis & Sons.

v. de P., add. w. L. S. (ii).

**LEY, Henry George** (b. Chagford, 30 Dec. 1887).

English organist and composer. He was educated at St. George's, Windsor (1896), Uppingham School, and the R.C.M. in London (under Parratt). He won the organ scholarship at Keble College, Oxford, and

while still an undergraduate was appointed organist of Christ Church Cathedral there (1909) in succession to Harwood. His remarkable skill and taste as a performer were quickly recognized, but like most English organists of the first rank he devoted himself to his cathedral work and refused the temptation to gain notoriety by touring as a recitalist. He was appointed Choragus of the University and joined the staff of the R.C.M. as teacher of the organ. He resigned his Oxford appointments in 1926 in favour of that of Director of the Music at Eton College.

H. C. C.

BIBL.—Mus. T., Dec. 1922, p. 837.

**LEYGRAF, Hans** (b. Stockholm, 7 Sept. 1920).

Swedish pianist and composer. At seven years of age he studied pianoforte with Gottfrid Boon, at nine appeared in public as soloist in Mozart's A major Concerto and at thirteen gave his first recital in Stockholm. From 1936 to 1940 he studied composition and conducting at the Stockholm Conservatory and pianoforte with A. Hirzel-Langenhahn in Switzerland during the summers. He took part successfully in the Vienna International Piano Competitions in 1936 and 1938. He was awarded a state stipend in 1941-43 and went to study at the Munich High School for Music. There he passed the state examination in composition, conducting and pianoforte in 1942, and from 1943 to 1944 he taught in the master-class for piano playing at the Innsbruck Conservatory. He is considered one of the finest Swedish pianists and has appeared as soloist at the Stockholm Concert Society and elsewhere in Sweden, and has given recitals in Germany, Switzerland and Denmark. In June-July 1952 he played as soloist with the Stockholm Philharmonic Broadcasting Orchestra in London and gave a recital for the B.B.C.

Among Leygraf's compositions are a Concertino for pianoforte and orchestra (performed in Germany and Sweden), a Suite for cello and orchestra, a string Quartet and sonatas and pieces for pianoforte.

K. D.

BIBL.—Bäck, S.-E., Article in 'Röster i Radio', 1946, No. 15.

**LEZGHINKA** (Rus.). A slow, elegiac dance of the Lezghy, a Mahomedan tribe on the Persian border of Russia. It has given Russian composers an excuse for their favourite indulgence in music of an Oriental cast. There is a famous example in Glinka's opera 'Russlan and Ludmila' and a good one for pianoforte in Liapunov's 'Études d'exécution transcendante'.

E. B.

L'Herbier, Marcel. See Baudrier.

**L'HÉRITIER, Jean** (b. ?; d. ?).

French 16th-century composer. He was a pupil of Josquin des Prés. His works appeared in the collections published between 1519 and

1555, and even as late as 1588 a Mass of his was published at Venice with several by Lassus. Only one work bears his name on the title-page, 'Moteti de la fama', a 4 (Venice, 1555), but even here his works appear only along with those of other composers. Ambros classes him with Antoine Fevin and Jean Mouton, and describes his works as characterized by a peculiar refinement and grace, uniting something of the solidity of the Netherland school proper with the elegance of the French. Aron in his 'Toscanello' refers approvingly to L'Héritier, because in his earliest published motet, 'Dum complerentur' in Petrucci's 'Motetti della Corona' (1519) he had expressly marked the E $\flat$  in the melodic progression from B $\flat$  to avoid the tritone.

J. R. M.

BIBL.—AMBROS, 'Geschichte der Musik', III, 102-3 & 273.

**Lhermite, Tristan** (orig. François). See Debussy (4 songs).

**L'HOMME ARMÉ.** See HOMME ARMÉ.

**L' HOSTE, Spirito** (b. Reggio, ?; d. ?).

Italian 16th-century composer. He was master of the music of Don Ferrante Gonzaga from 1547. He composed 6 books of madrigals for 3-6 voices and a book of church music (Magnificat, hymns, motets) between 1547 and 1568.

E. v. d. s.

**LHOTKA, Fran** (b. Vožice, 25 Dec. 1883).

Yugoslav conductor and composer. He studied at the Prague Conservatory under Dvořák, Janáček and others. He went to Russia with an appointment as professor at the music school of Ekaterinoslav, but later returned to Yugoslavia to become conductor at the Zagreb Opera. Later he became professor and in 1938 director of the Academy of Music there, also conductor of a choral society.

Lhotka's works include the operas 'Minka' and 'The Sea', the ballets 'The Devil in the Village' and 'A Medieval Love', a Symphony, a Scherzo, a 'Yugoslav Capriccio' and 'Reveille of the Trenks Soldiers' for orchestra, chamber music, songs and choruses, etc.

E. B.

**LHOTSKÝ, Bohuslav.** See ŠEVČÍK-LHOTSKÝ QUARTET.

**Li Tai-Po** (or **Li-Po**). See Andreae (8 songs with orch.). Bardi (3 songs). Bliss ('Morning Heroes' & 4 songs). Elwell (5 choral songs). Frankenstein (opera). Lambert (C., 8 songs with insts.). Roussel (song). Sjögren (songs). Warlock (song). Webern (song).

**LIADOV, Anatol Konstantinovich** (b. St. Petersburg, 11 May 1855; d. Novgorod, 28 Aug. 1914).

Russian composer. His grandfather and father had been professional musicians, the latter at the Maryinsky Theatre in St. Petersburg from 1850 to 1868; and it was he who gave his son his first musical instruction. Afterwards Anatol went through a course — including composition under

Rimsky-Korsakov — at the St. Petersburg Conservatory. He left with a brilliant record in 1877, returning the following year as assistant teacher in the elementary classes for theory, and later holding a professorship at this institution, taking special classes for harmony and composition. He also held a similar post in the imperial court chapel. Together with Balakirev and Liapunov he was charged by the Imperial Geographical Society to make researches into the folksongs of various districts.

As a composer Liadov wrote much of his best work for the pianoforte. His compositions for this instrument are delicate and graceful in form. The influence of Chopin is clearly evident in them; at the same time their distinctively Russian colouring, and gay — frequently humorous — character, saves them from the reproach of servile imitation. Some of Liadov's pianoforte music has been orchestrated and used for ballets in the repertory of the Diaghilev company. In particular there was the ballet 'Russian Fairy-Tales', for which the 'Eight Russian Folksongs' for orchestra were used together with pianoforte pieces scored by Arnold Bax.

Liadov was often reproached with indolence by his friends, who thought so highly of his gift that they wished to see it employed on large-scale works; but he knew his limitations and preferred to do good work within them, and perhaps his busy life as a teacher also did something to prevent his undertaking large compositions and completing the ballet he had begun. He made three attempts at opera and in 1877 began a string Quartet.<sup>1</sup> But his orchestral works, though not extensive, are beautifully finished and scored with mastery.

The following is a list of Liadov's chief compositions:

#### BALLETS

'Leila and Adelai' (unfinished).

#### CHORAL WORKS

Op.

28. Final scene from Schiller's 'Bride of Messina' (1877).

47. 'Slava' for women's voices, 2 harps and 2 pfs. (8 hands).

50. Songs for women's voices & pf.

60. Chorus for Maeterlinck's 'Sœur Béatrice'.

— Chorus for women's voices in praise of Vladimir Stassov (1894).

#### ORCHESTRAL WORKS

10. Scherzo No. 1.

16. Scherzo No. 2.

19. Scena 'The Inn Mazurka'.

49. Polonaise in memory of Pushkin.

56. Symph. poem 'Baba Yaga'.

58. Eight Russian Folksongs.

62. Symph. poem 'The Enchanted Lake'.<sup>2</sup>

63. Symph. poem 'Kikimora'.

66. Symph. poem 'From the Book of Revelation'.

67. 'Naenia', dirge.

<sup>1</sup> MS of a first movement in the Leningrad Conservatory Library.

<sup>2</sup> These two works contain music originally intended for an opera 'Zoriushka'.

## Op. PIANOFORTE MUSIC

2. 'Birulki' ('Spillikins'), miniature pieces.
3. 6 Pieces.
4. 'Arabesque.'
5. Studies.
- 6-8. Intermezzi.
- 9-11. Preludes and Mazurkas.
12. Studies.
13. 4 Preludes.
15. 2 Mazurkas.
17. Ballads 'From Days of Old', Set i.
- 20-21. Ballads 'From Days of Old', Sets ii & iii.
23. 'On the Sward.'
24. 2 Pieces.
25. 'Idyll.'
- 26-27. 'Marionettes.'
30. 'Bagatelle.'
31. 2 Pieces
  1. Mazurka rustique.
  2. Prelude, B♭ m.
32. 'A Musical Snuff-Box.'
34. 3 Canons.
35. Variations on a Theme by Gliuka.
36. 3 Preludes.
37. Studies.
38. Mazurkas.
39. 4 Preludes.
40. Studies and Preludes.
44. Barcarolles.
46. Preludes.
48. Studies and Canzonetta.
51. Variations on a Polish Song.
52. 'Morceaux de ballet.'

## SONGS

1. 4 Songs.
14. 6 Songs for Children, Set i.
18. 6 Songs for Children, Set ii.
22. 6 Songs for Children, Set iii.
45. 10 National Songs.
48. Russian National Songs.
- 120 National Songs, 3 books.

Liadov also collaborated in the "Chopsticks" paraphrases, the string Quartet 'B-la-F', dedicated to Belayev, the Fanfare for Rimsky-Korsakov's jubilee, etc.

R. N., adds.

BIBL.—ABRAHAM, GERALD, 'Random Notes on Lyadov' (M. Rev., VI, 1945, p. 149).  
CALVOCORESSI, M. D. & ABRAHAM, GERALD, 'Liadov', in 'Masters of Russian Music' (London, 1936), pp. 424-30.

See also Borodin (collab. in 'Chopsticks'). Cui (do.). Rimsky-Korsakov (do. & in chamber m. & pf. Vars.).

**LIAPUNOV, Sergey Mikhailovich** (b. Yaroslav, 30 Nov. 1859; d. Paris, 8 Nov. 1924).

Russian pianist and composer. He attended the classes of the Imperial Musical Society at Nizhny-Novgorod and in 1878 went to Moscow, where he studied the pianoforte under Klindworth and Pabst, composition under Hubert, Tchaikovsky and Taneyev, at the Conservatory. He left this institution in 1883. From 1884 to 1902 he was assistant musical director of the court chapel in St. Petersburg. In 1893 he was appointed by the Imperial Geographical Society to collect folksongs in the governments of Vologda, Viatka and Kostroma. The result was the publication of nearly 300 folksongs with pianoforte accompaniment in 1897, thirty of which were arranged by Liapunov. On leaving the imperial chapel in 1902, he became inspector of music of St. Helen's Institute, a post he kept until 1910, when he was appointed professor at the St. Petersburg Conservatory.

But after the 1917 Revolution he could not fit in with the new régime, and he left the Conservatory the following year. The last six years of his life were spent mainly in Paris. During the period of his activity in Russia he made some appearances as pianist and conductor in Germany and Austria. He edited the correspondence between Tchaikovsky and Balakirev, which was published in 1912.

As a composer Liapunov shows the twofold influences of the eclectic school in which he was brought up and of the interest in folk music which the expeditions had awakened in him. The latter is seen, for instance, in the suite 'Fêtes de Noël' for pianoforte, though it had already appeared earlier in the 'Solemn Overture' on Russian themes for orchestra, and the former in much of his pianoforte music, which often has the brilliant polish of the Moscow school of his time. The two elements are sometimes found combined in pianoforte works, which show a close resemblance to those of Balakirev and Liadov, though he is less original than either. His training as a concert pianist also brought him close to Liszt, an influence reflected not only in the Lisztian title of the Studies, Op. 11, and their dedication to Liszt's memory, but in the style of their keyboard writing in general.

The following is a representative list of Liapunov's compositions:

## ORCHESTRAL WORKS

- Op.
2. 'Ballade' (1883).
  7. 'Solemn Overture' on Russian themes (1886).
  12. Symphony No. 1, B m. (1887).
  16. Polonaise.
  37. Symph. poem 'Zhelasova Vola'.
  - Symph. poem 'Hashish'.
  - Symphony No. 2 B♭ m. (posthumous).

## PIANOFORTE AND ORCHESTRA

4. Concerto No. 1.
28. 'Ukrainian Rhapsody.'
38. Concerto No. 2.

## PIANOFORTE SOLO

3. 'Rêverie du soir.'
11. 'Études d'exécution transcendante (à la mémoire de François Liszt)'
  1. Berceuse.
  2. Ronde des fantômes.
  3. Carillon.
  4. Terek.
  5. Nuit d'été.
  6. Tempête.
  7. Idylle.
  8. Chant épique.
  9. Harpes éoliennes.
  10. Lesghinka.
  11. Ronde des sylphes.
  12. Élégie en mémoire de François Liszt.
16. Polonaise.
17. Mazurka No. 3.
18. 'Novellette.'
19. Mazurka No. 4.
20. 'Valse pensive.'
21. Mazurka No. 5.
22. 'Chant du crépuscule.'
23. 'Valse-Improptu' No. 1.
24. Mazurka No. 6.
25. 'Tarentelle.'
26. 'Chant d'automne.'
27. Sonata.
29. 'Valse-Improptu' No. 2.



- Op.*  
 31. Mazurka No. 7.  
 33. 2 Pieces from Glinka's 'Russian and Ludmila'  
     1. Fairies' Lullaby.  
     2. Combat and Death of Tchernomor.  
 34. 'Humoresque.'  
 35. 'Divertissements'  
     1. Loup-garou.  
     2. Le Vautour: jeu d'enfants.  
     3. Ronde des enfants.  
     4. Colin-maillard.  
     5. Chansonnette enfantine.  
     6. Jeu de course.  
 36. Mazurka No. 8.  
 40. 3 Pieces  
     1. Prélude.  
     2. Élégie.  
     3. Humoresque.  
 41. 'Fêtes de Noël'  
     1. Nuit de Noël.  
     2. Cortège des mages.  
     3. Chanteurs de Noël.  
     4. Chant de Noël.

## SONGS

10. 30 Russian Folksongs.  
 14. 4 Songs.  
 30. 4 Songs.  
 32. 4 Songs.  
 39. 3 Songs.

F. B.

BIBL.—CALVOCORESSI, M. D. & ABRAHAM, GERALD  
 'Liapunof', in 'Masters of Russian Music'  
 (London, 1936), pp. 436-38.

See also Balakirev (completion of 2nd pf. Concerto).

**LIATOSHINSKY, Boris Nikolayevich**  
 (b. Zhitomir, 10 Jan. 1895).

Russian composer. He was the son of a teacher of history. As a child he had lessons in violin and pianoforte, and made his first attempts at composition, writing songs and chamber music which were performed by local musicians. In 1913 he began to study at Kiev under Glière, whose course at the Conservatory he completed in 1918, also graduating the same year from the Law faculty of the Kiev University. When still a student at the Conservatory he wrote a number of compositions, including a string Quartet, first Symphony (which was his diploma work) and others; on completing his course of study at the Conservatory he wrote within a short space of time two further string Quartets, a pianoforte Trio, several sonatas, a set of pianoforte pieces, 'Reflection', and many songs. In 1927 at the musical contest of the Soviet Republics, on the occasion of the tenth anniversary of the October Revolution, he won the first prize for his 'Overture on Four Ukrainian Popular Themes'; in 1929 he completed his first opera, 'The Golden Hoop', about the heroic struggle of the Ukrainian people against the Mongolians in the 13th century, and in 1938 his second opera, 'Shchors', about Commander Nikolay Shchors, one of the heroes of the Civil War in 1918. In subsequent years he composed the tripartite second Symphony, cantata 'Zapovit' (words by Taras Shevchenko), 'Solemn Cantata' on the occasion of the sixtieth anniversary of Joseph Stalin, and several cycles of ballads.

His early works reflect the influence of Russian classical music, in particular of

Borodin, and to some extent of Skriabin, Wagner and Liszt. In his later compositions there are also traces of the influence of French impressionism and of west-European expressionism.

His activity as a teacher, which began in 1920, has been continuous to this day (1954). As a professor at the Kiev and Moscow Conservatories he has been responsible for the training of more than one generation of Soviet composers. At the same time he has played a leading part in the work of the Union of Soviet Composers, in his capacity as member of the Presidium of its Organizing Committee, and as Chairman of the Ukrainian Union of Composers since 1939.

In 1938 the Soviet Government conferred upon him the Order of Merit.

In the course of the second world war he wrote several dozen vocal compositions, a suite for pianoforte, '1941', and started to work on his third Symphony for the twenty-fifth anniversary of the October Revolution.

Liatoshinsky's principal works are summarized below:

## OPERAS

- 'The Golden Hoop' (1924-29).  
 'Shchors' (1937-38).  
 Orchestration of Lisenko's opera 'Taras Bulla' (with  
 L. N. Revutsky).

## CHORAL WORKS

- Cantata 'Zapovit' (Shevchenko).  
 'Solemn Cantata' for chorus & orch., for the 60th  
 birthday of Joseph Stalin (Rilsky) (1938).  
 Arrangements of Ukrainian folksongs.

## ORCHESTRAL WORKS

- Symphony No. 1.  
 Symphony No. 2.  
 'Fantastic March.'  
 'Overture on Four Ukrainian Themes.'  
 Symphony No. 3 (1943).

## CHAMBER MUSIC

- 3 String Quartets.  
 Trio for vn., viola & pf.  
 Sonata for vn. & pf.  
 Pf. Quintet (c. 1945).

## PIANOFORTE MUSIC

- 2 Sonatas on Ukrainian themes.

S. C. R.

BIBL.—BOELZA, IGOR, 'B. N. Liatoshinsky' (Moscow, 1947).

**LIBAN, Jerzy** (b. Lignica, 1464; d. Cracow, c. 1546).

Polish teacher. About 1501 he went to Cracow and the next year he became *baccalarius* at the University. He then went to Cologne and returned after nearly ten years to Cracow. He lectured on Greek and Hebrew philology. Of all his writings two are connected with music:

- 'De accentuum ecclesiasticorum exquisita ratione'  
 (Cracow, 1539).  
 'De musicae laudibus oratio seu adhortatio quaedam  
 ad musicae studiosos' (Cracow, 1540).

C. R. II.

**LIBER, Anton Joseph** (b. Sulzbach, 1732; d. Ratisbon, 1809).

German violinist and composer. He was a pupil of Joseph Riepel, and, like his teacher, a violinist in the Thurn and Taxis orchestra at Ratisbon. Six pianoforte trios of his were published by Goetz of Mannheim about 1775 (copy in B.M.; thematic catalogue of them, and of a Divertimento for 9 instruments, in D.T.B., Vol. XV, 1916). His son, Wolfgang (b. Donauwörth, 31 Oct. 1758; d. Ratisbon, 23 July 1840) was an organist and composer of church music.

A. L.

**LIBERATI, Antimo** (b. Foligno, ?; d. Rome, ?).

Italian 17th-century theorist and composer. He was a pupil of Gregorio Allegri and Orazio Benevoli, and became in 1661 a singer in the papal chapel. He was also, for some time, choirmaster and organist to two other churches in Rome. He died after 1685. He is known chiefly as the author of an open letter addressed to a musical friend ('Lettera scritta . . . in risposta ad una del Sig. Ovidio Persapegi . . .'), printed and published in Rome in 1685, which was relied on by Baini and others as the main authority for various statements with regard to the early life and works of Palestrina. Besides this letter, Liberati wrote another work, 'Epitome della musica', which exists only in manuscript, also two letters in defence of a passage in one of Corelli's sonatas. Baini mentions madrigals, arias and oratorios by Liberati in Roman archives.

J. R. M.

**LIBERT, Henri** (b. Paris, 15 Dec. 1869; d. Paris, 14 Jan. 1937).

French organist and composer. At the Paris Conservatoire he was a pupil of Marmontel, Diémer, César Franck, Widor and Massenet, and won the first organ prize in 1894. He became regular organist of the basilica of Saint-Denis in Paris and professor of the organ at the American Conservatory at Fontainebleau.

Libert wrote numerous organ pieces in a grand style: 'Variations symphoniques', 'Chorals', 'Préludes et fugues', some pianoforte pieces, songs, motets and some remarkable didactic works, suggesting a new basis for the formation and perfecting of the technique of pianists and organists.

F. R. (ii).

**LIBERT (Liebert), R. (Reginaldus)** (b. ?; d. ?).

French (?) 15th-century composer. A "Reginaldus" Libert was in 1424 choirmaster (*Magister puerorum*) at Cambrai. A Mass in three parts and a Kyrie are preserved in Trento 92. The Mass is published in D.T.Ö. (see Bibl.). Two chansons are preserved at Oxford, Bodl. Can. misc. 213.

E. D. (ii).

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BESELER, H., 'Bourdon und Fauxbourdon' (Leipzig, 1949).

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D.T.Ö., XXVII (Vienna, 1920).

FICKER, R. v. in 'Beihefte der D.T.Ö.', VII (Vienna, 1920).

HABERL, F. X., 'Die römische "schola cantorum" und die päpstlichen Kapellsänger' in V.M.W., III (Leipzig, 1887).

HOUDOV, J., 'Histoire artistique de la cathédrale de Cambrai' (Paris, 1880).

**LIBERTH, Gualterius (Gautier, Guatier)** (b. ?; d. ?).

French (?) 14th-15th-century composer. He was a singer in the Papal Choir in Rome in 1428. Three of his compositions are preserved at Oxford, Bodl. Can. misc. 213. One of them, marked "Guatier", is dated 1423.

E. D. (ii).

BIBL.—BORREN, C. VAN DEN, 'Le Manuscrit musical 222 C. 22 de la Bibliothèque de Strasbourg' (Antwerp, 1924).

**LIBERTI, Hendrik (Henri)** (b. Groningen, c. 1600; d. ?).

Dutch organist and composer. He was organist of Antwerp Cathedral in 1630-61. Among his compositions is a book of 'Cantiones sacrae' (1621), a book of 'Paduanes et galiardes' (1632), also songs in collective volumes.

E. v. d. s.

**LIBERTI, Vincenzo** (b. Spoleto, ?; d. ?).

Italian 16th-17th-century composer. He is known only by two books of madrigals for 5 voices (Bologna, 1608 and 1609).

E. v. d. s.

**LIBON, Felipe** (b. Cadiz, 17 Aug. 1775; d. Paris, 5 Feb. 1838).

Spanish violinist and composer. He was a pupil of Viotti in London, studied composition with Cimadoro and afterwards held court appointments in Lisbon (1796) and Paris (1800). His compositions include six violin concertos, string trios, duets, etc.

J. B. T.

## LIBRARIES AND COLLECTIONS.

The compilation of this article has been beset by many difficulties. Many music libraries were completely destroyed during the second world war, and even of those which have survived many have lost much of their stock or suffered its dispersal in fresh centres. Other libraries formerly easily accessible are now in countries from which it is very difficult to obtain reliable information, owing to the political situation. Besides these difficulties, it has been found hard to obtain replies to repeated letters of enquiry, and in such cases it has been necessary to print information derived from secondary sources, which in themselves are not always as accurate as one could wish, or even to reprint the data given in the fourth edition of this Dictionary or its supplementary volume.<sup>1</sup>

The most important post-war event, so far

<sup>1</sup> Such entries are marked [4] and [S] respectively.

as music libraries are concerned, has been the founding of the Association Internationale des Bibliothèques Musicales (A.I.B.M.), with its headquarters at 12 rue de Madrid, Paris VIII<sup>e</sup>). This association was founded at the second World Congress of Music Libraries held at Lüneburg in 1950; another meeting was held in Paris in 1951. Under its auspices committees have been formed to deal with such matters as the revision of Eitner's 'Quellenlexikon', the promotion of large-scale union catalogues of source material, the international facilitation of research by means of such aids as microfilms, photostats, etc., and the specialized needs of radio music libraries and libraries of recorded music.<sup>1</sup>

Another event of major importance to music librarians and musicologists alike is the foundation of the British Union Catalogue of Music printed before 1800, in which it is hoped to list all such music preserved in the public libraries of the British Isles.

The following entries are arranged as formerly, according to continents, with countries and cities, etc., in alphabetical order. Some new groups have been included for Asia, Latin America, etc., but it must be made clear that the compilers realize not only that their information is far from exhaustive, but that there may be many other music libraries, some of them no doubt important, which may have been omitted, although every effort has been made to secure reliable and up-to-date information.

The following additions can be made to the works of reference mentioned in the introduction to this article in [4] & [S]:

BARTH, H., 'Jahrbuch der Musikwelt', Year I, 1949-50 (Bayreuth, 1950).

CLOUGH, F. & CUMING, C. J., 'The World's Encyclopedia of Recorded Music' (London, 1952).

DEUTSCH, O. E., 'Music Publishers' Numbers' (London, 1946).

'Notes' (Washington, 1943-). This most interesting and useful periodical, the official organ of the American Music Libraries Association, has been used extensively in the compilation of this article.

UNESCO, 'Directory of Microfilm and Copying Services, prepared by the International Federation of Documentation under the Auspices of Unesco' (F.I.D. Publication, No. 244, The Hague, 1950).

#### AUSTRIA

EISENSTADT. *a.* Library of Prince Esterházy. Though the greater part of the Esterházy collections were transferred to Budapest before the outbreak of the second world war, about 1900 pieces dating from 1740 to 1860 remain at Eisenstadt. Among these is church music of Albrechtsberger, Bonno, Caldara, Fux, Joseph and Michael Haydn, Hummel, Kreutzer, Mozart and many others, some in autograph.

<sup>1</sup> See H. Albrecht, 'Kongress-Bericht, Zweiter Weltkongress der Musikbibliotheken, Lüneburg, 1950' (Cassel & Basel, 1951). (Report of Paris Congress in preparation [1954]).

*b.* Stadtpfarrkirche. In the archives of the Parish Church there is a rich collection of MS church music of the 18th and 19th centuries by M. Haydn, Albrechtsberger, etc.

GOTTWEIG. Library of the Benedictine Abbey. Two important MS collections of songs by Mastersingers of the 16th century, a MS collection of organ music by C. Merulo and a Haydn collection. [4.]

GRAZ. University Library. Rare early printed books on music, some treatises in a MS of 1460 and 2-part compositions of 14th century. [4.]

KLAGENFURT. Library of the Historical Society (Geschichtsverein). Two MS lute books. [4.]

KLOSTERNEUBURG. Monastery of Austin Canons. The Library contains liturgical compositions of the 12th, 13th and 15th centuries, in addition to some printed music of the 16th century. See 'Catalogus Codicum manuscritorum qui in Bibliotheca Canoniorum Regularum S. Augustini Claustroneobergi asservantur' (Vienna, Vol. I, 1922; Vol. II, 1931). Librarian: Dr. B. Cernik.

KREMSMÜNSTER. Benedictine Monastery. Legendarium of 11th century, with neumes; printed theoretical works; about 1000 masses, 300 symphonies and several operas (mostly 18th century), including much music by J. Haydn. See Huemer, 'Die Pflege der Musik im Stifte Kremsmünster' (Wels, 1877). [4.]

MELK. Benedictine Monastery. The Library contains liturgical MSS of the 13th and 14th centuries, a number of MS masses by Lassus, Scandelli and other 16th-century composers, and an important Haydn collection. Librarian: Dr. W. Schier.

REIN. Cistercian Monastery. Printed music of early 17th century. [4.]

ST. FLORIAN near ENNS. Monastery of Austin Canons. Library of over 100,000 vols., including some MS music and early printed editions. See A. Czerny, 'Die Handschriften der Stiftsbibliothek S. Florian' (Linz, 1871). [4.]

ST. PAUL, LAVANT TAL, CARINTHIA. Benedictine Monastery. The Library was severely disorganized during the second world war. It contained a valuable MS collection of French troubadour songs of the 13th century, besides treatises by Hucbald and J. de Muris.

SALZBURG. *a.* Benedictine Abbey of St. Peter. Church music of late 18th and early 19th centuries, including compositions by M. Haydn. [4.]

*b.* Cathedral Chapter Library. MS music of early 16th century by Victoria, Palestrina, etc., and some compositions by M. Haydn. [4.]

*c.* Mozart Museum. The most important MSS have now been transferred to the Mozarteum. [4.]

*d. Mozarteum.* Valuable collection of Mozart MSS, books about Mozart and printed editions of his works. [4.]

*e. Museum Carolino-Augustaeum.* The Library has the score of O. Benevoli's famous Mass in 53 parts, of 1628, which was published in D.T.Ö., X, and also an interesting collection of MSS by Mozart and his predecessors at Salzburg. Director: Prof. R. Funke.

VIENNA. *a. Nationalbibliothek* (formerly Hofbibliothek). Founded c. 1826-29, from the archives of the court chapel, etc., this extremely rich collection has been continually augmented and now includes upwards of 35,000 MSS, 16,000 items of printed music, some 18,000 books and c. 50,000 photostats, together with the splendid Estensian collection of instruments and chamber music, now deposited there on permanent loan. The Library is very rich in autographs, especially those of the great Austrian composers, from Haydn to Hugo Wolf, as well as in ancient MSS. Of special interest to British musicians is a volume of J. Bull's organ music, in tablature. The Nationalbibliothek also includes the Ambros and Kiesewetter collections, as well as the librettos, etc., from the archives of the Staatsoper, the Theater an der Wien, the Kärntnertheater and the invaluable photostats of the large and still growing Hoboken collection of photographic copies of the autographs of the great masters. There is also a very fine range of early printed editions from Petrucci onwards. See J. Mantuani, 'Tabulae codicum manuscriptorum in Bib. Palatina Vindobonensi asservatorum', Pts. ix & x (Vienna, 1897-99) and lists of acquisitions in Z.M.W., 1924, 1926-27. Also in the handbook of the Library: L. Nowak, 'Die Musiksammlung', which includes a good bibliography, especially R. Haas, 'Die Estensischen Musikalien' (Ratisbon, 1927). Director: Dr. L. Nowak.

*b. Gesellschaft der Musikfreunde.* This collection consists of a Library, an Archive and a Museum, its possessions having gradually increased to their present enormous extent. The Library was founded in 1819, when the Society acquired the valuable collection of E. Gerber, and it quickly developed in importance through gifts and legacies. The society came into possession of the Spaun-Witczek Schubert collection, of Köchel's Mozart collection and of Brahms's library, and it inherited the precious collection of autographs in the possession of its first patron, the Archduke Rudolph, and the original MSS of the Schubert symphonies, bequeathed by N. Dumba. The Library contains some 12,300 books, the Archive nearly 52,000 pieces of music, printed or MS, divided into seventeen classes and 10,000 bound vols. The valuable

Museum contains some MS fragments of Bach's works; Haydn's 'Ten Commandments', Mass in Bb, a cantata and six string quartets of 1771; Mozart's Concerto in D minor, a quintet and his last cantata; Beethoven's first violin concerto (a fragment), many of his songs, the Sonata Op. 81a (in part), a quantity of sketches and the "Eroica" Symphony; works by Gluck and Handel; Schubert's 'Alfonso und Estrella', *Singspiele*, chamber music, symphonies and many songs. The Museum also possesses a large collection of letters, portraits and engravings of celebrated musicians; musical instruments, medals busts, etc., from all countries. See K. Geiringer, in 'Anbruch', No. 19; also 'Notes' (Sept. 1946). Director: Dr. H. Krauss.

*c. University Library.* This was damaged during and even after the second world war and is still being reorganized. It still possesses some printed theoretical works of the 16th and 17th centuries and some lute-books. Director: Dr. J. Gans.

*d. Stadtbibliothek.* This Library is not, as previously stated, part of the Städtische Sammlungen, but a separate collection which includes about 250 original MSS of Schubert, a great deal of Viennese dance music and a collection of documents concerning musical life in Vienna during the 19th century. Director: Dr. F. Raczek.

*e. Städtische Sammlungen.* These collections of material by Schubert, Mozart, Haydn and Beethoven are housed respectively in Schubert's house, the so-called Figaro house, Haydn's house and the Pasquali house, together with a general collection in the City Historical Museum.

*f. Kunsthistorisches Museum.* The 15th-century codex of masses by Netherlands composers was transferred to the Nationalbibliothek in 1936.

*g. Benedictine Abbey of our Lady of the Scots* (Schottenkloster). The Library possesses some valuable early liturgical MSS and a small collection of MS and printed works of the 16th century. See A. Hübl, 'Catalogus codicum manuscriptorum qui in bibliotheca Monasterii B.M.V. ad Scotos Vindobonae servantur' (Vienna, 1899) and 'Die Inkunabalen der Bibliothek des Stiftes Schotten in Wien' (1901).

*h. St. Peter's Church.* See C. Roulland, 'Katalog des Musik-Archives der St. Peterskirche in Wien' (Augsburg & Vienna, 1908).

*i. Monastery of the Minorites.* MS and printed organ music of 17th and 18th centuries, including works by Frescobaldi; G. B. Frasoli's 'Annali' (Venice, 1645), vocal music of 17th century. [4 & S.]

*k. The private library of A. van Hoboken* is now at Lausanne (see Switzerland).

*l. Akademie für Musik und darstellende*

Kunst. No details available, but the collection is mentioned in J.M.W., 1949-50, p. 316.

#### BELGIUM

The music libraries of the Netherlands have been very fully described by J. G. Prod'homme in S.I.M.G., 1913-14. A general catalogue of great value is C. van den Borren's 'Inventaire des manuscrits de musique polyphonique qui se trouvent en Belgique', in *Acta Mus.* (1933-34); also S. Clercx, in 'Alumni', Vol. XVI, Nos. 5-6 (1947).

ANTWERP. *a.* Koninklijk Vlaams Muziek-conservatorium. The Library of the Royal Flemish Music Conservatory possesses a collection of some 40,000 volumes covering the theory and technique of music, and particularly theatre music, with some autographs of Flemish composers. Librarian: Dr. P. Nuten.

*b.* J. A. Stelfeld (*d.* 1952) possessed an extremely fine private library, which is particularly rich in early editions of all kinds, especially of Flemish music, and in 18th-century music generally. There is a card-catalogue. He also had a collection of musical instruments. See J. M. Kerr, 'The Stelfeld Library in Antwerp', in 'R.C.M. Magazine' (July 1938). It is hoped (1954) that the library will be purchased either by the Antwerp Conservatory or the Royal Library of Brussels.

BRUSSELS. *a.* Royal Library. The Printed Books Department contains the important collections of C. J. F. van Hulthem (purchased 1837) and F. J. Fétis (purchased 1872), the latter alone having over 7000 works. The contents include some 4500 theoretical works, about 500 liturgies, nearly 200 French operas and many rare items. See C. A. Voisin, 'Bibliotheca Hulthemiana' (Ghent, 1836-37); for the Fétis collection L. J. Aloin, 'Catalogue de la Bibliothèque Fétis' (Brussels, 1870). The Royal Library also has a large MSS department, containing about 2000 works from the libraries of the Dukes of Burgundy and the monasteries of the Low Countries. Among these is a 10th-century missal of St. Hubert, an album formerly belonging to Margaret of Austria, some works by Pierre de La Rue and an autograph of J. S. Bach's pieces for the lute. There are also many valuable documents on musical theory, including the works of Boethius, Hucbald and Tinctoris. See J. van den Gheyn, 'Catalogue des manuscrits de la Bibliothèque Royale de Belgique', Vol. I (Brussels, 1901); C. van den Borren, *op. cit.*; A. Tirabassi, 'Catalogue des manuscrits musicaux de la Bibliothèque Royale de Belgique' in preparation. Conservateur-en-Chef: Fr. Lyna.

*b.* Conservatoire Royal de Musique. This extremely rich Library, which now numbers some 42,000 items, and is full of treasures of every period, is less than half-covered by

Wotquenne's four-volume catalogue; there is as much again entered up on the card catalogue. In 1929 456 volumes from the Collegiate Church of St. Michael and St. Gudule were acquired; these include works by Fux, Reutter, Hasse, local chapelmasters (including Fiocco) and many composers of the royal chapel. See C. van den Borren, 'Les Fonds de musique ancienne de la Collégiale SS. Michel et Gudule à Bruxelles', in 'Annuaire du Conservatoire Royal de Musique' (Brussels, 1930). Another valuable collection, that of Holtenfeltz, has recently been acquired. See 'Annuaire du Cons. Royal' (1946-47). Four volumes of a catalogue by Wotquenne (hardly "excellent", as stated in earlier editions of this Dictionary!) were issued between 1898 and 1912, with an elaborate supplement of 'Libretti d'opéras et d'oratorios italiens du XVIII<sup>e</sup> siècle' (Brussels, 1901). Librarian: A. van der Linden.

GHENT. The Town and University Library and Archives. This collection contains liturgical MSS of the 10th to the 12th centuries, a copy of Monteverdi's 'Lamento d'Arianna' (Venice, 1623), early theoretical works, printed music from the presses of Phalèse and Gardano, and various MSS dating from 1661 to 1890 of pieces composed for and played on the Ghent Belfry Carillon. The former library of the Grand Théâtre, including over 300 operas and ballets in score, and a large number of librettos is also housed there. See C. A. Voisin, 'Bibliotheca Gandavensis' (Ghent, 1839); J. de Saint-Genois, 'Catalogue méthodique . . . des manuscrits de la bibliothèque de la ville et de l'université de Gand' (Ghent, 1849-52); M.f.M. (1873); P. Bergmans, 'Une Collection de livrets d'opéras italiens (1669-1710) à la bibliothèque de l'Université de Gand' in S.I.M.G. (1910-11). Archivist: H. Nowé. Head Librarian: R. Apers.

LIÈGE. *a.* Conservatoire Royal de Musique. The Library, which may be used on application to the Director of the Conservatory, contains a good collection of books and music, including the Grétry collection and the collections of the singer L. Terry, in which are many works by local composers of the 17th and 18th centuries. See C. van den Borren in *Acta Mus.* (1934). The Debroux bequest has provided many pieces of violin music. A catalogue made in 1862 is being superseded by a new general catalogue, the first sections of which were due to appear shortly. Librarian: E. Monseur.

*b.* Société Libre d'Émulation. This society is still flourishing, but its Library was destroyed in the German invasion of 1914. See 'Catalogue de la Bibliothèque musicale de la Société Libre d'Émulation de Liège' (Liège, 1861).

**MECHLIN.** City Library. The complete city archives from the 14th to the 19th centuries are housed in this Library, and provide much interesting information on the history of musical life in the Netherlands. There is also an illuminated MS containing masses by Pierre de La Rue, formerly in the possession of Margaret of Austria, as well as a collection of about 500 scores at present unclassified. Archivist: G. Goossens.

**NAMUR.** Archaeological Museum. The Library of this institution contains a number of liturgical MSS, including several fragments dating from the 11th and 12th centuries. See P. Faider, 'Catalogue des manuscrits conservés à Namur' (Gembloux, 1934).

**OUDENARDE.** Church of St. Walpurga. Church music of the 18th century. See 'Liste générale de la musique appartenant à l'église paroissiale de St. Walpurga à Audenarde' (n.d.). [4.]

**TOURNAI.** Chapter Library of Cathedral. Contained a 3-part mass of the 13th century, published by Coussemaker in the 'Bulletin de la Société Historique de Tournai', and reprinted separately in 1861. [4.]

#### CZECHOSLOVAKIA

It has proved very difficult to obtain reliable up-to-date information concerning the music libraries of this country, but for the sake of completion much of the old pre-war information from the 4th edition is included, although it is possible that in some cases the libraries themselves no longer exist.

**BARTFELD.** Church of St. Aegidius. Small collection of printed vocal music of 16th–17th-century date. [4.]

**KREMSIER.** Archiepiscopal Archives. These contain some of the most important sources of 17th-century Baroque music in Bohemia and Moravia, in the collections of Bishop Carol Lichtenstern (1664–95) and of the Archduke Rudolph, Archbishop of Olomouc from 1819 to 1831, a pupil of Beethoven. This latter collection also includes some autograph sketches by Beethoven. See A. Breitenbacher, 'Hudební archiv kolegiatního kostela sv. Morice Kroměříž' in Z.M.W. (1926).

**OLOMOUC.** Studienbibliothek. Printed music of early 17th century, including Schmid's 'Tablaturbuch' (1607) and MS graduals of 13th–14th centuries. [4.]

**PRAGUE.** a. Cathedral Chapter Library. Masses by Luyton (Prague, 1609, etc.); sacred music of 16th–17th centuries. Catalogues by A. Podlaha (Prague, 1904, 1910). [4.]

b. Library of Count von Nostitz-Rieneck. Various printed works of 16th–17th centuries [4.]

c. Premonstratensian Monastery of Strakow. Small collection, chiefly of 16th–17th centuries.

d. St. Thomas's Church. Contains a copy of Uberti's 'Contrasto musico' (Rome, 1630). [4.]

e. University Library. MS treatises of 11th and 15th centuries; Bohemian songs of 14th and 15th centuries; two Easter mystery plays of 15th and 16th centuries; printed theoretical works of 16th–17th centuries and lute books by Caroso, Negri and Schmid, and the large general collection of the famous Czech violinist J. Kubelík. [4 & S.]

f. The Conservatory of Music. Library of c. 20,000 vols. See R. Procházka, 'Aus fünf Jahrhunderten: Musikschätze des Prager Konservatoriums' (Prague, 1911). [S.]

g. The Smetana Music Library. Attached to the Municipal Library of Prague, this collection contains about 78,000 printed works, mostly by Slav composers. Director: Dr. J. Dostab.

**RAUDNITZ.** Lobkowiczky Archiv a Knihovna. (Library of the Lobkowitz family.) This contains some rare MSS and printed music of the 17th and 18th centuries. Of special interest are a number of 17th-century MSS of music for lute, guitar and mandoline, in tablature. See P. Nettl, 'Musicalia der fürstlich Lobkowitzschen Bibliothek in Raudnitz' in 'Mitt. des Vereines f. Geschichte der Deutschen in Böhmen', LVIII, i (1919); and A. Tessier, 'La Rhétorique des Dieux et autres pièces de luth de Denis Gaultier', publ. by Société Française de Musicologie (Paris, 1933).

**SAAZ.** Capuchin Monastery. Sacred and secular music by Lassus, Scandelli, Joachim, Burck, etc. [4.]

**TEPL.** Premonstratensian Monastery. The Library contains a number of liturgical MSS, the earliest being a Penitential of the 8th or 9th century, with neumes. A catalogue of the MSS was made by a former librarian, M. Nenturich, and a short description of some of the more important of these is given by W. Vacek in 'Zum 700-jährigen Todestage des S. Hroznata' (Marienbad, 1917).

#### DENMARK

**AARHUS.** Statsbibliothek. There is a large collection of music and musical literature, chiefly modern, in this Library, of which a series of class-catalogues have been issued. It is a "copyright" library, and receives a copy of every work printed in Denmark. In 1922 the publishing firm of W. Hansen presented a large collection, consisting of its own library of old music and the stock of two defunct music lending libraries. This collection is particularly rich in chamber music of the 18th and early 19th centuries.

**COPENHAGEN.** a. The Royal Library. This contains a collection of MS organ music, in tablature, by German composers of the 17th

century; Italian printed music of the late 16th and early 17th centuries; and some rare printed music from Copenhagen and Antwerp presses. The medieval MSS include the famous *Chansonier* publ. by K. Jeppesen in 1927; a MS vol. of keyboard pieces of the early 17th century is described by P. Hamburger in *Z.M.W.*, XIII (1930-31). The library also contains the extensive collection of C.E.F. Weyse (1774-1812), one of the founders of modern Danish music. [4 & S.]

b. The Musikhistorisk Museum possesses a number of theoretical works relating to musical instruments and a few liturgical works, printed and MS. See A. Hammerich, 'Musik-historisk Museum, Beskrivende Illustreret Katalog' (Copenhagen, 1909; Ger. trans., 1911). [4.]

## EIRE

DUBLIN. a. The National Library of Ireland. The most important works are contained in the 23,500 vols. collected by Dr. J. Joly and presented by him to the Library. The musical portion of this collection consists mostly of 18th-century works, comprising Irish and Scottish songbooks with a number of collections of country dances, some of great rarity. In all there are 683 vols., 175 of Irish music, 176 of Scottish, 84 of English, 17 of Welsh and 231 of a miscellaneous character. This latter class includes rare works by Campian, Playford, Durfey, etc., early ballad operas and 18th-century songsheets. The latter class was greatly enriched by the presentation in 1942 of the library of the late George Noble, Count Plunkett, of 400 vols., including 100 songsheets. Librarian: R. J. Hayes.

b. The Royal Irish Academy of Music. The Library has a good collection of scores and orchestral parts, and a general working collection of printed music, with some collected editions. The library of the defunct "Antient Concerts" society (of Dublin) is also housed here. Librarian: Miss A. MacCarthy; Secretary: S. Jeffares.

c. Archbishop Marsh's Library. This collection contains much printed and MSS music of the late 16th and 17th centuries. The partbooks include a complete set of Adson's 'Courtly Masquing Ayres' (1621); the C.T.B.Q. parts of 'Prima stella di madrigali' by Lassus and others (Venice, 1570); 9 partbooks of 'Gratulationes Marianae' (Antwerp, 1636); Masses by G. Messaeus (Antwerp, 1633), Willems (Antwerp, 1639), Viadana's 'First Book' (Antwerp, 1625) and many other partbooks, chiefly by English and Italian composers. The MSS consist largely of instrumental fantasies, lute pieces, etc., by English and Italian composers of the 17th century. Two of the most interesting are a

book of madrigals arranged for lute, probably Italian, in tablature, c. 1590; and a score of Handel's 'Messiah', c. 1761. See N. J. D. White, 'An Account of Archbishop Marsh's Library, Dublin, with a Note on Autographs by N. B. White' (Dublin, 1926). Librarian: The Rev. N. B. White.

d. Trinity College. The Ebenezer Prout Library is kept in the Long Room and besides a miscellaneous collection of modern music received under the Copyright Act contains a few liturgical MSS and some 16th-18th-century music, among which are the lute books of W. Ballet and T. Dallis. The latter volume also contains a few keyboard pieces. See T. K. Abbott, 'Catalogue of the Manuscripts in the Library of Trinity College, Dublin' (Dublin, 1900). Librarian: H. W. Parke.

## ENGLAND (see Great Britain)

## FINLAND

HELSINGFORS. a. University Library. Collection of fragmentary MSS, recovered from old bindings, containing many fragments of missals, etc. See T. Haapanen in 'Universitetsbiblioteks Skrifter', Vol. IV (1922-), also the same author's 'Die Neumenfragmente der Universität Helsingfors' (1924). [4.]

b. Sibelius Academy. The Library contains some 25,000 pieces of music and 2500 books on music. Librarians: H. Leiviskä and M. Rautio.

c. Library of the State Orchestra. Some 2000 scores and sets of parts. Librarian: N. E. Ringbom. See J.M.W. (1949-50), p. 310.

d. Radio Helsinki. Some 6000 scores and parts. Librarians: E. Linko and V. Aho. See J.M.W. (1949-50), p. 310.

## FRANCE

A most useful addition to our knowledge of French library resources is M. François Lesure's 'Richesses musicologiques des bibliothèques provinciales', of which Pt. i appeared in 'Revue de Musicologie', XXXII, new ser. 95-96 (Paris, Dec. 1950). This deals mainly with 'Impressions italiennes du XVI<sup>e</sup> siècle', but also contains a most valuable list of the municipal libraries of France with a brief indication of their musical contents, which list is indicated below by [L.]. For the MS material the main authority is still the 'Catalogue général des manuscrits des bibliothèques publiques' (C.G.M.). For general information see 'Répertoire des bibliothèques de France', 3 vols. (Paris, Bibl. Nat., 1950-51).

AOEN. Bibliothèque Municipale. Collection of the Dukes of Aiguillon, consisting mainly of 18th-century vocal and instrumental



music. See 'Inventaire-sommaire' of the Archives Départementales. [L.]

**AIX-EN-PROVENCE.** Bibliothèque Méjanes. Contains a 14th-century MS of French troubadour songs and an early 17th-century collection of nearly 100 songs with lute accompaniment. See C.G.M., Vol. XVI (1894) and supplement to Vols. XL (1902) and XLV (1915). [4.]

**AMIENS.** Bibliothèque Municipale. A few early printed treatises, a number of French psalters of the 17th century, operas and songs of the 18th century, works by local composers, including 17 vols. of sacred music and 5 of operas by Lesueur. For the printed music see 'Catalogue méthodique de la Bibliothèque de la ville d'Amiens', 'Sciences et arts', 1859. Among the MSS are many interesting liturgies, etc., and a collection of sequences. See 'The Ecclesiologist', Oct. 1859. For the MSS in general see C.G.M., Vol. XIX (1893) and supplement in Vol. XL (1902) [4 and L.].

**ANGERS.** Bibliothèque Municipale. Early theoretical works, music of the 17th-18th centuries and works by local composers. See catalogue by A. Lemarchand (1873). [L.]

**ANNECY.** Bibliothèque Municipale. The Martin collection of classical music. [L.]

**AUXERRE.** Bibliothèque Municipale. The Leblanc-Duvernoy and Claude collections of chamber music. [L.]

**AVIGNON.** Bibliothèque Municipale. Contains 13,000 items of music, comprising the collection of the Académie de Musique of Avignon, very rich in 17th- and 18th-century material; and also part of the former library of Castil-Blazc, the whole being catalogued on slips. It includes some fine early missals and liturgical works. See C.G.M., Vols. XXVII-XXIX (1894-1901) and supplements in Vols. XL (1902) and XLIV (1911). [4 and L.]

**AVRANCHES.** Bibliothèque Municipale. Collection of English operas. [4.]

**BERNAY (Eure).** The local library contains some 17th- and 18th-century works.

**BESANÇON.** Bibliothèque Municipale. Contains a 9th-century MS of Boethius, 'De Musica', also religious works of the 16th century and much music of the 17th and 18th centuries, including works by local composers. See Catalogue ('Arts', 1885) and C.G.M., Vols. XXXII-XXXIII and XLV (1907-15). Librarian: M. Piquard.

**BORDEAUX.** Bibliothèque de la Ville. Important collection of 18th- and 19th-century music, the bequest of the Académie des Sciences, etc., of the city, also of the widow of Spontini; and others. It contains some symphonies by F. Beck, the Mannheim composer who died at Bordeaux in 1809. See J. Delas, 'Catalogue des livres composant

la Bibliothèque de la ville de Bordeaux, musique' (Bordeaux, 1856) and for the MSS C.G.M., Vols. XXIII and XL (1894 and 1902). [4 and L.]

**CAEN.** Bibliothèque Municipale. See Carlez, 'Liste des œuvres musicales et des œuvres relatives à la musique' (Caen, n.d.), also C.G.M., Vols. XIV (1890) and XLI (1903), also M.G.G., XIII-XIV, p. 634, art. Caen.

**CAMBRAI.** Bibliothèque Municipale. Collection of MS church music by early Flemish and Burgundian musicians and part-songs of the 14th century. See Coussemaker, 'Notice sur les collections de la Bibliothèque de Cambrai' (1843) and A. J. L. Glay, 'Catalogue des manuscrits... de Cambrai' (Cambrai, 1831); also M.G.G., XIII-XIV, p. 710 ff., art. Cambrai.

**CARCASSONNE.** Bibliothèque Municipale. Italian madrigals of the 16th century. [L.]

**CARPENTRAS.** Bibliothèque Municipale. Some 2700 items of vocal and instrumental music, of the 17th and 18th centuries, including the Bonaventure and Laurens collections. Among the MSS are Kepler's 'Principium musicæ'; autographs of Schumann, Brahms, Gounod, Bach, etc. See partial catalogue by R. Caillet (1901); also C.G.M., Vols. XXXIV-XXXVI (1899-1903); also M.G.G., XIII-XIV, p. 865 ff. Librarian: L. Bouysson.

**CHANTILLY.** Musée Condé. Numerous collections of 16th-century music, including partly that of Cigogne. [L.]

**CHARLEVILLE.** Bibliothèque Municipale. Some 2000 musical items. [L.]

**CLERMONT-FERRAND.** Bibliothèque Municipale. The Grenier-Hayn collection, consisting mainly of scores by composers of the Second Empire, with many dedications. [L.]

**COLMAR.** a. Bibliothèque Municipale. The C. Sandherr collection of works on the history and theory of music. [L.]

b. Consistoire Protestant. A fine series of psalters in all languages, with music, of early 16th-century date. [L.]

**DIEPPE.** Bibliothèque Municipale. The Saint-Saëns collection.

**DIJON.** a. Bibliothèque de la Ville. This Library possesses a MS songbook of the 15th century, which is one of the largest and best collections of its kind. See S. Morelot, 'Notice sur un manuscrit de musique ancienne de la Bibliothèque de Dijon' ('Mémoires de la Commission du Dépt. de la Côte d'Or', Vol. IV, 1856); Pirro, Thibault and Rokseth, 'Trois Chansonniers français du XV<sup>e</sup> siècle', Vol. I (Paris, 1927). There is also a copy of Rameau's 'Traité de l'harmonie' with autograph notes by the author.

b. Conservatoire. The Bibliothèque Kervéguen contains 11,000 items bequeathed by Count Kervéguen in 1895. [L.]

**DOUAI.** Bibliothèque Municipale. A 12th-century MS with 2-part vocal music; Hymnarium of the 12th century; some printed theoretical works of the 16th century. *See* Coussemaker's work quoted under CAMBRAI, *also* C.G.M., Vol. VI (1878). [4.]

**DUNQUERQUE.** Bibliothèque Municipale. It is not known if any of the 16th-century printed works noted in Grove [4] still survive.

**ÉPERNAY.** Bibliothèque Municipale. 17th- and 18th-century scores. *See* Catalogue by L. Paris, Vol. II, pp. 270-76 (1884). [L.]

**ÉPINAL.** Bibliothèque Municipale. Secular music of the 16th century. [L.]

**FOIX.** Bibliothèque Municipale. Nine Antiphoners and other liturgical works, formerly belonging to the Cathedral of Mirepoix and written between 1497 and 1535. *See* C.G.M., Vol. XXXI (1898). [4.]

**GRENOBLE.** Bibliothèque Municipale. The music section is rich in valuable liturgies. *See* C.G.M., Vol. VII (1889); E. Maignien, 'Catalogue des incunables' (1899). Librarian: P. Vaillant.

**LE HAVRE.** Bibliothèque Municipale Publique. Some 4000 works. [4.]

**LE MANS.** Bibliothèque Municipale. French religious music of the 16th century; vocal and instrumental works of the 17th and 18th centuries. *See* Catalogue in 'Sciences et arts' (1879), pp. 474-80. [L.]

**LIBOURNE.** Operas of the 18th century, with arms of Mesdames de France.

**LILLE.** Bibliothèque Municipale. Important collection, very rich in opera scores, etc., and former Académie de Musique and Société des Concerts of the town. It was severely damaged by fire in 1916, and although the greater number of the books were saved, many were irreparably injured by water. *See* 'Catalogue des ouvrages sur la musique et des compositions musicales de la Bibliothèque de la Ville de Lille' (Lille, 1879). [4 and L.]

**LYONS.** Bibliothèque Municipale. The general collection contains printed works from the 17th to 19th centuries; the Becker collection, c. 1500 vols., on musical history, the Vautier collection, scores of the 19th century. There is a short notice in L. R. McColvin, 'Music Libraries', Vol. II, London (1938). [L.]

**MARSEILLES.** a. Bibliothèque Municipale. Some valuable liturgical MSS of the 12th century in this Library have been described in C.G.M., Vol. XV (1892) and the supplementary Vol. XLIII (1904). Librarian: Mme M. Bouyssi.

b. Sainte-Madeleine. The Library contains a collection of liturgical MSS, from the 12th century onwards. [4.]

**MELUN.** Bibliothèque Municipale. Instrumental works of the 17th and 18th

centuries. The Vincent collection contains a series of autographs. [L.]

**MIRECOURT.** Bibliothèque Municipale. The Larcher collection, on "lutheric", and the H. Vitry collection are housed here. [L.]

**MONTAUBAN.** Bibliothèque Municipale. The Laban collection of early music and the Lacroix collection of classical music are here. [L.]

**MONTLUÇON.** Bibliothèque Municipale. The Guillhomet collection of modern music specializes particularly in the work of Russian composers. [L.]

**MONTPELLIER.** Bibliothèque de la Faculté de Médecine. Possesses a rare Antiphoner, noted in neumes and letters, of the 9th century, published in 'Paléographie musicale', and a 14th-century collection of chansons for two or more voices. *See* Coussemaker, 'L'Art harmonique . . .' (Paris, 1865) and C.G.M., Vol. I (1849) and suppl., Vol. XLIII (1904). [4.]

**NANTES.** a. Bibliothèque de la Ville. Vocal and instrumental music of the 17th and 18th centuries. *See* Catalogue by E. Pehant, Vol. II ('Arts', 1861). [L.]

b. Musée Dobrée. The Library of this institution contains a valuable collection of French editions of the 16th century. [L.]

**NARBONNE.** Works of the 17th and 18th centuries. [L.]

**NICE.** There are several music libraries in Nice, including the Opéra, and especially the Conservatoire de Musique, which contains a collection of chamber music of the 18th and 19th centuries, and of the works of composers resident at Nice between 1850 and 1900. [L.]

**NÎMES.** Bibliothèque Municipale. Scores of the 18th and early 19th centuries. [L.]

**NIORT.** Bibliothèque Municipale. Proust collection; 18th-century scores. [L.]

**ORLÉANS.** Bibliothèque Municipale. 12th-century mystery plays, also sacred and secular music of the 16th century. *See* C.G.M., Vol. XII (1889) and suppl., Vol. XLIII (1904). [4 and L.]

**PARIS.** a. Bibliothèque Nationale. The collections, now united (since 30 Oct. 1935) under this general heading, constitute one of the richest collections not only in France but in the whole world. They comprise:

- (i) The Bibliothèque Nationale itself, including the Department of MSS and the Department of Music, which is united with the two following:
- (ii) The Conservatoire Library.
- (iii) The Library of the Paris Opéra.

These three collections are undoubtedly the most complete in France, especially in works of reference, musical literature, periodicals, dictionaries, etc., to say nothing of MSS of all kinds and a wonderful array of printed editions of every period.

(i) The Bibliothèque Nationale itself. In the Department of MSS are collected series of MSS of the middle ages, thanks to which this library holds a place of prime importance for the study of the origins of European music. One notices in particular the important series of theoretical works; an extremely precious collection of liturgical works; MSS of the 9th century with notation; a rich collection of troubadour songs of the 13th century; of French and Italian music of the 14th century; of *chansonniers* of the 15th and 16th centuries. Since 1950 the Department has been enriched by the celebrated James de Rothschild collection, which also contains *chansonniers* of the 15th century and editions of the 16th century. The Department of Music, which was formed in 1942 by the administrative union of the music formerly incorporated in the Department of Printed Books, with that of the libraries of the Conservatoire and Opéra, includes not only a very rich collection of printed music, but also of music MSS of post 16th-century date. The actual Bibliothèque Nationale section of this united collection has been largely formed and is continually being enriched by virtue of a copyright law far older than the English one, dating in principle from the mid-16th century. The earlier periods are unfortunately far from complete, but even so constitute an invaluable source of early printed source material. This "copyright" collection has been continually augmented by acquisitions, donations and exchanges; altogether it comprehends some 300,000 vols. The rarest items are to be found in the Sébastien Brossard collection of MSS and printed books of the 16th and 17th centuries, which came to the library in 1726; the 28 autograph volumes of M. A. Charpentier's works; the autographs of Rameau, J.-J. Rousseau, Gluck, Haydn, Berlioz, etc. There are also a great many printed books on musical subjects in the various sections of the Department of Printed Books. See J. Écorcheville, 'Catalogue du fonds de musique ancienne de la Bibliothèque Nationale de Paris', 8 vols. (Paris, 1910-14).

(ii) The Conservatoire Library. This was created at the same time as the Conservatoire itself, by the decree of 16 Thermidor, Year III of the Republic, and was originally formed from the musical works formerly in the possession of the kings and aristocrats of the *ancien régime*. These works, both MS and printed, often magnificently bound and ornamented with the resplendent coats-of-arms of their former owners, form a precious and important nucleus around which has gathered an enormous collection, acquired in various ways, including the spoils of war of the First Empire; by copyright deposition (since 1834); by purchase; and by donation. Since 1947 a

system of international exchange has brought a considerable contribution of the contemporary music of other countries. \* The collection comprises altogether some 500,000 works, and is made up as follows:

1. A Reserved Class of (a) some 10,000 autographs, mostly belonging to the Charles Malherbe collection, bequeathed in 1911 and including such items as Mozart's 'Don Giovanni', Beethoven's 'Appassionata', major works by Berlioz, Bizet, Chopin, Debussy, etc., and a complete set of the "cantates de Rome" since 1803. (b) Some 5000 rare works, including the 'Odhecaton', works by Aaron, Agricola, Gafuri, etc., original editions of the works of the great masters; the Blancheton collection of 18th-century instrumental works; Bottée de Toulmont collection of 85 vols. of copies of 14th-16th-century works, from the original MSS sources in Munich, Vienna and Rome; Schoelcher Handel collection; and 20,000 autograph letters of musicians. Of special interest to English musicians is a large folio MS of compositions by Copernicus, Lawes, Jenkins, etc.

2. A General Class, consisting of the old royal and aristocratic music, enlarged in the manner indicated above. Besides the actual music, it includes French and foreign musicological publications, musical periodicals and a complete collection of papers in fugue, harmony and counterpoint submitted at the annual students' examinations; also collections of librettos (mostly *opéra-comique*) and concert programmes. There are also collections of prints, portraits and musical criticisms, mainly contemporary (the Montpensier collection) formed by the Association Française d'Action Artistique and deposited in the Conservatoire in 1948. The card catalogues are formed on the same principles as those of the Bibliothèque Nationale itself: authors (alphabetical), anonymous, analytical, subjects, titles, authors of words, illustrators. Catalogues of prints (by subjects) and of librettos (by titles, with cross-references to authors and composers) are in progress. The old printed catalogue, by J. B. Weckerlin (1885) is still useful for certain works in the Reserved Class. In 1930 L. de La Laurencie published a 'Catalogue critique du Fonds Blancheton' ('Publications de la Société Française de Musicologie, série Documents').

(iii) The Library of the Paris Opéra. This was founded in 1866, and contains the scores and orchestral material of works performed since 1671, including numerous autograph MSS of Rameau, Gluck, Spontini, Chopin, Rossini, Wagner, Massenet, Chabrier, Fauré, etc. There is also a very rich collection of librettos (Fonds Silvestri) and of stage and costume designs, together with works dealing

\* For titles see PRIX DE ROMI.

with the history of the lyric theatre and the ballet. See T. de Lajarte, 'Bibliothèque musicale du Théâtre de l'Opéra. Catalogue', 2 vols. (Paris, 1878).

*b.* Bibliothèque de l'Arsenal. The Library of the Arsenal contains many interesting MSS, such as the 'Mazarinades'—songs sung under the Fronde—with their airs; collections of airs by M. Lambert and other little-known composers of the 17th and 18th centuries. The best-known treasure in the Library is the so-called 'Chansonnier de l'Arsenal' or sometimes 'Chansonnier du Roi de Navarre', a unique collection of secular songs dating from the first half of the 13th century. See H. Martin in C.G.M., Vols. IV-XII (1885-1894), also in C.G.M., Vol. VII (1888) and supplementary lists in Vols. XLIII (1904) and XLV (1915). See also L. de La Laurencie and A. Gastoué, 'Catalogue des livres de musique (manuscrits et imprimés) de la Bibl. de l'Arsenal à Paris' (Paris, 1936) and A. Gastoué, 'Catalogue du fonds musical de la Bibl. de l'Arsenal' (MSS only, 1942). Keeper: F. Calot.

*c.* Bibliothèque Historique de la Ville de Paris. This Library, in the Musée Carnavalet, is valuable for its MSS and printed works on the theatres of Paris and the instrument makers of the city. Chief Librarian and Keeper: J. de la Monneraye.

*d.* Bibliothèque Sainte-Geneviève. This Library, which forms part of the University of Paris, contains a large number of rare works on music; a fine collection of songs and dramatic works, especially of the 16th century, with the music; and many curious MSS, including a valuable MS of the 11th century. See E. Porée and G. Lamoureux, 'Les Éléments d'une grande bibliothèque — catalogue abrégé de la Bibliothèque de Ste-Geneviève' (Paris, 1897-1910). See also C.G.M. (1893 & 1896). Conservateur: G. de Valons.

*e.* Bibliothèque Mazarine. This contains a small collection of early liturgical MSS, including a Roman Antiphoner with neumes. See A. Molinier, Catalogue in 4 vols. (Paris, 1885-92). There are also some rare printed works. [4.]

*f.* The Pincherle Collection. The private Library of the musicologist Marc Pincherle contains a fine collection of music for strings; books about the violin family; and many autographs, including letters or compositions by Tartini, Vivaldi, Viotti, Mozart, Beethoven, Berlioz, Weber, Mendelssohn, Schumann, Wagner, Debussy and Ravel. Some of the letters have been published in M. Pincherle's work 'Musiciens peints par eux-mêmes' (Paris, 1939).

*g.* Conservatoire National des Arts et Métiers. The Library contains few musical works, but is rich in material for the history

of the music trade, such as patents, trade registers, etc. Librarian: Mlle L. Mollet.

*i.* Cortot Collection. See Lausanne, Switzerland.

*k.* Centre de Documentation de Musique Internationale; 2 bis rue Vivienne (II<sup>e</sup>). All kinds of documentation, etc., concerning both old and new music; microfilms, etc.; works on music; periodicals of all nations; extensive catalogues.

*l.* Société des Auteurs et Compositeurs Dramatiques. There is a music section in the Library of this Society, which was founded in 1777 on the initiative of Beaumarchais; the Library has grown with the Society.

*m.* Radiodiffusion Française. Practical working collection for broadcasting purposes, with large reference Library, collections of scores, biographies, etc. Librarian: M. E. Straram.

*n.* Institut de Musicologie, 3 rue Michelet (VI<sup>e</sup>). Library for study of musicology, under the auspices of the University of Paris. Formed from the collection of P. Aubry (d. 1910) given by his widow to the University of Paris. Director: M. P. Masson.

*o.* The Prunières Collection, formed by Henri Prunières, the musicologist, editor of Lully's works, is still in the possession of his family. It includes many scarce examples of early French and Italian editions, also lute tablatures, 17th-century chansons, motets and operas by Campra, Lully, Lalande, etc.

*k.* The André Meyer Collection, 147 Boulevard Malesherbe, contains many rare works in music and musical literature, also autographs of Lully, Beethoven, Wagner, Berlioz, etc., as well as musical instruments and paintings, etc., relating to music. It is constantly being augmented.

*g.* Comtesse de Chambure has a very interesting collection of old music and instruments at Neuilly.

*r.* Mme Gouin also has a very interesting private collection.

ROANNE. Bibliothèque Municipale. 18th-century scores. See Catalogue by J. Augagneur (1856). [L.]

ROUEN. Bibliothèque Municipale. 8000 items, from the 16th to the 19th centuries, including the Baudry collection of operas and orchestral material; the Bachelet collection of scores and the Sanson Boieldieu Collection. See Catalogue (very incomplete) by T. Licquet (1883). [L.]

ROYAUMONT. The Abbey. Very interesting collection, with many rarities.

SAINT-QUENTIN. Bibliothèque Municipale. Jumentier collection of scores by the great masters from the end of the 18th century and the beginning of the 19th. [L.]

SELESTAT. Bibliotheca Alcediana. 3000 items bequeathed by the Abbé Vogeleis. [L.]

STRASBOURG. *a.* Bibliothèque de l'Institut de Musicologie de la Faculté des Lettres. This collection, which includes part of those of O. Jahn and G. Jacobsthal, possesses a very good collection of old and new printed books and music, including theoretical treatises by Gafurio, Glareanus, Zarlino, etc., in 16th-century editions; early editions of Schein, Praetorius, Lully, Rameau, Piccinini, Gluck and many others. The autographs include Gabrieli, Scarlatti, Galuppi, Gluck and Haydn. See F. Ludwig 'Die älteren Musikwerke der von G. Jacobsthal . . . begründeten Bibliothek des Akademischen Gesangsvereins, Strassburg' (Strasbourg, 1913).

*b.* University Library. Includes a small collection of early printed musical works, including items by Tritonius (1507) and Besard (1617). [4.]

*c.* The Seminary. See J. Victori, in 'Kirchliche Rundschau' (1901), also in M.f.M.

*d.* Cathedral Library. 100 MSS of church compositions by F. Richter, who was *maître de chapelle* from 1769 to 1780. See F. X. Mathias in 'Riemann Festschrift' (Leipzig, 1909).

TOULOUSE. Conservatoire de Musique. Contains the former municipal library collection of music. [L.]

TOURS. Bibliothèque Municipale. Possesses a Sacramentarium of the 9th–10th centuries with neumes; mystery plays of the 12th century; liturgies of the 15th to 18th centuries; 17th-century motets; organ music, including autographs by N. Le Bègue; an MS of J. de Muris, and much else of interest. See A. J. Dorange, 'Catalogue . . . des manuscrits de la bibliothèque de 'Tours' (1875), also C.G.M., Vol. XXXVII (1900), and S.I.M.G. (1905). [4.]

TROYES. Bibliothèque Municipale. Early printed works in this Library include a copy of Praetorius's 'Syntagma'; some Phalèse publications, from 1573 onwards; some early lute books; a good deal of instrumental music of the 18th century. See E. Socard, 'Catalogue de la Bibliothèque de la Ville de Troyes', Vol. XIV (1875); also 'Sciences et arts', Vol. III (1887). Librarian: Mlle F. Bibolet.

VALENCIENNES. Bibliothèque Municipale. Among the books in this Library are several early MS treatises of the 9th century by Hucbald, Isidore of Seville and the French monk Aureliu, the last being very rare and interesting. See C.G.M., Vol. XXV (1894) and Coussemaker, 'Notices sur les collections musicales de la Bibliothèque de Cambrai et des autres villes du Département du Nord' (1843).

VERSAILLES. Bibliothèque Municipale. The City Library has about 200 music MSS of the 17th and 18th centuries, consisting of part of the Philidor collection (of which the greater part is at Tenbury) and some songs from the

School for Young Ladies at Saint-Cyr. It is rich also in printed books and music of the 16th century (the Goujet collection), of the 17th and 18th centuries (from the old royal collections) and of the 19th century (the Augusta Holmès collection), of which a special section is devoted to the history and criticism of music. See C.G.M., Vol. IX (1888), with MS corrections in the library's own copy; also A. Tessier, 'Un Catalogue de la Bibliothèque de la Musique du Roi' (in 'Revue de Musicologie', May 1931); also E. H. Fellowes, 'The Philidor Manuscripts: Paris, Versailles, Tenbury' in M. & L., Vol. XII (1931). There are 2 MS catalogues of the complete collections and a card index in the Library. Librarian: P. Breillat.

VESOUL. Bibliothèque Municipale. Miscellaneous French and Italian collections of the 16th century. [L.]

#### GERMANY

It has proved extremely difficult, and in many cases impossible, to obtain reliable information about the formerly numerous and extensive German music libraries, especially for those now in the eastern zone of Germany [SZ]. In doubtful cases the information given in the 4th edition [4] is reprinted, because even where the Library buildings were destroyed during the war the books themselves were often saved by evacuation and are gradually being reassembled. The 'Jahrbuch der Musikwelt' (J.M.W., 1949–50 ed.) has been of great assistance in the case of German libraries, and is often the only source of information available in England. See also 'Notes' (1947); R. Schaal, 'Deutsche Musikbibliotheken', Mitt. 2 of Gesellschaft der Musikforschung (Cassel, 1947); 'Jahresbericht' 1946–47 of Arbeitsgemeinschaft Berliner Bibliotheken; P. Butler in 'Library Quarterly', Vol. XVIII (1948); G. Leyh, 'Die deutschen wissenschaftlichen Bibliotheken nach dem Krieg' (Tübingen, 1947).

ANSBACH. Regierungsbibliothek. This Government Library contains a small collection of printed music of the 16th century, including the 'Cantiones' of Lassus (1565) and Luther's 'Geistliche Lieder'. There are also MS copies of Ziani's 'Annibale in Capua' (1661) and Cavalli's 'Pompeo' (1666). Librarian: L. von Rudolph.

ARNSTADT. Kurrendebibliothek. This Library, which is that of the church and corporation of choristers, possesses some 500 vols. of 16th-century vocal music. The MS volume of motets by Bach, Telemann, etc., quoted in earlier editions of this Dictionary, unfortunately disappeared during the second world war.

AUGSBURG. *a.* Staats- und Stadtbibliothek. A valuable collection of early printed and

MS music, chiefly from the suppressed monasteries of the city, is housed in the City Library. See H. M. Schletter, 'Katalog der in der Kreis- und Stadtbibliothek, dem städtischen Archiv und der Bibliothek des historischen Vereins zu Augsburg befindlichen Musikwerke' in *M.f.M.*, Vols. XI & XII, Apps. (Leipzig, 1878). Librarian: Dr. P. Geissler.

*b.* Bibliothek des bischöflichen Ordinariats. Although the building was severely damaged during the second world war, the interesting early MSS have all survived. See B. Kraft, 'Die frühmittelalterlichen Handschriften der bischöflichen Ordinariats-Bibliothek in Augsburg' in 'Das Schwäbische Museum', No 4 (1930).

AUGUSTUSBURG, SAXONY. [SZ.] Parish church library. Some music of the 16th-17th centuries. [4.]

AURICH, EAST FRIESLAND. Staatsarchiv. 17th-century collection of songs. As this collection was evacuated during the war, these may have survived.

BAMBERG. [SZ.] The public library contained some liturgical MSS, with neumes, and some printed music of late 17th-century date. See F. Leitschuh and H. Fischer, 'Katalog der Handschriften der Kgl. Bibliothek zu Bamberg', 3 vols. (Bamberg, Leipzig, 1887-1912). [4.]

BAYREUTH. Haus Wahnfried. Wagner Archives. Autographs of Wagner's works and a large collection of letters. [4.]

BERLIN. *a.* Preussische Staatsbibliothek. The contents of the music section of this library, one of the foremost collections of the world, were divided in 1939, for evacuation, and are now in three other libraries. (See also Berlin, *b.* Öffentliche Wissenschaftliche Bibliothek, Marburg, *a.* Westdeutsche Bibliothek, and Tübingen, University Library). See M. Gremer in 'Zweiter Weltkongress der Musikbibliotheken, 1950' (Cassel, 1951).

*b.* Öffentliche Wissenschaftliche Bibliothek. As far as can be ascertained, about 200,000 of the 400,000 vols. of music and musical literature formerly in the Prussian State Library are now housed in the Public Library. These are reputed to include all the books on music, the collected editions and the German 'Denkmäler' series. For particulars of the pre-war collections see W. Altmann in *Z.f.M.* (1919-20, 1920-21, 1923 and 1926) and the volumes of the 'Jahresbericht der Preussischen Staatsbibliothek'; also J.M.W. (1949-50), p. 306; for war damage, etc., see R. S. Hill in 'Notes' (Sept. 1946); also P. Wackernagel in 'Musica', Vol. I (1947). Head of Music Dept.: Dr. P. Wackernagel.

*c.* Hochschule für Musik. The Library of this institution, formerly a state school, possesses the former library of J. A. P. Spitta;

also some rare printed music of the 17th and 18th centuries, with a number of scores of 18th-century French operas.

*d.* Bibliothek zum Grauen Kloster. Destroyed, with its contents, during the second world war.

*e.* Kgl. Hausbibliothek. This Library is said to have been destroyed during the second world war, but there is reason to believe that some items at least have survived. See J.M.W. (1949-50), p. 306. For former collection see G. Thouret, 'Die Musiksammlung auf der Kgl. Hausbibliothek im Schlosse zu Berlin' (Berlin, 1895).

*f.* Joachimsthalisches Gymnasium, formerly in Berlin, now in the Landesschule des Kreises Templin, at Templin in the Soviet Zone. Severe losses have been sustained in the library, but exact details are wanting.

*g.* Kaiserin-Augusta-Gymnasium (Charlottenburger Gymnasium). The library, which had been evacuated to western Germany, has now been returned to Berlin and is in the Charlottenburger Gymnasium. So far as can be learned, nothing appreciable has been lost. See F. Schultz, 'Der ältere Notenschatz des Kaiserin-Augusta-Gymnasiums' (Charlottenburg, 1900).

*h.* Akademie für deutsche Schul- und Kirchenmusik. The sacred music has been removed to the Soviet Zone. The "School Music" collection has been attached to the Hochschule für Musik Library (see *c.*). The catalogue is being reconstructed.

*i.* Internationales Musik-Brief-Archiv, Berlin-Charlottenburg 2. A collection of some 5000 autograph letters, etc., *c.* 3000 published letters, and other books on music literature, catalogues of autographs and some 10,000 photo-copies, 500 portraits, etc., and more than 50,000 index cards for the 'Gesamt-Katalog der Musiker - Briefe'. Director: Dr. Mueller von Asow.

*k.* Interalliierte Musikleihbibliothek, Charlottenstr. 39-41, Berlin, N.W.7. Lending Library of 10,000 vols. of music of all nations, opened in 1946. See J.M.W. (1949-50), p. 306. Director: M. Peterka.

BOCHUM. Stadtbibliothek. A music section of *c.* 4500 vols. of music and books on music.

BONN. *a.* University Library. The music section contains chiefly 19th-century music, but among the few early works are copies of Ornithoparcus's 'Micrologus' (1517) and Lassus's 'Magnum Opus Musicum' (1604). Director: K. Lebach.

*b.* Beethoven House. This collection contains many original MSS, old and new editions of his works, and many other publications, both German and foreign, concerning his life and work. Some of the MSS have been published in critical editions. See G. Schmidt-Görg, 'Katalog der Handschriften des

**Beethovens-Hauses und -Archivs, Bonn'** (Bonn, 1935). Director: J. Schmidt-Görg.

**BRANDENBURG.** [SZ.] Church of St. Catharine. Part-books and vocal music of 16th-18th centuries. See J. F. Täglichsbeck, 'Die musikalischen Schätze der St. Katharinen-Kirche zu Brandenburg a/H', in the 'Gymnasiums-Programm' (1857). [4.]

**BREMEN.** Stadtbibliothek. Details are lacking concerning the 74 musical works belonging to this Library; before the war these were in the care of the Tonkünstler-Verein. [4.]

**BRESLAU.** See Poland (Wrocław).

**BRIEG.** The musical collection formerly in the Kgl. Gymnasium had been transferred to Breslau before the second world war. See M.f.M., App. (1897).

**BÜCKEBURG.** Notenarchiv der Stadt. Orchestral works, oratorios, etc. See J.M.W. (1949-50), p. 307.

**CARLSRUHE.** Badische Landesbibliothek. The music section contains, among some 1100 MSS, a number of medieval treatises, a good collection of 16th- and 17th-century hymnals and some 18th-century chamber music, and many printed operatic vocal scores. See H. Ehrenberger, 'Bibliotheca liturgica manuscripta: nach Handschriften der grossherzoglichen Badischen Hof- und Landesbibliothek' (Carlsruhe, 1889). Director: F. Lautenschlager.

**CASSEL.** Landesbibliothek. Said to have been destroyed in the second world war, but part of it at least is now in Marburg o/Lahn, according to J.M.W. (1949-50), pp. 310 & 312. For former collections see C. Israel, 'Übersichtlicher Katalog der ständischen Landesbibliothek zu Cassel' (Cassel, 1881).

**CELLE.** Kirchenministerial-Bibliothek. The Italian works formerly in this Library have been sold; there remains a collection of 18th- and 19th-century choral and organ music, the legacy of H. W. Stolze, a former organist of Celle (*d.* 1863). Superintendent: Dr. Hoppe.

**CHARLOTTENBURG.** See Berlin.

**COLOGNE.** *a.* Historisches Archiv der Stadt Köln. The 12th-century MS copy of 'Musica Enchiriadis' formerly in the University Library is now in these archives. Archivist: Dr. W. Kahl.

*b.* Staatliche Hochschule für Musik. This institution, formerly the Conservatory, possesses a good collection of books. It was severely damaged during the war and the Catalogue made by F. Bolsche in 1909 is accordingly incorrect. A new catalogue is in preparation. Librarian: Dr. Mies.

*c.* Universitäts- und Stadtbibliothek. It is understood that this Library still contains a few partbooks printed in Venice and Antwerp during the 16th century. The 12th-century MS of the 'Musica Enchiriadis' has been transferred to the Historisches Archiv (*see a.*)

*d.* Jesuitenbibliothek. The music books of this collection are also said to be in the Historisches Archiv (*see a.*)

*e.* The Heyer Museum collection has now been dispersed.

**CRAYN** near **LIEGNITZ.** [SZ]. Nothing is known of the 17th-century works formerly in the Library at Crayn.

**DARMSTADT.** Hessische Landes- und Hochschulbibliothek. Only about a fifth of the fine collection formerly in this Library remains, as a result of the second world war. A new catalogue is in preparation. For the former collection see P. A. F. Walther, 'Die Musikalien der Gross-herzogl. Hofbibliothek in Darmstadt' (Darmstadt, 1874); also F. W. E. Roth in M.f.M. (1888); F. Noack, 'Christoph Graupner als Kirchenkomponist' (Darmstadt, 1926). Director: Dr. H. Rasp.

**DESSAU.** [SZ.] Hoftheaterbibliothek. Nothing is known of the extensive collection of theatre, church and instrumental music mentioned in A. Seidl's 'Ascania' (Regensburg, 1913). [4.]

**DONAUESCHINGEN.** Library of Prince Fürstenburg. This collection contains 13 MS antiphoners and graduals, including two of the 14th century; a 15th-century treatise, 'Regula musicae', and a 15th-century collection of secular songs. There is also a transcript of Acts 1-2 of Mozart's 'Figaro', which appear to represent an early stage of its composition; also some autographs by K. Kreutzer, *Kapellmeister* in 1818-22. See C. A. Barack, 'Die Handschriften der fürstlich-Fürstenburgischen Hofbibliothek zu Donaueschingen' (Tübingen, 1865). Director: Th. Müller.

**DRESDEN.** [SZ.] *a.* Sächsische Landesbibliothek (formerly Kgl. Öffentliche Bibliothek), now at Marienallee 12. This Library was severely damaged during the second world war, and there is as yet no definite information regarding any surviving works. For catalogue of former collection of MSS see 'Katalog der Handschriften der Sächsischen Landesbibliothek', Vol. IV (Dresden, 1923). Director: F. Kremer.

*b.* State Archives. The MS and printed music here is mainly of the early 17th century. See M.f.M. (1888). Director: Dr. H. Kretschmar.

*c.* The City Library. Some MSS, as yet uncatalogued, from the estate of F. Draeseke, are now in this Library.

*d.* Tonkünstlerverein. The Library of this music club contains about 3000 works, chiefly chamber music of the 18th and 19th centuries. President: A. Tröber; Librarian: Dr. Virneisel.

*e.* Dreikönigskirche. The church and its library were destroyed during the second world war.



*f.* Municipal Music Library. No details are known of this collection, but it is possible that it may contain material from libraries now destroyed.

DÜSSELDORF. Musikbücherei der Stadt, Kasernstrasse (Haus der Kreissparkasse). Practical working library.

EICHSTATT, Bavaria. Staatsbibliothek. Liturgies, works printed by Attaignant, etc., and music of the 17th-18th centuries. For former collection *see* M.f.M. (1870). [4.]

EISENACH. *a.* Bach Museum. In the house, formerly believed to be that of J. S. Bach's birth, this museum contains a large collection of MSS and first editions of his music; many books concerning his family, his life and times; some old musical instruments.

*b.* Richard Wagner Museum. This house contains autograph music, letters and newspaper cuttings concerning Wagner and possesses a library of some 6000 vols. Director: Dr. Gremer.

ELBING. Town Library. The few rare books which were in this Library were completely destroyed during the second world war. Nothing is known concerning the Marienkirche collection. For former collections, *see* T. Carstenn in 'Kirchenmusikalisches Jahrbuch' (1896) and G. Doring, 'Die musikalischen Erscheinungen in Elbing' (Elbing, 1868); L. Neubaur, 'Katalog der Stadtbibliothek zu Elbing' (Elbing, 1893).

ERFURT. [SZ.] No details are available concerning the Town Library there; the Michaeliskirche collection was transferred to the Preussische Staatsbibliothek. For bibliographical details *see* Grove [4].

ERLANGEN. The University. There is a good general working library in the Music School, and a library in the Institute for Church Music.

ESSEN. *a.* Bibliothek der Folkwangschule. Practical working library. *See* J.M.W. (1949-1950), p. 308.

*b.* The Town Library also has a considerable music section. *See* J.M.W. (1949-50), p. 308.

FRANKFURT O/M. *a.* Stadt- und Universitätsbibliothek. This title is given to the building which since 1945 has housed all the libraries that have survived at Frankfurt. There is a Music Department which contains the collections formerly housed in the Bibliothek für neue Sprachen und Musik, the Stadtbibliothek and the Archives of the Churches of St. Paul, St. Catharine and St. Peter. Within the "neue Sprachen" collection is that of N. Mankopf, which consists of some 10,000 items, including autographs of Buxtehude, Telemann, Weger, Spohr, Cornelius, Schumann and Wagner. *See* C. Israel, 'Die musikalischen Schätze der Gymnasialbibliothek und der Peterskirche in Frankfurt

a.M.' (1872); *also* C. Valentin, 'Musikbibliographisches aus Frankfurt a.M.' (1900-2); C. Süss, 'Stadtbibliothek Frankfurt a.M. Kirchliche Musikhandschriften des 17. und 18. Jahrhunderts' (1926). For present-day details *see* J.M.W., (1949-50), p. 309. Director of the Library: Dr. H. W. Eppelsheimer. Director of the Music Department: Dr. W. Schmieder.

*b.* The Paul Hirsch collection, formerly at Frankfurt, is now part of the British Museum collections. (*See* Great Britain, London, *a.*)

FREIBURG, SAXONY. [SZ.] Nothing is known of the present condition of the collections formerly given under this heading, and listed in O. Kade in M.f.M. (Suppl. for 1888).

FULDA. The Landesbibliothek contains some 25 liturgical MSS dating from the 9th to the 15th century, some 18th-century autographs and about 3000 other items. Director: Dr. H. Lemper.

GELENAU. Parish Church. The archives contain some vocal music by German composers of the second half of the 17th century. Director: K. Böhme.

GOHA. Landesbibliothek. As a result of the second world war there is very little left of the small collection of 16th- and 17th-century theoretical works and hymnals which were formerly in this Library. Librarian: B. Voigt.

GÖTTINGEN. The University Library contains 145 musical works mostly of the 15th and 16th centuries, many of great rarity; about 1000 songbooks of the 17th century; some 4000 books on music. There is an alphabetical catalogue system in use, started in 1860 by the late Professor of Music, E. Krüger. *See* A. Quantz, 'Die Musikwerke der Kgl. Universitätsbibliothek in Göttingen' in M.f.M. (Suppl. for 1883). Director: K. J. Hartmann. Music Librarian: W. M. Luther.

GRIMMA, SAXONY. [SZ.] The Landesbibliothek Collections were transferred to Dresden, and may now have been destroyed. For bibliographical details of former collection *see* Grove [4].

GREIZ, THURINGIA. Musikbibliothek der Stadtbücherei Greiz. *See* J.M.W. (1949-50), p. 309.

GÜSTROW, MECKLENBURG-SCHWERIN. Domschule. Small but valuable collection of rare early printed musical works, chiefly of the 16th century, which were described in the School Programme for 1865. [4.]

HALLE. *a.* The University Library possesses a collection of music formerly in the Marienkirche and about 124 religious works from the collections of K. Zeller and K. Klanert.

*b.* The University Music School. The Library is rich in 18th-century scores and also possesses a special Robert Franz collection.

See M.f.M. (1894). Librarian: Dr. B. Weissenborn.

*c.* Pedagogic Institute, formerly the Waisenhausbibliothek. This contains an important collection of hymnals, theoretical works and practical music of the 18th century. Librarian: Dr. F. Zimmermann.

*d.* Kirchenmusikalischenbibliothek. Contains some 7000 vols. on church music. See 'Verzeichnis der Bücherei' (1925); 'Ergänzung' (1930); 'Werkverzeichnis' (1936); also J.M.W. (1949-50), p. 309.

HAMBURG. *a.* Staats- und Universitäts-Bibliothek. The second world war brought much damage to this Library. Many of the theoretical works of the 16th and 17th centuries, the Italian music and nearly all the works by English composers, including those of W. Brade and T. Simpson mentioned in previous editions of this Dictionary, have been lost. See 'Library Quarterly', Vol. XVIII (1948). Director: Dr. Tiemann.

*b.* Forschungsabteilung für vergleichende Musikwissenschaft. This departmental University Library was founded in 1930 and was closely connected until 1946 with the Library of Phonetics. It is now part of the Musikwissenschaftliches Institut (founded 1933), containing about 4000 books and 2500 gramophone records. Librarian: Dr. H. Husmann.

*c.* Völkerkunde-Museum. The Library has a small music section devoted to exotic and primitive music and musical instruments, and an invaluable collection of articles on the same subjects, from anthropological and ethnological periodicals all over the world.

*d.* Landeskirchliche Musikbücherei. See J.M.W. (1949-50), p. 309.

HEIDELBERG. The University Library has an ordinary working collection of music, except for a copy of 'Musica Enchiriadis' of the 10th century. The catalogue of J. Krug is now out of date, but see H. Müller, 'Huchbalds echte und unechte Schriften über Musik' (Leipzig, 1884). Librarian: Dr. Hannemann.

HEILBRONN. Gymnasialbibliothek. See E. Mayer, 'Mitteilungen aus der Bibliothek des Heilbronner Gymnasiums', No. 2 (Heilbronn, 1893).

HELMSTEDT. *a.* Gymnasialbibliothek. Theoretical and practical works, mostly by German musicians of the 16th and 17th centuries. [4.]

*b.* Church of St. Stephen. 17th-century German music by M. Praetorius, J. H. Schein and A. Hammerschmidt. [4.]

JENA. The University Library contains many musical treasures, the chief of which is the 'Jena Liederhandschrift' of 14th- and 15th-century songs, which have been published in facsimile, with an introduction by C. C. Müller (Jena, 1896), and in a critical

edition by G. Holz, etc. (Leipzig, 1901). The Library also contains liturgical MSS; the printed collections of songs by Ott (1544), Forster (1539-56) and others. See A.M.Z. (1828) and K. E. Roediger, 'Die geistlichen Musikhandschriften der Universitäts-Bibliothek Jena' (Jena, 1935). Librarian: A. Predeck.

KAMENZ, SAXONY. Nothing is known of the collection formerly in the Town Library and catalogued in 'Serapeum' (Leipzig, 1853). [4.]

KARLSRUHE. See Carlsruhe.

KÖNIGSBERG. The Staats- und Universitätsbibliothek was completely destroyed during the second world war. For former collections see J. Müller, 'Die musikalischen Schätze der Königlichen und Universitäts-Bibliothek zu Königsberg i. Pr.' (Bonn, 1870) and J. Müller-Blattau in Z.f.M. (1944).

LEIPZIG. [SZ.] According to 'Notes' (Dec. 1947) the following Libraries, although damaged, were all functioning once more.

*a.* Musikbibliothek Peters. This valuable collection was founded by the firm of C. F. Peters in 1894, and a catalogue by E. Vogel was published the same year. A new catalogue was published by R. Schwarz in 2 vols. in 1910-11. Additions are noted in the Library's famous 'Jahrbuch'. There are at present about 11,000 books and 9000 musical items, including many rare editions from the 15th to the 18th centuries, many MSS and some autographs. There is also a good collection of modern printed music and of opera librettos, and some 1600 portraits, etc. The affairs of the Library are still in the hands of the publishing-house of Peters, but under the supervision of the municipal authorities. Librarian: Dr. E. Schmitz.

*b.* Town Library. No further information is to hand concerning this Library, nor concerning the present state of the 10th-century treatise by Regius, or the Bach and Wagner collections formerly preserved here, but it is said to have been reopened.

*c.* University Library. No information available concerning the theoretical works, librettos and St. Thomas Church Archives noted in earlier editions of this Dictionary, but it is said to be open.

*d.* The Breitkopf & Härtel archives, dating back to 1719, are reported to have been destroyed during the second world war.

LIEGNITZ. See Poland.

LÜBECK. *a.* Stadtbibliothek. In this Library there was much valuable early German and Italian music, both printed and MSS, and some early theoretical treatises on music. Since 1931 the Library had built up a considerable collection of first editions, also of books about music. During the second world war many of the most valuable works were removed for

safety, and it has not been found possible to trace them. There is still a large collection there, however. For former collections *see* W. Stahl, 'Musik-Bücher der Lübecker Stadtbibliothek' (Lübeck, 1927); and 'Die Musikabteilung der Lubecker Stadtbibliothek in ihren älteren Beständen . . .' (Lübeck, 1931); *also* J.M.W. (1949-50), p. 311. Chief Librarian: Dr. P. Karstedt.

*b.* Landesbibliothek Schleswig-Holstein. This institution was severely damaged during the second world war, and most of its stocks were lost. *See* J.M.W. (1949-50), p. 312. Librarian: Dr. W. Stahl.

LÜNEBURG. Ratsbücherei. The music section of this Town Library still possesses many important works, despite severe war damage. The present stock includes MSS and printed editions from the 16th to the 19th centuries, including a copy of 'Le Paragon des chansons' (1539), Scheidt's 'Tabulatura nuova' (1624), many 17th-century organ tablatures by north German composers; motets and theatrical works. Chief Librarian: Dr. Winter; Librarian in charge of music catalogue: Dr. Welter.

MAIHINGEN. *See* Schloss Harburg.

MAINZ. The Town Library contains some theoretical works of the 16th to 18th centuries and some part-books of the 15th and 16th centuries. *See* M.f.M. (1889). Principal Librarian: Dr. A. Ruppel.

MANNHEIM. The Court Theatre Archives were destroyed in the second world war. For former collections *see* F. Walter, 'Archiv und Bibliothek des Grossherzoglichen Hof- und Nationaltheaters in Mannheim, 1779-1839', 2 vols. (Leipzig, 1899).

MARBURG O/LAHN. *a.* Westdeutsche Bibliothek. This Library, formerly the Hessische Bibliothek, has now in its possession about 170,000 vols. of the former Prussian State Library music collection. These include part of the earlier MSS and many autographs from Bach to Busoni. No detailed catalogue has yet been made, so it is impossible to tell exactly which part of the Berlin library is there, but according to J.M.W. (1949-50), p. 312, much of the copyright section is also at Marburg, and the modern music section is particularly large. Unfortunately the gaps are apparently serious, and the very works most wanted are often not to be found. The collected editions, 'Denkmäler' series, etc., are in Berlin. Provisional arrangements for the use of the books are in operation. (*See also* Berlin, *a*). Director: Dr. Cremer. *See* M. Cremer, 'Zweiter Weltkongress der Musikbibliotheken, 1950' (Cassel, 1951).

*b.* The University Library and Music School. These two collections have, between them, a large working library of music, but nothing particularly rare or valuable. Di-

rector of the Univ. Lib.: Dr. F. Rohde; of the Music School: Dr. H. Engel.

*c.* Musiksammlung der Landesbibliothek Cassel. According to J.M.W. (1949-50), p. 312, this collection was then at Marburg o/Lahn.

MEININGEN. Thüringische Landesbücherei. The contents of this Library are understood to have been removed to the Soviet Zone in 1946 and their whereabouts are now unknown. Formerly known as the Herzogliche Öffentliche Bibliothek; for former collection *see* Z.f.M. (1916).

MÜNICH. *a.* Stadtische Musikbibliothek. Founded in 1905 and containing some 90,000 volumes, this is primarily a general lending library of music and music literature, but it also possesses a valuable folksong collection and a number of autographs by composers specially connected with Munich or Bavaria, for example R. Strauss and M. Reger. Librarian: Dr. R. Ott.

*b.* University Library. This was severely damaged during the second world war, and many early works were lost. The MS collection of compositions by Obrecht, Josquin, Senfl and others in the autograph of Glareanus, written at Basel in 1527, was saved. Director: Dr. W. Plöbst.

*c.* Staatsbibliothek. The musical collections of this Library are among the most important on the Continent. There are MSS of Lassus, Dufay and Binchois, while the printed books section is rich in early works from the presses of Italy and Germany, and in first editions of the works of the classical and romantic composers. *See* J. J. Maier, 'Die musikalischen Handschriften der Kgl. Hof- und Staatsbibliothek in München' (Munich, 1879); *also* Z.f.M. (Nov. 1927). General Director: Dr. G. Hoffmann; Chief of music collection: Dr. H. Halm.

*d.* Frauenkirche. Nothing is known of the present condition of the former collection of 17th-century music and MS choirbooks, *c.* 1600, containing masses, etc., by Lassus, Reiner, Croce, J. C. Kerl, etc. [4.]

*e.* Staatstheater. Library of theatre music, librettos, etc., chiefly dating from early 19th century. *See* J.M.W. (1949-50), p. 313.

MÜNSTER. The University Library. The famous Santini collection is at last back again in this Library, after many perilous removals during the second world war; unfortunately the catalogues were burnt. It consists of 4461 MSS and 1228 printed works. For literature *see* F. Santini, 'Catalogo della musica esistente presso F. Santini in Roma' (Rome, 1820); V. Stassov, 'L'Abbé Santini et sa collection musicale à Rome' (Florence, 1854); J. Killing, 'Kirchenmusikalische Schätze der Bibliothek des Abbate Fortunato Santini' (Düsseldorf, 1910); H. Jansen, 'Die

Musikbibliothek des Abbate Santini' in 'Hochland', XIII (Munich & Kempten, 1926), pp. 762 ff.; J. A. Hüntemann, 'Die Messen der Santini-Bibliothek zu Münster Westf.' (Quakenbrück, 1928). F. Smend, 'Zur Kenntnis des Musikers Fortunato Santini' in 'Westfälische Studien, A. Bömer zum 60. Geburtstag gewidmet' (Leipzig, 1928), pp. 90 ff.; K. G. Fellerer, 'Die musikalischen Schätze der Santinischen Sammlung; Führer durch die Ausstellung der Universitäts-Bibliothek' (Münster, 1929) and 'Verzeichnis der kirchenmusikalischen Werke der Santinischen Sammlung', in 'Kirchenmusikalisches Jahrbuch', XXVI ff. (Ratisbon, 1931). Director: Dr. H. Fansen.

b. Städtische Musikbibliothek des Orchesters der Provinzialhauptstadt und der Westfälischen Musikschule. Practical working library. See J.M.W. (1949-50), p. 313.

NUREMBERG. a. Germanisches Nationalmuseum. This building houses some important liturgies, including missals and antiphoners of the 12th and 13th centuries, and some rare hymnals of the 16th century. There are also examples of the chief Nuremberg music presses; some valuable books on tablature and the autograph score of Wagner's 'Meistersinger'. Departmental Director: Dr. L. Rothenfelder.

b. Stadtbibliothek. Theoretical works, some music printed at Nuremberg between 1500 and 1700, and a collection of theatre programmes from 1751 to date form part of the general collection. Librarian: Dr. F. Beck.

PIRNA. [SZ.] Stadtkirche. Collection transferred to Dresden. For details of former collection see Grove [4].

POMMERSFELDEN near ANSBACH. The Library of Count Schönborn is said to be very rich in musical works. See J.M.W. (1949-50), p. 314.

QUEDLINBURG. See T. Echardiues, 'Codices manuscripti Quedlinburgenses' (Quedlinburg, 1723).

RATISBON. a. Staatliche Bibliothek. Founded in 1819 from the 15th-century Stadtbibliothek, the Monastery and Episcopal Libraries, this district Library took its present name in 1937. In 1876 the MSS were transferred to the Munich Staatsbibliothek and a catalogue of the remaining vols. is available at the Library. See K. Wermann, 'Die Proskesche Musikbibliothek' in 'Kirchenmusikalisches Jahrbuch' (1911); T. Trenkle, 'Die Kreisbibliothek in Regensburg' in 'Beiträge zur bayerischen Kirchengeschichte', Bk. xxxii (Erlangen, 1925); B. Stäblein, 'Die Choralhandschriften der Regensburger Bibliothek' in 'Cäcilienvereinsorgan', Vol. LXIII (Ratisbon, 1932).

b. Court Library of Prince Thurn and

Taxis. The music section has about 2000 items, chiefly in MSS, consisting of the music of the prince's court in the second half of the 18th century. There are also some liturgical and other music MSS dating from the middle ages, as well as some early printed music, mostly from the Benedictine Monastery of Neresheim. See S. Färber, 'Verzeichnis der vollständigen Opern, Melodramen und Ballette, wie auch der Operntextbücher der fürstlichen Thurn und Taxis Hofbibliothek' (Ratisbon, 1936). Librarian: Dr. G. Stal.

c. Bibliothek des Instituts für Musikforschung. No definite details known, but see J.M.W. (1949-50), p. 314.

ROSTOCK. University Library. It is not known if this collection of 16th-century MSS and printed works of the 16th-18th centuries has survived. The Rostock 'Liederbuch' was published in 1927 by F. Ranke and J. Müller-Blattau. [4 & S.]

SCHLOBITTEN CASTLE, EAST PRUSSIA. The private Library of Prince Alexander zu Schlobitten. This very valuable collection was practically unknown to scholars. It was brought to the notice of the late Dr. E. H. Fellowes by Dr. O. Mies of Kiel, in 1937; an extract from the catalogue gave the titles of nearly 70 rare music books published in the late 16th century, including several English works. It was fortunate that Fellowes was able to obtain all the information he wanted about these, as the castle and its entire contents were destroyed by fire during the second world war, although the British ambassador to Moscow had secured the interest of the Russian military authorities to protect the treasures if possible.

SCHLOSS HARBURG. The private Library of Prince Oettingen-Wallerstein. This collection was moved from Maihingen in 1947, and is now known as the Fürstliche Bibliothek und Kunstsammlung. There have been no special additions to the Library since 1938, except for the acquisition of a first edition of a Handel cantata. The Library contains much MS music, chiefly by composers of the late 18th century, including 390 symphonies, 214 cantatas and oratorios, 114 masses and 11 works for strings, with 120 books on theory, including some 16th-century works. Librarian: Count Gustav Wedel.

SCHWARZENBURG, SAXONY. [SZ.] The church contained some German vocal music of the 17th century. [4.]

SCHWERIN. Mecklenburgische Landesbibliothek. This large collection is of great importance to the student of 18th-century music and is well known by virtue of its handsome catalogue volumes, with their lavish quotation of themes. See O. Kade, 'Die Musiksammlung des grossherzoglich Mecklenburg-Schweriner Fürstenhauses aus

den letzten zwei Jahrhunderten', 2 vols. (Schwerin, 1893); O. Kade and C. Meyer, 'Die Musikalien-Sammlung des grossherzoggl. Mecklenburg-Schweriner...', etc., Vol. III; also C. Meyer, 'Geschichte der Schweriner Hofkapelle' (Schwerin, 1913); 'Mecklenburgische Monatshefte' (Nov. 1938) and in MS in the Library, C. Meyer, 'Geschichte des Mecklenburgischen Staatsorchesters'.

**SONDRERSHAUSEN.** Thüringische Landesbibliothek. In 1913 the Libraries of Sondershausen were united, being housed in the castle from 1924 onwards. The most important part of the collection is that formerly in the Schlosskirche, which consists of MS music, mostly cantatas, of the early 18th century.

**SORAU.** Hauptkirche. The Library was destroyed during the second world war. For particulars of the former contents see M.f.M. (Suppl., 1902).

**STUTTGART.** Württembergische Landesbibliothek. There are about 2500 MSS and 7500 vols. of printed music in this Library; the only losses suffered during the war were of books published between 1930 and 1944. Among the MSS are some 500 scores of operas, etc., of the 18th century, including 13 by Jommelli; a catalogue of 900 of the MSS was prepared by A. Eisenmann in 1926; for the earlier MSS see A. Halm, 'Katalog über die Musik-Codices des 16. und 17. Jahrhunderts auf der K. Landesbibliothek in Stuttgart' in M.f.M. (Suppl., 1902) and H. Marquardt, 'Die Stuttgarter Chorbücher...' (Tübingen, 1936). Director: Dr. W. Hoffman.

**THORN, PRUSSIA.** [SZ.] Gymnasialbibliothek. It is not known what has happened to the collection mentioned in the School Programme for 1871.

**TORGAU.** Johann-Walter Cantorei. The Library contains choral music of the 18th and 19th centuries. Librarian: Cantor Mohring.

**TÜBINGEN.** a. The University Library has a good collection of printed works, which has remained intact. Recently 7 pp. of a very early printed Gradual were found. There is also said to be a number of MSS of the former Prussian State Library stored in this Library. Director: Dr. W. Standacher. See M. Cremer, 'Zweiter Weltkongress der Musikbibliotheken, 1950' (Cassel, 1951).

b. The Music School also possesses a good general collection of music.

c. J.M.W. (1949-50), p. 315, mentions also a Musikbibliothek des evang.-theol. Stifts, which specializes in church music.

**ULM.** Stadtbibliothek. This Library contains about 142 vols. of printed music, chiefly vocal works dating from the end of the 16th and early 17th centuries. Librarian: Dr. Huber.

**WEIMAR.** a. Landesbibliothek. The collection of the Duchess Anna Amalia, made

during her visit to Italy with Goethe, includes interesting operas of the Neapolitan school. There are also a valuable 14th-century MS of Mastersinger compositions, the score of Haydn's 'La vera costanza', the autographs of part of Gluck's 'Orfeo' and of a Mozart pianoforte Concerto in B $\flat$  major. Director: B. Kärische.

b. The Liszt Museum contains a collection of Liszt's autographs, a score of Wagner's 'Lohengrin' and the autograph of Cornelius's 'The Barber of Baghdad'. Keeper: Dr. Wahl.

**WERNIGERODE.** [SZ.] Nothing is known of the present situation of the very extensive library of Count Stolberg, which contained c. 130,000 vols., including 5000 hymnals, and the world-famous 'Locheimer Liederbuch', published in a wonderful facsimile by Röder in 1925. See E. W. Förstemann, 'Die Gräflin Stolbergsche Bibliothek zu Wernigerode' (Nordhausen, 1866), also M.f.M. (1872). [4.]

**WIESBADEN.** Nassauische Landesbibliothek. Besides some MSS there is also a unique vol. of masses by Senfl and Josquin, privately printed between 1557 and 1560 by Anton von Ysenberg, Graf zu Büdingen, at his castle Ronnenburg near Gehrhausen. See M.f.M. (1888) and G. Zedler, 'Die Handschriften der Nassauische Landesbibliothek zu Wiesbaden' (Leipzig, 1931). Director: Dr. F. Götting.

**WOLFENBÜTTEL.** Herzog-August-Bibliothek. The MSS, which include a 14th-century collection of motets, have been catalogued. See O. von Heinemann, 'Die Handschriften der Herzoglichen Bibliothek zu Wolfenbüttel', 4 vols. (Wolfenbüttel, 1884-?).

**WÜRZBURG.** a. The University Library. This contains some liturgical MSS of the 12th to 14th centuries, besides theoretical works (from 1497) and some early operas of the 17th century. Director: J. S. Keeler.

b. Bayerisches Staatskonservatorium der Musik. The Library was destroyed during the second world war and all the MSS were lost.

c. Episcopal Seminary. This too was destroyed.

d. Stadtarchiv. The autograph score of E. T. A. Hoffmann's 'Aurora', sometimes regarded as the first German romantic opera, is still in the city archives.

**ZITTAU.** [SZ.] Stadtbibliothek. Said to have been destroyed.

**ZWICKAU.** a. Ratsschulbibliothek, incorporated in the Stadtbibliothek, contained 20,000 vols., including 200 music MSS. See R. Vollhardt, 'Bibliographie der Musikwerke in der Ratsschulbibliothek' (Leipzig, 1896); also M.f.M. (Suppl., 1893-96). [4.]

b. Robert Schumann Museum. Founded by the people of his birthplace in 1910 as a memorial to Schumann, the museum has

reached its present status by the work of the first Keeper, M. Kreisig (1856-1940), who, with the skill of the practised collector, gathered together almost all the museum's treasures, which comprise some 12,000 exhibits of autograph MSS, letters, sketches, books, pictures, newspaper cuttings, etc., covering the life of Schumann and his family. A rich collection of books on the romantic period generally makes the Library of great importance to students of 19th-century music. Keeper: Dr. G. Eismann.

#### GREAT BRITAIN

**ABERDEEN.** The University Library contains about 3000 musical works, mostly acquired by the copyright privileges possessed by the University in the early part of the 19th century. In 1910 the Library acquired the extensive collection of psalm books of W. L. Taylor. A catalogue of this collection was issued in 1921. Librarian: W. D. Simpson.

**ABERYSTWYTH.** The National Library of Wales, which is one of the "copyright libraries", contains a good and rapidly increasing collection of general musical literature, but is at present chiefly noteworthy for its collection of music by Welsh composers. Among the rarities is a volume of lute pieces by F. Pilkington.

**BASINGSTOKE.** The Earl of Malmesbury possesses an interesting Handel collection.

**BATH.** Municipal Library. Contains a small but interesting collection of music by composers connected with the west country, such as Chilcott, Linley, etc. Librarian: R. W. Wright.

**BIRMINGHAM.** *a.* The University Library possesses a large and carefully chosen collection of music and books on music, in which Elgar, who was the first Professor of Music in the University, is well represented. There are a few MSS, including some compositions by Boyce, and the autograph score of Bantock's 'Hebridean Symphony'. Two important 17th-century MSS were added in 1952; these contain songs, odes and anthems with string accompaniments by Purcell, Blow, Cooke, etc. Professor of Music: Anthony Lewis.

*b.* Public Library. This also contains an excellent and extensive general collection.

**BOURNEMOUTH.** Public Library. The collection of orchestral scores and other music formed by John B. M. Camm, was presented by him to the Borough in 1912. The collection is housed in a large room specially designed as a music library. Consisting originally of about 4000 volumes, it now numbers nearly 7000 and is continually being added to. Librarian: D. S. Young.

**CAMBRIDGE.** The music collections are of considerable range and interest. For good general accounts see J. Vlasto in *M. Rev.*,

Vol. XII, No. 1 (Feb. 1951) and V. Duckles in 'Notes' (July 1952).

*a.* Caius College. The Library of Gonville and Caius College is famous among musical historians for its large MS. volume dating from the early 16th century and containing masses and motets for 5 and 6 voices by Fayrfax, Ludford, Cornysh, Turgis, Prentes and Pasche. There are also several autographs by Charles Wood, Professor of Music in the University in 1924-26. Librarian: P. Grierson.

*b.* Clare College. The Library contains the original MSS of C. Sharp's folksong collections; in the college chapel is a small but interesting collection of old English organ music, chiefly of the 18th century, all that survives of the collection of the Rev. Dr. T. H. Coles. Librarian: Dr. A. B. Pippard.

*c.* Corpus Christi College. The Library contains the unique MS of Walter de Odington's 'De speculatione musicis' and a 10th-century MS containing two treatises by Hucbald and the 'Enchiridion' of Odo of Cluny, also the famous 'Winchester Troper'. See catalogue of the MSS in the Library, by Dr. M. R. James (1912). Librarian: J. P. T. Bury.

*d.* Fitzwilliam Museum. Founded in 1816 by the will of Richard, 7th Viscount Fitzwilliam of Merrion, who bequeathed his collections of works of art, including autograph, MS and printed music to the University of Cambridge. The principal works are the Fitzwilliam Virginal Book, the 15 volumes of autograph music by Handel and autographs of Purcell, Paradisi and Haydn (Symphony No. 89). The MSS also include operas, cantatas, madrigals, songs and religious music by English, French and Italian composers of the 16th-18th centuries and some instrumental music of the 18th century. The printed music includes opera scores by Lully, Rameau, etc., the rare motets of Lalande and scarce harpsichord music of the 17th-18th centuries.

In recent years the Museum has been enriched by a number of important accessions. Thanks to the generosity of various donors it now possesses autograph MSS of J. S. Bach (the cantatas 'Mache dich, mein Geist, bereit' and 'War Gott nicht' and the chorale prelude 'Allein Gott in der Höh'); by Beethoven (musical sketches and letters), Bertoni (Symphony in D), Bliss ('Madame Noy'), Blow (anthems), Brahms (songs, etc.), F. Bridge, J. Bull (vol. of compositions), Busoni (musical parody), Chopin (the song 'Spring' and a letter), P. Hayes (church compositions), Macfarren (large number of compositions in full score), Moscheles ('Sonate symphonique'), Mozart (K. 166<sup>b</sup>, K. 271<sup>c</sup>, K. 416<sup>d</sup>, K. 497, K. 521, K. 562<sup>e</sup>, and some exercises in harmony), O. Nicolai (overture to an opera),

Purcell (vol. of transcripts of other composers), A. Scarlatti (opera and cantatas), Schubert (4 songs, and some fragments), Schumann (a letter), R. J. S. Stevens (complete set of his works in rough draught and fair copy), Wagner and Weber (letters), S. Wesley ('O sing unto the Lord', also preludes and ballet music), and the splendid set of 67 vols. of J. C. Smith's MS copies of Handel's works. There have also been numerous additions of MS copies and printed editions of other works, some very rare. See J. A. Fuller Maitland and A. H. Mann, 'Catalogue of the Music in the Fitzwilliam Museum, Cambridge' (London, 1893). A revised catalogue incorporating later additions is in preparation. The music library of Richard Pendlebury which was formerly part of the Museum collection was transferred in the academic year 1925-26, with other modern works, to the Music School of the University. Director of the Fitzwilliam Museum: Carl Winter; Librarian: Miss Phyllis Giles; Hon. Keeper of the Music: P. F. Radcliffe.

e. King's College. Rowe Music Library. This fine collection, named after L. T. Rowe, whose collection was acquired in 1928 and forms the nucleus of the present Library, is not only a general working library for members of the college, but is also becoming increasingly well known as a repository of rare and valuable original editions, with a few very interesting MSS. Part of the collection of the late Dr. A. H. Mann is also incorporated in this Library. See J. Vlasto in *M. Rev.*, Vol. XII, No. 1 (Feb. 1951). Librarian: (Mrs.) J. Vlasto.

f. Magdalene College. The Pepysian Library contains a few early works on music by Butler, Holder, Morelli, Victorini, Wallis and Alstedius; valuable MS collections of vocal music of the time of Edward IV, Henry VII and Henry VIII (English, French, Scottish and Latin psalters) compositions by Blome, de Bacilly, Kircher, Mersenne, Morley, Salmon, Dering, Merbecke, Coperario, Lawes, King, Purcell and Finger; ballads, songs and other compositions adjusted to the compass of Pepys's voice, and solos, duets and trios for stringed instruments. A MS of special importance is the 'Remède d'amour' by G. de Marchant, containing musical settings of several of the lyrics. A catalogue is in preparation. Librarian: R. W. Ladbrough.

g. Pembroke College. The Library contains a small but interesting music collection, including some 18th-century chamber music, and some medieval part-music.

h. Peterhouse. In the College Library is a valuable collection of MS anthems, services, masses, motets, etc., both Latin and English, in separate part-books. The anthems and services are of the early 17th century and were

probably collected when Dr. Cosin was Master (1634-70). They are in various handwritings and contain some autograph compositions by Cambridge organists of the period. The masses and motets (in four part-books) date from the early part of the 16th century and contain many rare and valuable compositions of the time of Henry VII and Henry VIII, including four masses by Fayrfax, a 'Stabat Mater' by Hunt, three masses by Ludford and eleven compositions by Taverner. The collection contains works by upwards of 80 different composers, as well as a variety of anonymous compositions. There is a catalogue by the Rev. Dr. Jebb, in 'Ecclesiologist', Vol. XX (1859), but this has been found to be at times incomplete and at times inaccurate. See also R. C. Hope in 'Antiquarian Magazine and Bibliographer', Vol. III (1883). Dom Anselm Hughes has compiled a new catalogue, now (1954) in the press. Librarian: The Rev. J. N. Sanders.

i. Trinity College. The Library contains a small collection of musical works and treatises, including Wilson's 'Psalterium Carolinum' (1657) and his 'Cheerful Ayres' (1660); Locke's 'Present Practice of Music Vindicated' (1673); Carr's 'Vinculum Societatis' (1687); four vols. of Zarlino's works (1589); and early editions of works by Byrd, Watson, Morley, Playford, Simpson, Bannister, Wilson, Gamble, Lawes, Mace, etc. Among the MSS the most valuable is a 15th-century roll of English carols, etc., which was published by J. A. Fuller-Maitland and W. S. Rockstro (London, 1891). Other MSS of interest are the collection of lute music (in tablature) by R. Taylor, R. Johnson, D. Bacher and T. Greaves; a vol. of 'Ayres to be sung to ye lute and base vyole' by G. Handford (1609), the medius of some anthems by G. Loosemore (1664), and two 15th-century Greek MSS, with music. The Library also possesses the autograph scores of H. Parry's 'Blest Pair of Syrens' and compositions by T. A. Walmisley and Alan Gray, and arrangements made by E. Fitzgerald, and of Stanford's treatise on 'Musical Composition'. See M. R. James, 'Catalogue of Western Manuscripts in the Library of Trinity College, Cambridge' (1901-4). Librarian: H. M. Adams.

k. The Union Society. This club possesses a good library, with a special music section of c. 4000 vols., including the Erskine Allan collection. It was unfortunately damaged during an air raid in 1942, about 100 vols. being lost.

l. The University Library. This Library contains a large collection of MS and printed music, the latter being continually augmented by works received under the privileges granted to the University under the Copyright Act, and to a lesser degree by donations, bequests



and purchases. The MSS include some liturgical works of the 13th, 14th and 15th centuries, among them the Ely Pontifical, a Sarum Missal, Antiphoner and Hymnary, and a Springfield Antiphoner. The 15th-century MSS include English and French songs; the famous mass 'O quam suavis', etc. There is a remarkable collection of 16th-century lute and lyra-viol tablatures, in which F. Cutting, J. Dowland, A. Ferrabosco, A. Holborne, R. & J. Johnson, Pilkington, Reade and Robinson are all represented, and which for sheer bulk leaves the famous Fitzwilliam Virginal Book far behind. So far from consisting merely of well-known airs and dances, as was previously stated in this Dictionary, these tablature books consist principally of original compositions which have been inexcusably neglected. Later MSS include a Vivaldi oboe or flute Sonata, Installation Odes by Boyce and Walmisley, a large and varied collection of autographs by James Hook (originally in Dr. Mann's library) and Stanford's Symphony No. 7, Op. 124.

The earlier printed music includes rare part-books of works by Morley, Ward, Weelkes, Wilbye and Yonge, and a volume formerly belonging to Dr. John Bull, in which three rare printed items are bound together, i.e. Sebastiani (1563), Holborne (1597) and the 'Orchésographie' (1596). In 1944 the extensive collection of 17th- and 18th-century chamber music and contemporary treatises on thorough-bass, previously stated as being at Cardiff, in the possession of F. T. Arnold (*d.* 1940), were received by the University Library. Among many rarities this collection, now known as the Arnold Bequest, holds an impressive array of early editions and issues of Corelli, Maschitti, Leclair and Senaillé. The theoretical section contains many of the exceedingly rare works quoted in the benefactor's celebrated work on thorough-bass. Apart from the Arnold Bequest the 18th-century music includes a copy of J. S. Bach's 'Clavier-übung' and a number of first editions of Handel, Hook and Arne, including the latter's organ concertos, with the instrumental parts. The later music includes a number of first editions of Beethoven and Brahms, and many of the large collected editions of the great composers, as well as a fine collection of modern English scores.

With the exception of periodicals and certain very rare items, the greater part of the literature of music has been placed in the Music Room of the Library; the MSS can be consulted in the Anderson Room. There are no published catalogues, but there is a card index of music, in the Music Room, and the books are catalogued in the Catalogue Room. University Librarian: H. R. Creswick; Chief Assistant in the Music Room: G. de Fraine.

N.B. The Paul Hirsch Music Library, which found a temporary home in the Cambridge University Library just before and during the second world war, now forms part of the British Museum collection. (*See* London.)

*m.* The University Music School, Downing Place. There are three libraries in this building, as follows:

- (i) The Pendlebury Library of Music. This is the departmental library of the Faculty of Music. It was founded in the late 19th century by Richard Pendlebury, M.A., of St. John's College, and was at first housed in the Fitzwilliam Museum, but was transferred to the care of the Faculty of Music in the academic year 1925-26, and since then has been much augmented by gifts and purchases. It is primarily a practical working library for the use of the lecturers and students of the University Music Faculty, and now contains some 10,000 items of music and music literature, with some early editions, and a large number of gramophone records. Professor of Music: Dr. P. A. S. Hadley. Departmental Sub-Librarian: C. L. Cudworth.
- (ii) The Cambridge University Music Society. This very well-known music society possesses a collection of orchestral scores and parts, mostly in 19th-century editions, for the use of its members. Librarian: Dr. M. Lobban.
- (iii) The Cambridge University Musical Club. This Club, which exists for the encouragement of chamber music, possesses a small but extremely useful library of chamber music, etc., with a few books on music.

CANTERBURY. *a.* The Cathedral Library. This contains a number of vols. of music and works on music, including an incomplete copy of the *contratenor cantoris* of the rare Barnard's 'Church Music' (1641). Canon-Librarian: The Rev. Canon A. O. Standen; Keeper of the Manuscripts: W. Urry.

*b.* The Royal School of Church Music: The Colles Library. This was formed from the library of Sir Sydney Nicholson, with gifts from others, and includes the collection of hymnals and psalters left by Lady Mary Trefusis to the C.M.S., and some MSS by Stanford, Harwood, Bairstow, etc. *See* Mus. T., Jan. 1952.

CARDIFF. *a.* The Public Library. This institution has collected Welsh music and music by Welsh composers for many years. There is also a general collection of over 6000 vols., including *c.* 600 miniature scores, and a few special collections, of which the most interesting are the Aylward collection of English sacred music and organ music and the

Bonner Morgan collection of 17th- and 18th-century music, which was originally brought together by Sir Henry Mackworth at Gnull Castle (1766-90) and includes 10 MS vols. of early Italian operas. City Librarian: J. E. Thomas.

*b.* The Arnold collection is now incorporated in the Cambridge University Library and Pendlebury collections.

CHATSWORTH, DERBYSHIRE. The Library of the Duke of Devonshire, though not very rich in music, contains a few works of interest, the chief rarities being a volume of *altus* parts printed by Petrucci, comprising the masses of P. de La Rue (Venice, 1503), A. Agricola (Venice, 1504), A. de Fevin (Fossombrone, 1515), J. Mouton's Bk. i (do., 1515) and Josquin's Bk. i (do., 1516); there are also some theoretical works, besides such works as 'The Maske of Flowers' (1613); Coperario's 'Funeral Tears' (1606) and Campian and Coperario's 'Songs of Mourning' (1613), and a number of single part-books of Italian and English madrigals, among which are a *bassus* part of E. Bonnizoni's 'Primo libro delle canzoni a quattro voci' (Venice, 1569) and a *canto* part of the 'Lieti amanti' (1586). Librarian: F. W. Thompson.

CHESTER. Cathedral Library; a good collection of modern English church music. [4.]

DUNDEE. The Free Library contains a valuable collection of 421 vols. relating to Scottish music, formed by A. J. Wighton (1802-66), and bequeathed by him to the Library; it contains many very rare books, besides most of the musical works printed in Scotland down to the early 19th century, as well as several scarce English and Irish musical books. Various letters addressed to Wighton by French, German and British composers and music publishers are also preserved in the collection. In the Music Section of the Reference Library there is a comprehensive series of folksongs of all nations; there is also a general Lending Library of music, containing some 1370 scores and about 440 books, to which additions are regularly made. Chief Librarian: J. Duncan Douglas.

DURHAM. Cathedral Chapter Library. This contains a most important collection of rare works by English and foreign composers of the 17th and 18th centuries, unfortunately still uncatalogued.

EDINBURGH. *a.* University Library. This Library has a small but most interesting collection of music. Among the MSS are the 16th-century Dunkeld music book, containing anthems and the ordinary of the Mass for 5 voices in the Dunkeld use; treble, tenor and bass parts of the Scots Metrical Psalter of T. Wood (1562- ?); a lute book in tablature, of Sir William Mure of Rowallan and a treble part-book, also his 17th-century MS copies of

Scottish and English songs; and some early 18th-century French books. The printed works include a *superius* of Byrd's 'Psalms, Sonnets and Songs' (East, 2nd ed.); a good collection of English madrigal books by Yonge, Morley, Wilbye, Weelkes, Ward and Tomkins (1588-1624); a smaller collection of Italian madrigal books of the same period; a collection of English song-sheets of the late 17th and early 18th centuries; and a rare volume of 16th-century French masses. The Library also contains the original records of Gaelic song collected in the Highlands by Marjorie Kennedy-Fraser. Hand-written catalogues of both printed and MS music are maintained in the Library. Librarian: Dr. L. W. Sharp.

*b.* The Reid Music Library. Now the Library of the Faculty of Music in the University, this Library has been formed by bequests and donations, from the Reid Fund, from General Reid, Prof. J. Thomson and M. T. Buder. The last four professors of music (Oakley, Donaldson, Niccks and Tovey) made large additions to the Library, and it is now well supplied with modern full scores, standard editions and theoretical works. There are some interesting MSS, including a 15th-century psalter with neumes; some oratorios by Hasse, an orchestral suite by Telemann and some mid-18th-century Italian *sinfonie*, etc., in parts. The valuable printed works include Virdung's 'Musica getutscht' (1511); Praetorius's 'Syntagma'; Morley's 'Plaine and Easie Introduction' (1597); Heyden's 'Ars' (1537); Cerone's 'Melopes' (1615) and 5 vols. of the 'Patrocinium musices' (1573-79) of Lassus. The catalogue published in 1941 (*see below*) does not include the magnificent private collection acquired by the bequest of the late Sir Donald Tovey, the recent additions from the Niccks bequest and the fine collection of Beethoven relics gathered by the late Prof. P. Weiss of Vienna. A card catalogue, intended ultimately to comprise the complete collection of 20,000 vols., is now in active preparation. *See* H. Gál, 'Catalogue of Manuscripts, Printed Music and Books on Music up to 1850 in the Library of the Music Department of the University of Edinburgh, Reid Library' (Edinburgh, 1941); *also* J. M. Allan, in 'Library World', Vol. LI (1948). The Library is under the general direction of the Dean and Professor of Music, S. T. M. Newman. Librarian: Jean M. Allan.

*c.* The Public Library. The Music Department, opened in 1934, possesses over 20,000 items, forming a good general collection. It houses the collection of the late R. A. Marr, consisting of 481 vols., mostly of the 18th century, with a few MSS, including three Antiphoners, a Gradual, a Mass by L. Rossi, and the autograph scores of Costa's 'Eli' and

J. Holbrooke's 'Bronwen'. Among the printed books are three 17th-century editions, Sternhold and Hopkins's 'Psalms', Kircher's 'Musurgia' and Forbes's 'Aberdeen Cantus'. There is also a representative collection of Scottish music. Principal Librarian: E. Butchart.

d. National Library of Scotland (Advocates' Library). This is a "copyright library" and receives copies of all music printed in Great Britain. Its chief musical treasures are the Skene MS and the Scone Antiphonarium (Carver MS) which dates from the early 16th century and contains much sacred music composed by Robert Carver. In 1927 the Glen Collection of works relating to Scottish music, with some MSS, also English country dances, etc., was presented to the National Library by Lady Dorothea Ruggles-Glen. See J. Glen's 'Early Scottish Melodies' (1900). In 1938 the National Library acquired the fine Handel Collection of the Earl of Balfour and in 1952 Mr. Cecil Hopkinson presented his fine Berlioz collection.

e. Library of the Society of Writers to the Signet. This contains some theoretical and historical works on music, with a small collection of Scottish airs. Catalogue with supplements (1871-91). [4.]

ELY. The Cathedral Library has an interesting collection of English church music. See W. E. Dickson, 'A Catalogue of Ancient Choral Services and Anthems preserved among the Manuscript Scores and Partbooks in the Cathedral Church of Ely' (Cambridge, 1861).

ETON. The College Library possesses a very fine and valuable MS vol. of English sacred music of the 16th century. See W. B. Squire in 'Archaeologia', Vol. LVI (London, 1898).

EXETER. The City Library. The Burnett-Morris Index, kept in this Library, is a card-index of all known references, printed and MS, to all public figures who were either Devonians or had connections with Devonshire, including among the musicians Gibbons, Locke, S. S. Wesley, Wale and many others.

GLASGOW. a. The University Library contains several valuable collections; as follows:

- (i) The Euing Collection, comprising over 5000 printed books, apart from MSS, which were bequeathed by W. Euing (1788-1874) to Anderson's University, and in 1936 was transferred to Glasgow University where it is now kept in a separate room. The anonymous catalogue, which was prepared and printed in accordance with Euing's will, is unfortunately altogether inadequate and displays the grossest ignorance. Among the ancient music in this collection the following works merit special reference: seven examples of Gafurio, from 1480

onwards; Burtius (1487); the 'Flores Musice' (1488); a Boethius of 1492; early editions of Byrd's Psalms, etc.; the 'Choralis Constantinus' (1550-57); Faber's 'Melodiae Prudentianae' (1533); 3 vols. of Frescobaldi; N. de La Grotte's 'Chansons' (1575); 47 vols. of Praetorius (1607-18); 9 vols. of G. de Wert (1583-89); and a valuable and extensive collection of English psalters and hymn books, also the 'Gesangbuch' of the Picard brethren referred to in Burney's 'History', III, 31. The MSS include autographs by R. Ramsay (16th-17th century); J. W. Callcott, Webbe and Lord Burghersh, and full scores by Bishop, S. Wesley, Spofforth and M. P. King. There are MS transcripts of works by Palestrina, Pergolesi, M. Asola, S. Mattei, A. Belmonte and J. Knöfel. There is also an early 17th-century lute book in tablature, a 'Scola dal leutino, o sia mandolino alla genovese', also 17th century and a 'Grammar for Thorough Bass' by E. Finch; also papers and a commonplace book by J. S. Smith. See 'Catalogue of the Musical Library of the late Wm. Euing' (Glasgow, 1878); also the select list by A. Hubens, published in R.M.I. (1916).

- (ii) The Stillie Musical Library was collected and bequeathed to the University by Y. L. Stillie, a well-known music critic (d. 1883). It contains 760 vols., including many full scores and operatic works. Many of the books came from the library of G. F. Graham.
- (iii) The Zavertal Collection, which was presented by L. Zavertal in 1930 and includes the Mozart relics described in 'New Mozartiana', by H. G. Farmer & H. Smith (Glasgow, 1935). It also contains autographs of famous composers and the complete works of L., W. H. and J. R. Zavertal.
- (iv) The Drysdale Collection was presented in memory of her brother Learmont Drysdale by Janey G. Drysdale, and contains all his compositions, printed and MS.
- (v) The Scottish Music Collection, originally formed by H. G. Farmer, contains many items not to be found elsewhere, and is especially rich in collections of reels and strathspeys, national songs and rare items of sheet music of the 18th century.
- (vi) The Farmer Collection comprises a unique assembly of printed books, MSS and photostats of MSS on Oriental music, as well as cognate literature. The works of almost every famous Arabic, Persian and Turkish writer on the theory of music from the 9th century are to be found on its shelves.

University Librarian: Dr. W. R. Cunningham.

*b.* The Mitchell (Public) Library. This Library has several useful collections, besides a special "Music Room", opened in 1930. In all there are some 19,000 vols., about 15,500 being of music and 3500 books on music. The main collections are:

- (i) The Kidson Collection of some 4000 vols., part of the library of the late Frank Kidson of Leeds, which consists mainly of printed music, much of it rare, and contains many valuable bibliographical notes by Kidson, including his MS Index of *Airs*, in 57 vols. (*See also* Leeds.)
- (ii) The Moody-Manners Collection, which was given by C. Manners and F. Moody, and consists of 2900 vols. of full scores containing directions in the handwriting of famous conductors, as well as that of the impresario himself.
- (iii) The Gardiner Collection of 800 vols., which covers the field of European folk music.
- (iv) The Turnbull and Sheard Collections of c. 5200 vols., which make available the more general type of music book. Among other special items may be mentioned A. Moffat's transcription of Kidson's copy of the tablatures in the 'Straloch Lute Book' (1627-29) and Kidson's own interleaved copy of his 'British Music Publishers' (1900), with his copious notes and additions. City Librarian: R. Bain.

GLOUCESTER. Cathedral Library. This possesses some incomplete choir books containing anthems by Rogers, Tye, Wise, Blackwell, Turner, Pickhaver, Heastridge, Davies, Jefferies, Portman, Parsons, etc., as well as complete services and two anthems by F. Santini; a MS full score of Boyce's 'Blessed is he'; some stray leaves of illuminated MSS and some printed and MS church music of the 17th century. [4.]

GREAT WARLEY, ESSEX. Miss Wilmott's collection was sold in 1926 and 1935.

HEREFORD. Cathedral. *a.* The Chain Library. This contains a collection of glees, madrigals, pianoforte pieces, etc., formed by Fanny Kemble and others; also two sets of W. Felton's 'Organ Concertos' and a copy of Kircher's 'Musurgia' (1650); also the autograph of Roger North's 'Memoires of Musick' from which Rimbault's edition was prepared. Hon. Librarian: F. C. Morgan.

*b.* There is another collection of music in the choir school in the cloisters, close to where Felton lies buried. This contains some interesting MS scores of Handel anthems, etc. The 10 vols. of Barnard's 'Church Music' which were formerly there are now in the Library of Christ Church, Oxford.

HINCHINGBROOKE (HUNTS.). The Earl of

Sandwich has a small but interesting collection of 18th-century music.

LEEDS. *a.* The University. The Brotherton Library of Music contains a good working collection and a few theoretical works, including Gafurio's 'Practica Musica' (1497) and Kircher's 'Musurgia' (1650). The MSS include a collection of 70 letters from Mendelssohn to Moscheles, c. 1824-27.

*b.* Central Public Library. This Library has recently been extended to include the collections of the Reference and Lending Libraries, and all sections have been considerably expanded during the last few years. Apart from many collected editions, the Library possesses a large part of the Taphouse Collections and a considerable proportion of the collection of the late Frank Kidson (*see also* Glasgow). City Librarian: F. G. B. Hutchings.

LICHFIELD. The Cathedral Library there is said to house nearly 200 vols. of printed and MS music, including MS anthems by Croft, Blow, Purcell, etc., and a large collection of part-books; also 7 printed parts of Barnard's rare 'Church Music' of 1641. [4.]

LINCOLN. Cathedral. In the Chapter Library are a few old MSS, also printed editions of Byrd's 'Sacred Songs, Psalms and Sonnets' in 5 vols. (1588) and 3 books of Dowland's 'Songs and Ayres' (1600, 1613, and 1642). *See* R. W. Woolley, 'Catalogue of the Manuscripts of Lincoln Cathedral Chapter Library' (London, 1927). Librarian: Canon W. H. Kynaston.

LIVERPOOL. Central Public Library. Practically the whole of the collection was destroyed during the second world war, but replacement has taken place on such a scale that there is now a very good general collection of 11,000 vols., in addition to much sheet-music. A complete catalogue was published in 1933, and various up-to-date hand-lists are in preparation. City Librarian: J. F. Smith.

LONDON. *a.* The British Museum. The collections of printed and MS music and musical literature now brought together at the British Museum make it one of the most important sources of musical material of the whole world, for it houses not only (i) its own magnificent collections, which alone would make it one of the richest of all music libraries, but also the following loan collections:

- (ii) The Royal Music.
- (iii) The Manuscript Collections of the Royal College of Music.
- (iv) Part of the Royal Philharmonic Society's Library.

(i) The foundation of the B.M. collection itself comprised the music of the Cotton, Sloane and Harley libraries, and the old Royal Library, presented by George II; to this were added a number of treatises presented in 1778

by Sir John Hawkins; the books on music from the library of his rival Charles Burney were purchased in 1814; the Dragonetti collection of operas, etc., was bequeathed in 1846. In 1863 came a notable purchase of duplicates from the Berlin Library, consisting mainly of old German and Italian madrigals and church music, then valued at c. £1000. A large number of printed works from the Phalèse presses was acquired in 1886 from Mr. Cockx of Antwerp. At the dispersal of the Borghese Library in 1892 the B.M. was one of the principal purchasers, and at the second Heredia sale in 1892 the B.M. acquired several very rare Spanish treatises and musical works. Large additions to both MSS and printed music have been made in more recent years; in 1928 the Department of Manuscripts acquired through the generosity of Mr. E. Perry Warren the fine collection of MSS brought together by E. Perabo of Boston, which includes autographs by Mozart, Schubert, etc., and in 1934 the papers of the late F. G. Edwards (former editor of 'The Musical Times') were acquired; these include Mendelssohn autographs and Elgar correspondence. In 1936 purchase was made of many first editions of the Viennese classics from the Gesellschaft der Musikfreunde of Vienna, and in 1944 much printed vocal and chamber music from the sale of the Moffat collection; in 1945 came a donation of c. 500 pieces of Italian music from Lord Vernon; in 1946 a few purchases were made of rare items from the Hill Library sale, while 1946 also brought the splendid complete Hirsch Collection to the B.M. from its temporary home in Cambridge. In 1946 also came the donation of a complete set of the Musikaliska Konstforeningen (1860 to date) from the Royal Musical Academy of Stockholm. In 1948 a large donation of modern vocal and instrumental Czech and Yugoslav music came from the Yugoslav embassy; in 1949 18 rare items (totalling over £1000 in value) from the sale of the Landau collection, and in 1950, from Church House, Westminster, a donation of 10,000 English psalm and hymnbooks, including the Julian and A. H. Mann collections, of which about 3,000 contained music. Important MS acquisitions of recent years have been the Chapel Royal and Tregian MSS and a valuable collection of musical autographs bequeathed by E. H. W. Meyerstein.

(i, a) Manuscript Music. The manuscript collection of the British Museum itself is extremely fine, amounting to over 3000 vols., including ancient service books and treatises, but excluding oriental works. The following are among the more noteworthy items: a large vol. of autograph music by Purcell; the Mulliner Book of 16th-century music; services and anthems of the Church of England, down

to Queen Anne's reign, collected by Tudway, c. 1715-20; an autograph of Pt. ii of Bach's 'Wohltemperiertes Clavier'; some volumes of autographs by Handel; 37 vols. of transcripts of Handel's works, mainly in the hand of J. C. Smith, formerly in the possession of B. Granville of Calwich Abbey; the original MSS of the last ten string quartets by Mozart; several vols. of rough drafts by Beethoven; 11 vols. of extracts by Burney made for his 'History'; 28 vols. of Italian and English motets, masses, madrigals, etc., copied by H. Needler from Oxford libraries and bequeathed in 1782; J. Barnard's 'Church Music', Bk. i, scored from the part-books by J. Bishop of Cheltenham; many interesting collections of Italian and early English songs of the 16th and 17th centuries; autographs by Haydn, Mozart, Schubert, Schumann, Mendelssohn, Weber, Wagner, Liszt, Brahms, Gounod, Chopin, Grieg, Dvořák, etc.; J. W. Callcott's 'Collections for a Dictionary of Music'; works by R. L. Pearsall; 39 operas by Bishop, in autograph score; 40 vols. of Balfe's scores; a large collection of Dibdin's music, including songs, operas and overtures. There are many operas in contemporary full scores, by Hasse, Piccinni, Paisiello, Meyerbeer, Donizetti, etc., and much Italian church music of the 18th century. Many British composers are represented, including Elgar, by sketches of many of his works and Holst by his unpublished compositions. Other acquisitions of great interest include a collection of Italian *frottole* and, more recent, the Chapel Royal MS, Egerton 3307 (see M.Q., Vols. XXXII-XXXIII) and the Tregian MS of madrigals and fancies for strings (see M. & L., July 1951). For catalogues see A. Hughes-Hughes, 'A Catalogue of Manuscript Music in the British Museum', 3 vols. (London, 1906-9), also the 'Catalogue of Additions to the Manuscripts in the British Museum' (London, 1854-60). See entries under 'Music' in index at end of each vol. of this 'Catalogue of Additions'.

(i, b) Printed Music. The Music Room of the British Museum is undoubtedly the richest in Great Britain in rare editions of every kind, so much so that it would be quite impossible to attempt to mention separate items in this short article; instead the reader is referred to Barclay Squire's famous catalogue, to its supplements and to the catalogues of the Hirsch collection for more detailed information. In spite of this wealth of early printed books and music, however, the great bulk of the B.M. printed music consists of music deposited at the Museum from about 1790 onwards in accordance with the provisions of the Copyright Acts. For part of the 19th century this source also provided many valuable French and German first editions. The

disposal of this enormous body of material (over 905,000 items in all) has been greatly facilitated by a system whereby the great mass of secondary music (amounting in 1953 to c. 245,000 pieces, accumulated since the 1880s) which the Museum receives and is required to preserve, is not catalogued, bound and placed in the ordinary way, but is simply arranged in parcels alphabetically grouped in ten-year series. Any vocal work of this character can be readily found from a slip index of titles, and the cost is only a fraction of what full cataloguing would entail. The secondary instrumental music is not indexed. All the first-class material is entered in the general catalogue. Until 1884 the general catalogue of all printed music at the B.M. was transcribed by the old system of carbonic copying; since then entries for all accessions have been printed and issued in separate vols., the separate titles from these being cut into single slips and incorporated in the working copies of the catalogue, which thus consists partly of the old carbonic slips and partly of the newer printed ones. In 1951 the working catalogue consisted of some 430 folio vols. There is also a Catalogue of National Music which contains all those entries from the accession parts that are of a specific national character, arranged chronologically by countries, not only of Europe but of the whole world. Published Catalogues: (i) The accessions of modern music, from 1884 to date. (ii) W. Barclay Squire, 'Catalogue of Printed Music, published between 1487 and 1800 now in the British Museum', 2 vols. and 1st suppl. (London, 1912); 2nd suppl. (1940); 3rd suppl. in preparation. For the Hirsch Library see K. Meyer & P. Hirsch, 'Katalog der Bibliothek Paul Hirsch', 4 vols. (Vol. I, Berlin, 1928; Vol. II, Berlin, 1930; Vol. III, Frankfurt, 1936; Vol. IV, Cambridge, 1947), also A. Hyatt King & C. Humphries, 'Catalogue of Printed Music in the British Museum: Accessions, pt. 53 — Music in the Hirsch Library' (London, 1951). This contains a great many entries not included in the Hirsch catalogue itself.

(ii) The Royal Music Library. This splendid collection, which is actually the private property of Her Majesty the Queen, has since 1911 been deposited on permanent loan in the British Museum. Since 1922 it has been housed in a special room. It consists principally of the collection formerly at Buckingham Palace, to which has been added some of the music from Windsor Castle. In the main the Library was formed by George III, but it was largely increased by George IV, whose music, formerly at Carlton House, is included; important additions of printed music were also made by Queen Victoria and the Prince Consort. The Royal

Library is chiefly renowned for its priceless Handel MSS, but the collection is also remarkable for its many fine bindings, as well as many rare printed and MS works. Among the chief treasures are an autograph vol. of H. Purcell; a 16th-century MS written by J. Baldwyn of Windsor; the *Virginal Books* of B. Cosyn and W. Forster<sup>1</sup>; a curious vol. of puzzle canons by J. Bull and E. Bevin; a MS vol. of Aires and Phantasies by Coperario; copies of Mendelssohn's 'Oedipus at Colonus' and 'Athalie', both signed by the composer; a valuable and extensive collection of Steffani's music; operas by Lully, Mozart, J. C. Bach, Graun, etc.; twelve autograph symphonies by A. Scarlatti; the compositions of George V, King of Hanover. The printed editions are too numerous to be detailed, but include a fine copy of Monteverdi's 'Orfeo', besides 'Parthenia' and many rare German works such as the *Partitas* of J. N. Tischer, etc., brought from Germany for Queen Charlotte, wife of King George III: also a rare collection of madrigals, formerly in the possession of Sir J. Hawkins. See W. Barclay Squire & H. Andrews, 'Catalogue of the King's Music Library', 3 vols. (London, 1927-29). The royal music may be consulted without formality, but permission to copy or publish must be obtained from the Queen's Librarian, Sir Owen Morshead, through the Hon. Curator of the Royal Music Library, C. B. Oldman.

(iii) The Royal College of Music MS Collection is at present (1954) on loan in the British Museum. For a full account of it, see Grove [4], IV, 170. It is a very fine collection indeed, with MSS of all periods well represented; there is a rather difficult typescript catalogue, compiled by W. Barclay Squire, which can be consulted in the British Museum Students' Room.

(iv) The Royal Philharmonic Society's Library, which dates from its foundation in 1813, is also deposited on loan in the British Museum, with the exception of the practical library of orchestral parts, which is to be found at the Royal Academy of Music. The portion housed at the B.M. contains many works of unique interest, including compositions by Haydn, Beethoven, Cherubini, Mendelssohn, Clementi, Spohr, etc., many of them commissioned by the Society and most of them autographs.

Director of the British Museum and Principal Librarian: Sir T. D. Kendrick. Keeper of Manuscripts: A. J. Collins. Hon. Curator of the Royal Music Library: C. B. Oldman. Assistant Keeper in charge of the Collections of Printed Music: A. Hyatt King.

See A. Hyatt King, 'The Music Room of the British Museum, 1753-1953: its History and Organization' (Proc. Roy. Mus. Ass., 1952-53).

<sup>1</sup> See VIRGINAL MUSIC.



*b.* Victoria and Albert Museum. The Science and Art Libraries contain useful collections of works on music and musical instruments, besides some printed editions of German operas of small value, and the autographs of Mendelssohn's 'Hear my prayer' and Bishop's 'Legends of the Rhine'. The musical works collected by John Ella and formerly in this museum were transferred to the Royal College of Music some years ago. Director: Sir Leigh Ashton.

*c.* Royal Academy of Music. The Library was formed at the same time as the Academy itself, in 1823, from a number of gifts, including part of the music library of the founder, John Fane, Lord Burghersh, 11th Earl of Westmorland, and ever since then the Library has been continually augmented and enriched by gifts and bequests, until now it has a very representative collection of both music and musical literature. In 1825 King George IV gave Arnold's edition of Handel; in 1865 much of R. J. S. Stevens's library was bequeathed, including both MSS and printed editions; in 1870 the library of the English Bach Society; in 1900 Messrs. Novello & Co. gave many orchestral scores; the Goetz collection; the C. A. Barry collection, with those of A. Prendergast (church music), Kalisch (vocal scores), various collections of chamber music, etc. were all received in 1903 and onwards; large collections of orchestral scores and parts were received from Sir Henry Wood and G. Kimpson. There have been many other generous benefactors who have all enriched the Academy Library from time to time. The MS collection contains upwards of 200 autographs, including many by British composers, such as Purcell, Sullivan ('The Mikado'), etc., and also the Mendelssohn 'Midsummer Night's Dream' music. Transcripts include 18th-century Italian operas and cantatas; a MS full score of Purcell's 'King Arthur'; a large number of glees. There are also many autograph letters, mainly early 19th century. The Printed Music includes many 16th- and 17th-century part-books, as well as first editions of many later works, including some rare 18th-century instrumental music and a large number of Liszt's works. There are also the usual collected editions, which can be consulted, along with the foregoing works, and by duly authorized persons, in the Reference Library, which is open on week-days from 10 A.M. to 5 P.M. during the Academic Year, Sept.-July, Saturdays and special holidays excepted. The Reference Library also includes the Goetz Library and the loan deposits of the Royal Philharmonic Society's library of printed scores, etc. (the MSS of that Society being in the British Museum) and a good collection of periodicals. The Reference Library also

contains a large collection of programmes, including a complete set of the Royal Philharmonic Society's concerts from 1813 to date, of the Promenade Concerts to 1927 and many others. The Lending Library comprises more than 50,000 items of music, with c. 1000 vols. of poetry and drama. The Sir Henry Wood Orchestral Library of approx. 3000 scores and 1920 sets of parts, presented by him in 1938 to mark his jubilee as conductor of the Promenade Concerts, is also available to musical societies and conductors; applications to borrow should be addressed to the Secretary, the R.A.M. There is also an extensive working library of choral, orchestral and chamber music for class use. Catalogues: a MS catalogue was prepared by H. Davey (c. 1901); a card catalogue of additions (c. 1901-27) is also in existence. Under the supervision of Dr. W. Wallace, a new comprehensive card catalogue has been in progress from 1939. There is a printed catalogue of the Goetz Library (London, 1903). MS catalogues of the Sir H. Wood and Royal Philharmonic Society's Orchestral Collections are also available. See R.A.M. Prospectus (annual); R.A.M. Magazine, and Club Magazine; also F. Corder, 'A History of the R.A.M.' (London & Oxford, 1922-23); also W. H. Stock, 'Some Papers Read at the Week-End Conference of the London and Home Counties Branch of the Libr. Ass.' (Oct. 1946). Principal: Sir R. S. Thatcher; Sec.: L. Garney Parrott; Clerk to the Library: W. H. Stock.

*d.* The Royal College of Music. The Library here is one of the richest and most extensive collections in the United Kingdom. Its main sources were the Library of the Sacred Harmonic Society, acquired in 1883; the Library of the Concerts of Ancient Music, presented by Queen Victoria; the collection of Sir George Grove and, in part, those of J. M. Windsor, S. W. Waley, F. Ries, Goring Thomas, E. Dannreuther and L. Benson. Many vols. have been transferred from the Victoria and Albert Museum, and many duplicates from the British Museum. The MS collection, at present (1954) on loan in the British Museum, includes some thousands of items, among them a number of autographs, including examples by Haydn, Mozart, Schubert and many other composers. The present Library of printed music, still retained by the R.C.M., is in three sections: (i) a Reference Library, containing all rare editions, works of historical or critical interest; (ii) a comprehensive collection of complete editions, including the various "Denkmäler" series; (iii) a large working library consisting of practical editions of all kinds, textbooks and general musical literature. The library is not open to the general public, but persons interested in musical scholarship are granted such



facilities as can be arranged in term-time on application to the Director. The college also possesses a large collection of some three hundred old instruments; also a series of portraits of musicians in oils, mostly from the collection of A. Hill, and a large number of engravings, busts, etc. The Heron collection of books on the violin and the Sanford Terry Bach collection are deposited in the Oxford University Faculty of Music Library at Oxford. For catalogues see W. Barclay Squire, 'Catalogue of Printed Music in the Library of the Royal College of Music London' (London, 1909); also his typescript catalogue of the MSS, to be seen in the Students' Room at the British Museum. Director: Sir Ernest Bullock; Librarian: Barbara Banner.

e. Trinity College of Music. The Bridge Memorial Reference Library opened in 1924 in commemoration of Sir Frederick Bridge, who was for many years chairman of the Governing Board. It contains, among interesting volumes, old copies in score of works by Piccinni, Sacchini, Gluck, Monsigny, Cimarosa, etc., a fine copy of the first edition of 'Orpheus Britannicus' and two short pieces for pianoforte in the autograph of W. Sterndale Bennett. There is also a comprehensive lending library of music for the use of students. The Benton Fletcher collection of old instruments, chiefly keyboard, is connected with Trinity College, and is at present housed in a house belonging to the National Trust, Fenton House, Hampstead, by an arrangement between Trinity College and the National Trust; visitors are welcomed. Librarian: N. Gristwood.

f. Gresham College. The College possesses a small collection of MS and printed music, mostly of the 18th and early 19th centuries, including the glees formerly belonging to the Conventores Society (1798-1805). The rarest works are 8 masses by H. Fremart (Paris, 1624-45) and MSS by S. Bolio, G. Borghi, C. Burney, T. Carapella, G. B. Casali, Cordicelli, Durante; fantasies by M. Locke, Jenkins and W. Young; masses, etc., by G. Fideli, Galuppi, Paisiello, Pergolesi, and a score of Jommelli's 'Don Trastullo'. There is a catalogue, prepared a few years ago by Wm. C. Smith of the British Museum. Clerk to the Committee: E. Featherstone.

g. The Madrigal Society. This collection is deposited with the R.C.M. collections.

h. The Royal Philharmonic Society. The MS section of this Library is now in the British Museum; the orchestral scores, etc., are in the Royal Academy of Music.

i. Westminster Abbey. The Chapter Library contains a collection of music, chiefly in MS, by Italian and English composers of the 17th and 18th centuries, and a number of

madrigals of the late 16th and early 17th centuries. See M.f.M. (Suppl., 1903).

k. Lambeth Palace. The Archiepiscopal Library contains many fine psalters, missals and breviaries, both MS and printed; a good collection of early editions of psalms and hymn-books; MS treatises collected by W. Chelle; a MS vol. of English, French and Italian songs, with lute in tablature, containing songs by C. and E. Coleman, A. Marsh, M. Locke and J. Gulgrum, and an explanation of the tablature; a MS vol. of harpsichord music (dances and airs) by R. Ayleward and others; a copy of Tye's 'Acts of the Apostles'; a MS vol. containing the bass part of services and anthems by 16th-century English composers. See W. H. Frere, 'Bibliotheca Musico-Liturgica', Vol. I, fasc. i (1901); also M. R. James & C. Jenkins, 'A Descriptive Catalogue of the Manuscripts in the Library of Lambeth Palace' (Cambridge, 1930-32). Librarian: The Rev. Dr. C. Jenkins; Assistant Librarian: Dr. Irene Churchill.

l. The Royal Music Library, formerly in Buckingham Palace, etc., is now deposited on permanent loan in the British Museum. *N.B.*—Permission to copy any of the royal music must be obtained from Her Majesty's Librarian, Sir Owen Morshead, through the Principal Keeper of Printed Books, at the British Museum.

m. The Royal Opera House, Covent Garden. The Library consists of some 250 operas in vocal scores, together with full scores and orchestral parts, chorus parts, etc., for 104 of this total. There are a fair number of rare works, but the majority are standard works still in the present-day operatic programmes. Librarian: R. Temple Savage.

n. Sadler's Wells Theatre. There is a reference library in this theatre of over 1000 operatic scores, vocal, pianoforte and orchestral. Of these about 600 are on permanent loan from Messrs. Novello and Co. Ltd. The rest have been presented by J. B. Gordon (over 400), Rosa Newmarch, Prof. E. J. Dent and others.

o. The Royal College of Organists. The Library here has been formed almost entirely by gifts and includes many rare and interesting works of especial value to those engaged in historical research, as well as collections of church and organ music, orchestral and chamber scores and parts, etc. Some borrowing is permitted. See annual 'Calendar'.

p. The British Broadcasting Corporation. (i) The B.B.C. Music Library exists to organize the supply of music for broadcasts throughout the whole Corporation. It does not include, to any great extent, the literature of music, nor commercial gramophone records, nor recorded programme disks, these being separately administered by their respective librarians

The Central Library is now housed, after some ten years of war-time dispersal during which severe losses from bombing and fire were sustained, in the same building as the Corporation's Music Department, Yalding House, 152 Great Portland Street, London, W.1. It began with broadcasting in 1922 and now consists of a series of separate sequences, representing, in sum, what is probably the most extensive collection in existence of music for performance.

**Reference Library.** Most of the Collected Editions are held, together with the outstanding specialist anthologies such as Proske, Commer, Stainer, Maldeghem, Torchi, Expert, 'Denkmäler', etc., many of which latter were added with the purchase of the Fox Strangways library in 1943. The desk-tools of this library include a complete set of the Hofmeister catalogues, virtually all the modern thematic and publishers' catalogues, together with a wide range of music-library catalogues and bibliographies.

**Orchestral Libraries.** The main stock is of some 25,000 sets of scores and parts supported by duplicate sets as required — many of which are seconded to form local orchestral libraries housed at the various regional stations. A parallel library of orchestral scores, whose main function is to serve the studio managers in their task of balancing the orchestral tone which reaches the listener, also serves as a valuable reference library for miscellaneous internal use. Some 3000 further scores, mainly early or modern, are held, for which the Corporation does not itself hold orchestral parts — these being copied or hired at need. The majority of scores contain valuable information regarding detailed timings, together with conductors' markings (some more embarrassing than valuable).

As large as the main orchestral library is the separate sequence of 30,000 sets of manuscript scores and parts of specially commissioned music incidental to broadcast plays and features. These range from newly composed music, e.g. Walton's for Sackville-West's 'Christopher Columbus' or Britten's for Louis MacNeice's 'Dark Tower', to older music specially edited for integration in such series as 'The Italian Handel' or the various dramatic musics by Purcell. The B.B.C. sectional orchestras (Empire, Theatre, Opera, Midland Light, etc.) have, over the years, developed large libraries of special manuscript arrangements to suit their needs. Similar libraries are held for military and brass bands, the Light Music Unit and the various variety orchestras.

The Libraries of the following have been purchased, in whole or in part: Percy Pitt, Sir Landon Ronald, Sir Adrian Boult, Eldridge Newman, Percy Cross (the Siddell

Library, Manchester), A. H. Fox Strangways, F. Bonavia.

**Vocal Scores and Partsongs.** Some quarter million of these cover the main repertory and a vast amount of specialist material besides. The stocks range from bulk quantities for the large choral bodies to single rare scores. A Choral Reference Library and an Opera Reference Library of master scores, timed and frequently specially cued, reflect the divergence between the needs of conductors, coaches, producers and engineers, and those of soloists and choristers.

**Songs.** The main song library is of 30,000 items catalogued by composer and title. A similar section of Variety Music Library specializes in collections of vintage music-hall songs, etc., arranged chronologically. Type-scripts of Fox Strangways's translations of the complete Schubert, Schumann, Brahms and Strauss *Lieder* are held for singers' use.

**Librettos.** The operatic repertory is further served by some 2000 librettos, including a number of scripts specially commissioned for broadcast opera, etc. The Corporation possesses broadcasting rights in a number of modern opera translations by, e.g., Procter-Gregg, Millar-Craig, Dent, Hassall, Dunn and Arundell, many of which are incorporated into working sets of vocal and chorus scores.

**Chamber Music.** Separate sequences of chamber music are kept in broad divisions according to the resources employed (e.g. piano-forte trios, pianoforte solos, cello and pianoforte, etc.). These include many manuscript works, among them some modern realizations of 17th- and 18th-century figured basses.

**Method, Staffing, etc.** Some forty assistants administer the various sections of the Central Library as follows: accessions, cataloguing, requisitions (London and regional), hire, copying, orchestrations, shelving and maintenance, etc. Studio needs are served by teams of orchestral and chorus librarians attached appropriately to London and the regions.

**Catalogues.** The basic orchestral composer-catalogues are duplicated and deposited strategically throughout the Corporation. A set has also been deposited with the Central Music Library, Westminster. These are kept current by the issue of regular Lists of Accessions, which receive a wide circulation to other radio stations and to institutions and individuals at home and abroad. Non-broadcast use: the Library is normally confined to use for broadcasts. It has power to lend or hire its unique material, but music available from publishers and hire libraries is not normally lent or hired. An information service, is, however, widely used by the musical profession and the press, in addition to broadcasting personnel. B.B.C. Music Librarian: J. H. Davies.

(ii) The B.B.C. Gramophone Record Library. This is one of the largest collections of its kind in the world, amounting to over 200,000 records, which are housed in a building separate from the music stocks and cared for by a specialized staff. See 'Libraries Association Record', Vol. XLIX (1947). Librarian: Miss V. Britten.

(iii) The B.B.C. Recorded Programmes Library. This is a more recent development of broadcasting, and one of very specialized interest, and although not of immediate use to musicologists or musicians outside the Corporation, it is obviously bound to develop as broadcasting itself develops. See 'Some Papers Read at the Week-End Conference of the London and Home Counties Branch of the Library Association' (Oct. 1946). Librarian: Miss M. Slocombe.

q. The Central Music Library. This collection is a large public lending-library of music, books on music, musical periodicals and gramophone records, established in 1946 and housed, by the generous permission of the Westminster City Council, in the Buckingham Palace Road branch of the Westminster Public Libraries. It thus became a national collection of music, provided for the free use of musicians and music-lovers, and indeed of any member of the public who is in possession of a public library ticket, not necessarily in the Westminster area, but anywhere in London, and indeed in any part of Great Britain. There is a postal service for borrowers in the country and full use may be made of the general public library interchange service, in such a way that items may be obtained on loan by ticket-holders of any public library. The Library was inaugurated in the Buckingham Palace Road Library—where it occupies the first floor—by Dr. Ralph Vaughan Williams, O.M., on 21 Oct. 1948, when it was formally handed over on a basis of indefinite loan to the Mayor of Westminster by the Chairman of the Council. The formation of a collection of music, books, periodicals and records was first made possible by a munificent gift of £10,000 offered by Mrs. Winifred Christie-Moor. A small Council was gathered with Mr. Eric Blom as Chairman, Sir Steuart Wilson as Hon. Secretary, Mr. C. S. Forsyth as Hon. Treasurer, Mr. J. Fayer Hosken as Hon. Solicitor and, as further members, Mrs. Christie-Moor, Professor Edward J. Dent, Mr. Lionel McColvin, Mr. Cecil B. Oldham and Miss Seymour Whinyates. Miss Dorothy Lawton was appointed curator, but retired in June 1949, after doing much valuable work on a catalogue. This was very ambitiously planned and has so far remained unfinished, but a working card index is in use temporarily which serves well for normal everyday

requirements. A Limited Company was formed, known as The Central Music Library Company, and the late Edwin Evans's library was purchased as a nucleus from his widow. It is particularly rich in modern British, French and Russian music, much of which, especially Russian, is no longer obtainable through the music trade, and there are also numerous works of various schools which have long been out of print. This collection was soon augmented by a number of accessions, accepted as gifts or acquired by purchase, and in 1948 a considerable portion of the late Gerald M. Cooper's valuable library came into the Central Music Library's possession through the generosity of Professor Dent, to whom it had been left for use or distribution at his discretion. The Cooper Library consists mainly of old music, especially English and Italian, and it thus very usefully augmented the Evans collection with a minimum of overlapping. The Library grows constantly, and although it is still far from complete, contains much valuable material, including old and modern music as well as English and foreign books and periodicals (over 30,000 items of music and musical literature and over 5000 gramophone records). One item of great interest to musicologists is a Thematic Index to Purcell's works. The generous offer of hospitality made to the Central Music Library by the Westminster Public Libraries was due, in the first place, to Mr. Lionel McColvin, Chief Librarian to the Westminster City Council. It will remain in the Buckingham Palace Road Library, by mutual agreement, probably until it has a building of its own or becomes part of some civic music centre. It receives annual subsidies from the Arts Council of Great Britain, the British Council and other bodies. See Mus. T. (Oct. 1951); 'Who's Who in Music?' (1950). Westminster City Librarian: L. R. McColvin, F.L.A.; C.M.L. Librarian: Miss J. Hickling.

r. The University of London. The Music Library of the University was opened in 1926 and contains a small but rapidly growing general collection of about 4000 volumes of music, and the same number of books on music. It also possesses two gramophones, some 3000 disks, a Steck pianola and about 2000 pianola rolls. In 1932 the Library received from the Carnegie United Kingdom Trust a valuable gift consisting of a number of rare and important works on music which the Trustees acquired at the sale of the Alfred Henry Littleton Library. This collection includes examples of early compositions, mostly English, and some important theoretical works of the 15th, 16th and 17th centuries, including Gafurio (1480); Niger (1480); Marbeck (1550); Day's 'Psalms' (1563);

Tallis, Byrd, Ward, etc., and W. Lawes's 'Choice Psalmes' (1648). In addition the Trustees have presented a unique collection of some 20,000 photostat reproductions of Tudor church music prepared for the use of the editors of the famous edition of that name; there are also many unpublished transcripts made for the same edition by the late Rev. A. Ramsbotham. The Library also contains the collection of music formed by the late Sir George Elvey, which was placed on permanent loan in the University Music Library by his son, the Rev. G. F. Handel Elvey; also various standard editions of the great masters. The Library is primarily for the use of registered music students of the University. Extension and tutorial class music students may also obtain full privileges. Other music students, where applications and recommendations are considered satisfactory by the Librarian, may be admitted. Goldsmith's Librarian: J. H. P. Pafford.

s. The American Library, Grosvenor Square, contains a growing collection of works by American composers, which may be borrowed by conductors, performers, students, etc. Open Mondays to Fridays, 9 A.M. to 8 P.M. There is also a large collection of gramophone records. Hand-lists of the scores and records are issued.

MANCHESTER. a. Henry Watson Music Library. In 1899 Dr. Henry Watson of Salford transferred the ownership of his music library of 16,700 volumes to the Corporation of Manchester, with the stipulation that the collection should remain under his control until his death. The library is now a department of the Manchester Public Libraries and is housed in the Central Library in St. Peter's Square. It contains some 81,000 volumes and about 312,000 separate copies of sheet music, including anthems, partsongs and orchestral parts.

A feature of the service offered by the library is the issue of multiple copies of partsongs, cantatas, anthems and orchestral parts to choral and orchestral societies in all parts of the country. To satisfy the demand for the more popular works large stocks have been built up.

The literature, amounting to about 8000 volumes, includes virtually every standard work in the theory and history of music, biography and the ballet published in English, together with many foreign works. There is also a very valuable reference section, containing, besides about 2100 bound volumes of periodicals, the complete editions of Breitkopf & Härtel, the publications of the more important societies and some 400 books and MSS of a rare, valuable or curious nature. The rarities include two copies of Mace's 'Musick's Monument' (1676), Simpson's

'The Division Viol' (1667), Purcell's 'Orpheus Britannicus' (1st and 2nd editions), 'Parthenia' (1611), Morley's 'A Plaine and Easy Introduction to Practical Musick' (1st and 2nd editions), Dowland's 'Lachrimae'; and a MS collection of viola da gamba music (c. 1660) in tablature, containing unique settings of songs by Shakespeare and works by contemporary composers otherwise unknown. There are also fine collections of 17th- and 18th-century song-books; orchestral parts of symphonies and concertos; and of hymnals and psalters (42 editions of Sternhold and Hopkins).

The library also houses a small collection of musical instruments. These have been given partly by Watson, and later supplemented by a number of instruments presented by J. C. Chapman. See L. Duck in Mus. T. (Apr. 1952). Music Librarian: John F. Russell. Sub-Librarian: L. W. Duck.

b. Chetham's Library. Here a collection of 3100 proclamations, broadsides, ballads and poems, accumulated and presented to the Library by the late J. O. Halliwell-Phillips is preserved. In this collection are many old popular songs ranging through the 16th, 17th and 18th centuries; songs, catches, odes, etc., by Purcell, Eccles, Leveridge, Courteville, Croft, Carey, Weldon and Pepusch; and a large collection of single sheet songs with music, published between 1680 and 1740. Many of the songs in this collection were introduced into operas for special occasions and are therefore not to be found in the printed editions. There is a privately printed catalogue of the collection, prepared by Halliwell-Phillips. Librarian: Hilda Loft-house.

c. John Rylands Library. This Library possesses a certain number of items of musical interest. There are several liturgical MSS which serve to illustrate the development of notation from the 9th to the 15th century, the most important of which are the 'Trier Psalter' (9th cent.); 'Cantica ecclesiastica pro dominicis et festis, cum notis musicis' (10th cent.); the 'Sarum Missal' (first half of the 13th cent.); the 'Colonna Missal' (1517). The collection of early printed books also includes many of the famous missals and items such as Marbeck's 'Booke of Common Praier noted and described' (1550), Sternhold and Hopkins's Psalter (1562) and theoretical works by Gaforio. In the collection of Chinese drawings and paintings there is an interesting volume containing about forty coloured drawings of musical instruments, two of which show the arrangement of an orchestra of 32 instruments.

d. Royal Manchester College of Music. Practical working Library and collection of instruments. Director: R. J. Forbes.

OSCOTT near BIRMINGHAM. St. Mary's

College. The Library of this college contains a collection of masses, sequences, offertories, etc., in 7 vols. by Palestrina, ed. by P. Alfieri (1841-46) and a vol. of masses by him; at the end of this vol. is a 'Miserere' by Casciolini and a 'Salve Regina' by Bonfichi-Barola. Librarian: H. F. Davis.

OXFORD. a. Bodleian Library. The earliest MS material in this Library, containing medieval monody, includes a Winchester Troper (979-80), Proser (after 984) and Sequentiary (mid-11th cent.) (all in MS Bodley 775); from the 11th century the Leofric Missal (MS Bodley 579), the Heidenheim Troper and Sequentiary (MS Selden supra 27), the Novalesa Troper and Proser (MS Douce 222) and parts of a mass and of hymns written for St. Mary of Zara in Dalmatia (MSS Canon. bibl. lat. 61 and liturg. 277); from the late 11th and early 12th centuries a pontifical and two antiphoners from northern Italy using a stave (MSS Canon. liturg. 358-59 and misc. 43). Polyphonic music of the middle ages is found in about fifty MSS, mainly fragments used in bindings, ranging from the 12th to the 16th centuries, covering a wide field of secular and religious works — conducti, partsongs, carols, dances and other forms. Among these are parts of a 13th- and 14th-century volume of Worcester harmony, a collection of songs and carols in Latin and English written down between 1425 and 1440, which includes the Agincourt song (MS Arch. Seld. B. 26), and the famous collection of Flemish religious and secular music copied about 1436, which contains songs by Dufay, Binchois, Hugh and Arnold de Lantins and many others (MS Canon. misc. 213). A selection of compositions from this manuscript have been transcribed with facsimiles in Stainer's 'Dufay and his Contemporaries' (London, 1898). A catalogue of all the medieval polyphony so far known to be in the Bodleian Library has been prepared by Dom Anselm Hughes; see 'Medieval Polyphony in the Bodleian Library' (Oxford, 1951). A selection of the most important medieval music of all kinds has been edited with facsimiles in Stainer & Nicholson's 'Early Bodleian Music' (3 vols., Oxford, 1901 & 1913) and the liturgical MSS containing music are described in W. H. Frere's 'Bibliotheca Musico-Liturgica', Vol. I (London, 1901).

For music of the 16th to the 18th centuries the Bodleian is indebted to two large collections in particular. In 1801 the Rev. O. Wight bequeathed (besides printed works) 209 volumes of manuscripts written in the 17th and 18th centuries, which include compositions by Ariosti, Blow, Boyce, Byrd, Caldara, Clarke, Croft, Josquin Des Prés, Dowland, East, Ford, O. & C. Gibbons, Greene, Handel, Lassus, Lotti, Morley, Pergolesi, Purcell,

Rogers, Scarlatti, Tallis, Taylor, Vinci, Weelkes, Wilbye and others, besides numerous works by W. & P. Hayes. Many of these are autograph. The collection is described in the 'Summary Catalogue of Western Manuscripts in the Bodleian Library', Vol. IV (Oxford, 1897). In 1885 the library of the Music School was deposited in the Bodleian, containing 575 volumes of manuscript music accumulated since its foundation by William Heather in 1626. It is particularly rich in English music from the Restoration to the end of the 18th century, and also in Italian works. It includes the six Baldwin partbooks (one of the few complete sets remaining from the 16th century) containing 18 masses by Taverner, Burton, Marbeck, Fayrfax, Raser, Aston, Ashwell, Norman, Shepherd, Tye and Alwood; three Edwardine cathedral partbooks; a collection of In Nomines in four and five parts by Byrd, Ferrabosco, Bull, Taverner, Tye, Tallis and others; motets by Felice Sances, motets with instrumental accompaniments by Rosenmüller, Schelling and Knüpfer; 61 sonatas by Corelli, Matteis, Ruggiero, Purcell and others; 235 pieces from Lully's operas; Henri de Gallot's 'Pièces de guitare' (1680-84), 18 French and Italian songs; two volumes containing fantasies, music to masques, etc., by William and Henry Lawes; fantasies in six parts by J. Jenkins, Cooper, Lupo, T. Tomkins, Byrd and others; John Jenkins's 'Fancies & Ayres' and fantasies for 2 trebles, 2 basses and organ; pavans, galliards, corantos, dated 1654, by Coleman, Lawes, John Taylor and others; about 179 instrumental pieces by Benjamin Rogers; Sylvanus Taylor's Ayres for 2 trebles and a bass, vocal and instrumental parts of Dryden's 'Secular Masque'; 9 instrumental pieces by C. Gibbons; songs by Purcell, Blow, W. Child and others; the 'Oxford Act Music' (or commemoration music) by Blow, Goodson and others; Christopher Simpson's 'Months & Seasons' for 2 basses and a treble (1668) and his 'Little Consort'; a complete set of occasional odes by Boyce for the king's birthday and New Year (1755-79), and anthems and odes for various occasions by Boyce and others. The Baldwin part-books (MSS Mus. Sch. c. 376-82) are fully described in Dom Anselm Hughes's catalogue. The whole of the Music School collection is described in the 'Summary Catalogue of Western Manuscripts in the Bodleian Library', Vol. V (Oxford, 1905).

With the Music School collection came also a collection of exercises submitted for Oxford musical degrees, from 1710 onwards (MSS Mus. Sch. ex). Since 1885 they have been deposited in the Bodleian. They are all catalogued up to 1915 in the 'Summary Catalogue of Western Manuscripts', Vols.

V & VI (Oxford, 1905 & 1924). Among musical manuscripts of this period acquired from other sources are five part-books (dated 1585) of motets by Byrd, Tye, Taverner, Fayrfax, Tallis and others (MSS Mus. c. 1-5), a volume of Purcell's songs, odes and hymns, some autograph and one hymn ('O happy man') is perhaps the only copy extant (MS Mus. c. 28), and autograph copies of Handel's cantatas 'Deh lasciate' and 'O fuggite amore' (MS Don. c. 69).

Among MSS of the 19th and 20th centuries a number of autograph works have been presented to the Library in recent years by the Friends of the Bodleian Library. They include Schubert's song 'Tiefes Leid' (MS Don c. 1), Mendelssohn's 'Albumblatt' Op. 117 (MS Don. c. 44), Delius's sketch for the 'Song of Summer' (MS Don. b. 2), six pages from 'The Wreckers' by Ethel Smyth (MS Don. b. 7), 'Sāvītri' and 'A Choral Fantasia' by Holst (MSS Don. c. 3 and 21), and the fourth Symphony by Arnold Bax (MS Don. c. 48). Other gifts include the original MS of the full score of 'The Planets' mostly in Holst's own hand (MS Mus. b. 18), and the vocal score of the oratorio 'Sancta Civitas' by Vaughan Williams.

There is no catalogue specifically of musical MSS in the Bodleian Library. Besides the individual catalogues mentioned above, descriptions of all the MSS will be found in either the 'Catalogi Codicum Manuscriptorum Bibliothecae Bodleianae' (Oxford, 1853-1900) or the 'Summary Catalogue of Western Manuscripts in the Bodleian Library' (Oxford, 1895-1937).

Printed music has been included in the Library's contents since the founder's time, for in 1602 a volume of several items was bought and others were given. But in general published music was not collected until 1759, when it first began to be received from Stationers' Hall. It was allowed to accumulate until about 1845, when it was arranged and bound up in some 400 volumes. The cataloguing began in 1882, and since then all accessions, with the exception of certain of the less important works received under the Copyright Act, have been catalogued. Some 3000 to 4000 musical works are received yearly, and classified hand-lists of all the music are available for reference. The printed works of the Wight Bequest consist chiefly of the original folio editions of Handel, Arnold's and Boyce's collections, and the works of Playford, Purcell, Croft, Greene and other English composers. Some rare sets of madrigals were purchased in the mid-19th century, notably those of Morley, Watson, Weelkes, Wilbye and Yonge.

The Friends of the Bodleian have presented rare printed works, including Morley's 'Can-

zonets' (1597), Playford's 'Choice Ayres (1675-84) and the *superius* of the 'Motetti libro quattro' printed by Petrucci (1505). The Library's holdings of contemporary editions of the works of 18th-century composers were greatly enriched by the bequest of the late T. W. Bourne in 1947. This included a collection, believed to be complete, of Handel's published instrumental music, some of his operas and also works by Albinoni, Arne, Bach, Corelli, Geminiani, Leclair, Vivaldi and many others. The bequest was completed by a full set of Handel's works as published by the German Handel Society. Librarian: J. N. L. Myres.

b. Oxford University Faculty of Music Library, Music School, Holywell Street. This is a collection intended mainly for use as a reference and lending library by those reading music at the University. It includes the so-called Music Students' Library (the Allen, Bellamy and Heberden Bequests) and also the Bridges, Ellis, Hadow, Mec and Walker Bequests. There is an interesting section of English printed music of the late 17th, 18th and 19th centuries; also most of the collected editions, as well as the Heron-Allen collection of books on the violin, etc., and the Sanford Terry Bach collection, both on permanent loan from the Royal College of Music. The fine collection of portraits belonging to the Music School are now in the Faculty House and the Holywell Music Room. The Oxford University Musical Club also possesses a library of chamber music, and the Oxford Orchestral Society has a library of orchestral material. There is also a library of gramophone records in the same group of buildings. Professor of Music: Prof. J. A. Westrup; Departmental Librarian: J. Hough.

c. Christ Church. The Library of this college contains a very large and valuable collection of early English and foreign music, chiefly bequeathed to the college by Dean Aldrich and Mr. Goodson, but since then increased by many additions. The printed works comprise compositions by more than 180 different composers, while the MSS contain 1075 anonymous pieces, and 2417 pieces by known composers, of whom 182 are English, 80 Italian and 14 composers of other nations. This estimate does not include the many separate movements of operas, services, etc., and the fantasies for instruments, which if enumerated would amount to nearly 5000. Among the MSS are 30 anthems by Aldrich; 23 anthems, 7 motets, 4 services and a masque ('Venus and Adonis') by Blow; 29 anthems, 43 motets, 19 madrigals, etc., and a very curious piece of programme music ('Mr. Bird's Battle') by Byrd; 18 motets by Dering; 20 anthems and 21 madrigals and canzonets by Thomas Ford; 24 anthems by Orlando



Gibbons; 21 anthems by John Goldwin; 33 motets by M. Jeffrey; 21 canzonets by John Jenkins; 17 motets by John Mundy; 15 dramatic works by Henry Purcell; 39 motets by J. Shepherd; 17 motets by William Taverner; 10 madrigals by Warde; 25 motets by Whyte; 47 motets and 45 cantatas by Carissimi; 15 cantatas by Cesti; 67 motets by Graziani; 27 cantatas by Micheli; 30 motets by Palestrina; 112 cantatas by Luigi Rossi; 12 cantatas, a serenata, 2 dramas, and an opera by A. Scarlatti; and the following anonymous compositions: 239 motets, 162 cantatas, etc., to English words, and 408 cantatas, etc., to Italian words. In 1918 the Library acquired the set of 10 volumes of Barnard's 'Church Music' formerly in the possession of the Cathedral Library at Hereford. See the catalogues of the MSS by G. E. P. Arkwright (Vol. I, 1915; Vol. II, 1923 — a third volume is in preparation), and of the printed music prior to 1801, by A. Hiff (1919). A thematic catalogue of the anonymous instrumental music is available in the Library.

*d.* St. John's College. The Library possesses two MS bass part-books, dated between 1625 and 1632, of anthems and psalms by various composers, one originally from the Royal Library, and both formerly in the possession of William Juxon, Archbishop of Canterbury. Both books contain important works not found elsewhere, notably Tallis's 5-part service. Both MSS were written by M. East, not, as sometimes stated, by T. Tomkins. Librarian: C. H. Roberts.

*e.* Oriel College. The Library has about 200 vols. of 17th- and 18th-century printed music, concertos, sonatas, operas, etc., most of which came from the Library of Lord Leigh, of Stoneleigh, Warwickshire, in the late 18th century. Librarian: J. W. Gough.

RIPON. The Minster Library contains some rare liturgical printed books, particularly a York Manual of 1509 (Wynkyn de Worde) and a York Missal of 1517 (Rouen), also an interesting vol. of theological tracts on whose blank leaves are written two 16th-century ballads for 3 voices. See 'Yorkshire Archaeological and Topographical Journal', II, 396. [4.]

ROCHESTER. The Cathedral has a Music Library of 478 vols., 84 being in MS, containing anthems and services by Hopkins, Henstridge, Loch, Wootton, Hine, Turner, Elvey, Child, Dupuis, Lambert, Fussell, Mason, Walmisley, Russell, Rogers, Marsh and Pratt. [4.]

SEVENOAKS. Sir Newman Flower's Handel Collection is now at Tarrant Keynston, Dorset (*q.v.*).

SHENLEY, HERTS. The Speyer Collection was dispersed in 1934.

SHERBORNE SCHOOL, DORSET. There are six rare vols. of music in the School Library, containing complete sets of parts of the following works: O. and F. Lassus, 'Selectiones Cantiones' (Nuremberg, 1587); Lassus, 'Lectiones Hiob' (Nuremberg, 1588); Gastoldi, 'Balletti' (Antwerp, 1601); the 'Paradiso musicale' (Antwerp, 1596); also the 5-part madrigals of Marenzio (Antwerp, 1593). Librarian: G. J. B. Watkins.

STAMFORD. Burghley House. The Library of the Marquess of Exeter contains a small but extremely interesting collection of MSS of 18th-century Italian music, including operas, by Astorga, Pergolesi, Vinci, etc.

STONEHURST COLLEGE near BLACKBURN. The College Library possesses the original MS of De Vico's 'Responses for Holy Week'; two 16th-century MS vols. of songs and motets by Clemens non Papa, Crecquillon, Crespel, Baston and others; and a vol. of sacred works, in the autograph of J. F. Wade, dated 1751. Librarian: Rev. H. Chadwick, S.J.

TARRANT KEYNSTON, DORSET. Sir Newman Flower possesses a fine Handel Library which includes some hundreds of transcripts of Handel's works made by J. C. Smith, formerly in the Aylesford Library; some Handel autographs; a number of early printed editions, the most important of which is an issue of the 'Songs in Messiah' which apparently antedates any previously known copy. There are also some contemporary paintings of Handel by Denner, Hudson, Hogarth, etc. In addition to a portion of Handel's work copied out by Beethoven there are a few transcripts of other 18th-century composers.

TENBURY.—St. Michael's College. This college possesses the Library of the late Rev. Sir Frederick A. Gore Ouseley, containing nearly 4000 volumes, and is by far the most important private music library in the United Kingdom. The printed books include a large number of very scarce treatises, and among other great rarities are the four works of Gafori and Case's 'The Praise of Musicke' (1586). There is also a good collection of part-books of English and Italian madrigals. But the chief importance of this Library rests upon the MSS. The most valuable of these are the numerous sets of part-books dating about the year 1600 and containing the text of sacred and secular music of the polyphonic school. Works of both continental and English composers are to be found in these books, and they supply the only known text of certain pieces by Taverner, Whyte, Byrd and other Tudor musicians. Perhaps the most notable manuscript in this Library belonging to this period is the famous organ book in the hand of Adrian Batten containing a vast store of early English church music (see T.C.M., Vol. II). The school of Purcell is richly



represented in this Library by contemporary MSS, and some of the works of Purcell and Blow have survived nowhere else. In this collection are autographs of Blow, Purcell, Croft and Jeremiah Clarke. The later periods of English music are also well represented, and include autographs of Boyce, Burney, Charles Wesley, Crotch, S. Arnold and many more modern composers.

Perhaps the most famous MS in this Library is Handel's "conductor's" score of 'Messiah', used by the composer at the first performance at Dublin in 1742. Certain numbers and some pencil notes are in Handel's autograph. This MS is one of the four recognized sources of the text of the oratorio. It is fully described by Chrysander in Vol. XXIV of the German Handel Society edition, and all the autograph portions may be seen in Chrysander's facsimile reproduction of 'Messiah'.

One further feature of this Library is the remarkably large collection of printed and MS scores of operatic works ranging from the 17th to the 19th century. Among these are a very fine set of scores in the hand of Philidor *ainé*, which, together with vocal and instrumental part-books (numbering over 200 vols.), once formed part of the royal music library of the French kings. The scores are in especially good condition and the covers are stamped with the Bourbon coat of arms. These scores include operas, ballets and motets by Lully, Campra, Colasse and others of the same school. Also in Philidor's hand is a fine set of service books from the French royal chapel.

In 1934 the 'Catalogue of the Manuscripts of St. Michael's College, Tenbury', edited by the then Librarian, the Rev. Canon Edmund H. Fellowes, D.Mus., C.H., was published in Paris by the Lyrebird Press. There is also an unpublished catalogue of the printed music, etc., available for consultation in the Library.

Since the publication of the catalogue an important addition to the Philidor Collection has been acquired. That collection was described by Fellowes in M. & L., Vol. XII (Apr. 1931). The addition purchased in 1934 (largely through the generosity of a Fellow of the College) from Arthur Rau (Paris) consists of 55 volumes of MS in the hand of Philidor and 6 vols. of printed music. These 61 vols. are uniform with the rest of the Tenbury collection and bear the Toulouse arms on both covers. They represent practically the whole of the Toulouse-Philidor Collection that was not purchased by Williams-Hope at the sale of Louis-Philippe's library in 1852. It was Williams-Hope's purchase which shortly after was acquired by Ouseley for his own library at St. Michael's College. The

addition of 1934 completes a set of ten volumes of motets by Lalande and includes motets by Lully, Lalande, Minoret, Couperin and Colasse, as well as some symphonies by Carissimi and Legrenzi. It therefore reunites at Tenbury the historic collection made by the Comte de Toulouse at Rambouillet early in the 18th century. The whole now comprises over 400 vols. in their original bindings and stamped with the count's arms. About 350 are in manuscript in the hand of André Philidor and 73 are printed books, many of them of great rarity.

The Library was extensively rearranged by Fellowes, who in 1948 was succeeded as honorary Librarian by H. Watkins Shaw.

WARE, HERTS. St. Edmund's College. Old Hall. The Library contains a famous and valuable 15th-century English MS, generally known as the 'Old Hall Manuscript', containing sacred music by English composers of the period, including two items formerly ascribed to Henry VI, but now attributed to Henry V. The Plainsong and Medieval Music Society have published this MS in 3 vols. (1930-38). See S.I.M.G., Vol. II (1900-1901); also M.Q., Vols. XXXIV & XXXV (1948-49). President: The Right Rev. J. B. Bagshawe.

WELLS. The Cathedral Library contains some fragments of a composition or compositions by Fayrfax.

WIGAN. Public Library. Founded in 1878, the Central Lending Department and Reference Libraries contain a good collection of English musical literature among their 135,000 vols. The Library possesses some MSS, among them an early 15th-century Gradual. Among the early printed editions are two copies of 'The Fool's Preferment' with music by Purcell and a Beethoven Quintet, Op. 4, of 1797. Two special collections have been acquired, one of c. 200 scores collected by the famous Lancashire bandmaster W. Halliwell; the other of 23 old musical instruments from the collection of another bandmaster, the late W. Rimmer. A card catalogue is kept up to date in the Library. Librarian: A. J. Hawkes.

WIMBORNE MINSTER. *a.* Among the books preserved in the famous Chained Library of the Minster are five 17th-century part-books (A.T.T.B.B.), which provide readings for Byrd's short service and other English church music.

*b.* St. Giles's House. The Earl of Shaftesbury has a small but interesting collection of Handel MS transcripts and early editions, which have descended in the family from James Harris, the friend of Handel.

WINDSOR. *a.* The Royal Library at Windsor Castle. Most of the music from this

Library has been removed to form part of the Royal Music Library, now housed at the British Museum. The most important item remaining at Windsor is the autograph score of Mozart's cantata 'Die Schuldigkeit des ersten Gebotes'. Her Majesty's Librarian: Sir Owen Morshead.

*b.* St. George's Chapel. The Chapter Library contains a few 17th-century MS part-books; some of these are in the hand of W. Child and contain some of his services, besides anthems by Tallis and other Tudor composers. There are also two sets of part-books of Tomkins's 'Musica Deo sacra' (1668); from each set the tenor is unfortunately missing; several of these part-books are now kept in the Chapter Room.

WORCESTER. The Cathedral Library possesses a Benedictine Antiphoner of the 13th century, written at Worcester Cathedral, reproduced in facsimile in 'Paléographie musicale'; a Hereford Missal of the 14th century; some parts of Barnard's 'Church Music'; a tenor part-book containing Byrd's Great Service; and, above all, a quantity of fly-leaves of harmonized music, dating from c. 1275 to c. 1325, which have been recovered from old bindings. Parts of the same collections exist at the Bodleian, at the British Museum and at Magdalen College, Oxford, and the whole provides the most considerable body of material for the history of English composition during the period that is at present available, containing as it does about 30 complete and 80 incomplete items. These fragments have been transcribed and edited by Dom Anselm Hughes, O.S.B., in his 'Worcester Medieval Harmony. of the Thirteenth and Fourteenth Centuries' (1928); and Proc. Mus. Ass. (1924-25).

YORK. The Minster Library contains many musical works, both MS and printed. Among the MSS the following may be mentioned: a collection of glees, duets, etc. by Aldrich, Wise, Blow, etc.; an Installation Ode by Hague; various 'Te Deum', including one by Haydn. 'The Nativity' by Homilius; a mass by Naumann; 'The Intercession', an oratorio by King; a set of 3-part fantasies by Jenkins; 8 choirbooks, formerly belonging to W. Gostling, containing the voice parts of a number of anthems and services of the 17th century, including an unknown one by Purcell. There is also a considerable collection of printed music of the 17th century. Canon-Residentiary, Chancellor and Librarian: F. Harrison.

#### GREECE

ATHENS. The Gennadion contains a rich collection of specimens of Byzantine musical notation and other material illustrative of Greek church and folk music. [4 & S.]

#### HOLLAND<sup>1</sup>

AMSTERDAM. *a.* Verenigde Muziekbibliotheek. This is a joint Library of the Music Section of the Public Library and of the fine collection of the Vereniging voor Noord-Nederlands Muziekgeschiedenis or Maatschappij tot Bevordering der Toonkunst. The Dutch Musicological Society's Library is fine and extensive, with many rarities. See 'Catalogus van de Bibliotheek der Maatschappij tot Bevordering der Toonkunst . . .' (Amsterdam, 1884). Supplementary lists also appeared in the Society's first two 'Bouwsteen', later continued as the 'Tijdschrift'. The collection also includes the library of the Zutphen Zangersverbond. See 'Year's Work in Librarianship', Vol. II (1938).

*b.* Donemus. This is primarily a Lending Library which specializes in Dutch music.

THE HAGUE. *a.* Koninklijke Bibliotheek. The Royal Library contains about 1100 vols. of musical interest, which have been catalogued on cards. Part of the extensive library of Dr. D. F. Scheurleer has been obtained by this Library, including a great many old song books. See also 'Catalogue van schoone kunsten en kunstnijverheid' (The Hague, 1905). Director: Dr. L. Brummel.

*b.* Municipal (Gaemeente) Museum. The greater part of the Scheurleer collection was acquired by the municipality and forms one of the two sections of the Museum Scheurleer. The music library here is the most extensive and important in Holland; there is also a fine collection of musical instruments of all kinds. See 'Catalogus der Muziekbibliotheek van D. F. Scheurleer', 2 vols. & suppl. (1893, 1903, 1910); also 'Muziekhistorisch Museum van Dr. D. F. Scheurleer: catalogus van de muziekwerken en de boeken over muziek', 3 vols. (The Hague, 1923-25).

LEYDEN. *a.* The University Library contains MSS of the 10th, 11th and 15th centuries; a collection of Souterliedekens and some chamber music of the 18th century. See the third 'Bouwsteen', p. 111, etc. Director: Dr. A. Kessen.

*b.* St. Pieterskerk. This church possesses six choir-books containing compositions of the 16th century. They are described at length in the third 'Bouwsteen', p. 37, etc. At present one of the books is in the Stedelijk Museum at Lakenhal, and five are in the Town Archives at Leyden.

*c.* The Bibliotheca Thysiana. Founded in 1653, this Library contains a vol. of 17th-century lute music that is of the very greatest importance, partly on account of its size (over 1000 pp.) and partly on account of the variety of styles and of composers re-

<sup>1</sup> For further particulars of Dutch libraries see J. G. Prod'homme in S.I.M.G. (1913-14); also the 'Nederlandsche Bibliothekgids'.

presented. This book, which is now generally known as 'Het Luytboek van Thysius', has been described at great length by G. P. N. Land in the 'Tijdschrift' of the Vereniging v. N.N.M., 1885-91. Curators: Dr. J. N. B. van den Brink and Dr. T. J. G. Loder.

ROTTERDAM. The Library of the Philharmonic Orchestra (no details available).

UTRECHT. *a.* The University Library. This collection contains a number of valuable liturgical MSS of the 12th-15th centuries, among which a 14th-century collection of sequences is noteworthy. See 'Catalogus codicum manuscritorum bibliothecae Universitatis Rheno-Trajectinae', 2 vols. (Utrecht, 1887, 1909). Librarian: Dr. D. A. Grosheide.

*b.* The University Institute of Musicology has a large general library of its own. Director: Prof. Dr. A. Smijers.

*c.* Collegium Musicum. The orchestral parts, etc., belonging to this historic music club are still in existence and form a most interesting source of materials for the study of music in 18th-century Holland. They are kept in a building just south-east of the Domkerk. A catalogue by W. Noske is in preparation.

#### HUNGARY

BUDAPEST. *a.* National Museum. The Library of this institution includes MSS by Liszt, Dohnányi and other Hungarian composers, also some letters of Wagner. [4 & S.] It is not known what has survived the war.

*b.* The Esterházy Archives contain the musical material used for the concerts given by the Esterházy family at Esterház and Eisenstadt.

#### ITALY

Much information about Italian libraries can be found in 'Ente culturali italiani', Vol. II (Bologna, 1930); also the 'Guide manuel des bibliothèques de Rome' and its companion-volumes in the 'Bibliothèques des Annales Institutorum' (Rome, 1932-); for the MS collections see 'Inventari dei manoscritti delle biblioteche d'Italia' (Forlì, 1890-); also G. Gabrieli, 'Notizie statistiche, storiche, bibliografiche, delle collezioni di manoscritti oggi conservati nelle biblioteche italiane' (Milan, 1936). For the musical collections, the bulletins of the Associazione dei Musicologi Italiani, which began in 1909, and continued until 1942, are particularly valuable and are referred to below as B.A.M.I. The Association, which ceased to exist for a while after the death of Prof. G. Gasperini in 1945, is now in process of revival. Other useful sources of information are included in 'Le biblioteche governative italiane nel 1898' (Rome, 1900). For conditions just after the war see E. Lowinsky in J.A.M.S., Vol. I (1948); also

W. H. Rubsamen, 'Music Researches in Italian Libraries' in 'Notes' (1949).

AREZZO. Biblioteca Pubblica della Fraternità dei Laici. Some liturgical MSS of the 11th, 12th and 15th centuries.

ASSISI. Biblioteca Comunale. For the contents of this library see the catalogue by the late librarian, F. Pernachi, in B.A.M.I. (1921). The Library is shortly to issue a catalogue of the MSS in the Papal Chapel of St. Francis of Assisi, for the use of musicologists, as these MSS are understood to contain many unknown works by early musicians of the Chapel. Director: Father G. Zaccaria.

BASSANO. *a.* Biblioteca Comunale. Large collection of MS and printed music, mostly sacred and operatic, c. 1750-1850.

*b.* Chilesotti Collection, at the Villa Bus-sandri, Marchesane nr. Bassano. Consists mostly of his transcripts of works, many of which are now lost or destroyed; especially rich in lute music, etc.; *N.B.*—the 'Arie' of Severi.

BERGAMO. *a.* Biblioteca Civica. This Library possesses some works printed by Petrucci; madrigals of the 16th and 17th centuries; MS vocal and instrumental works of the 18th century; 11 vols. of youthful compositions by Donizetti. These last are at present on view at the Museo Donizettiano. Most of the music preserved in the Library formerly belonged to J. S. Mayr. Librarian: A. Leidi.

*b.* Museo Donizettiano. The Library contains some 10,000 vols., which include a large number of works by Donizetti in MS, or printed editions, also some autographs of the cellist Piatti, who was also a native of Bergamo. Keeper: Prof. G. Zavadini.

BOLOGNA. *a.* Biblioteca Comunale annessa al Conservatorio Musicale (formerly known as the Conservatorio G. B. Martini, or the Liceo Musicale). This magnificent Library was founded in 1798 and opened in 1805. It contains the collections of Padre Martini, S. Mattei and G. Gaspari, and although damaged during the war, is still one of the finest and most valuable musical libraries in the whole world, and was even further enriched in 1946 by the presentation of the collection of modern music and books of the late librarian, Prof. F. Vatielli (d. 1946). See the elaborate published Catalogue, Vols. I-V (1890-1943); also F. Vatielli, 'La Biblioteca del Liceo Musicale di Bologna' (Bologna, 1917); also 'Notes' (Sept. 1949). Librarian: N. Fanti. *N.B.*—The musical instruments formerly kept there are now in the Museo Civico.

*b.* Biblioteca Universitaria. The music is all in MS and includes a missal of the 11th century, a valuable collection of sacred vocal music of the 15th century (see V.f.M., 1885), 2 operas by A. Scarlatti and some sacred music

of the early 17th century. See F. Liuzzi, 'I codici musicali conservati nella Biblioteca Universitaria di Bologna', in 'La Rinascita Musicale' (Parma, 1909); also 'Inventari', Vol. XIX. Director: A. Toschi.

c. Accademia Filarmonica. The Library contains a small collection of music of the 17th-18th centuries, including the Diploma Exercises. There is also a small collection of letters, etc., presented by M. Masseangeli, of which a catalogue was issued in 1881. See A. Bonora in B.A.M.I. (1910-13). This institution is usually closed; visitors must apply at a above.

d. San Petronio. Church Archives. Some sacred vocal music of the 16th century and an important collection of instrumental music, mainly for solo trumpets and strings. (See J. Berger in M.Q. (July 1951). For general collection see B.A.M.I. (1913) and Acta Mus., XIII, 30.

e. The Raimondo Ambrosini collection of works relating to Bologna was catalogued in B.A.M.I. (1913).

f. The Archiginnasio. See 'inventari', Vols. XXX & LXVI.

CASALE MONTEFERRATO. See P. Guerrini, 'I codici musicali dell' Archivio capitolare di Casale Monferrato' (Allesandria, 1933). [S.]

CESENA. Biblioteca Comunale (formerly Malatestina). This Library possesses some old Italian MS treatises and much sacred music. See Zazzeri's 'Sui codici e libri a stampa della biblioteca Malatestiana di Cesena' (Cesena, 1887). Librarian: Prof. A. Vantadori.

CESTONA. Biblioteca Comunale. Some liturgical MSS, including a 12th-century Antiphoner. [4.]

CIVIDALE. Biblioteca Capitolare. Liturgical MSS, with neumes; 14th-century mystery plays. See Coussemaker, 'Les Dames liturgiques' (Rennes, 1860). [4.]

CORTONA. Biblioteca del Comune e dell' Accademia di Cortona. Although there is no special section for music there is a fine copy of a 13th-century Codex containing lauds on the life and passion of Christ and the Madonna, with a transcript made in 1935 by N. Gazi. For a reproduction of this MS see L. Ferdinando, 'La lauda e i primordi della melodrama italiana' (Rome, 1945). There are also two 16th-century Codices containing French and Italian songs and motets. See G. Manerni, 'I manoscritti della libreria del Comune e dell' Accademia Etrusca di Cortona' (1884). Director: L. Pancrazi.

CRESPANO. The famous Canal Library formerly here was acquired by St. Mark's, Venice, in 1927. For former contents see 'Biblioteca musicale del Prof. P. Canal in Crespano Veneto' (Bassano, 1885). [S.]

FABRIANO. Biblioteca Comunale. Small

collection of Italian madrigals, etc., printed between 1565 and 1611. They are not included in Vogel's 'Italienische Vokalmusik'. See E. Filippini in 'Rivista delle biblioteche', V, 168. [4.]

FERRARA. Biblioteca Comunale. Printed vocal works by Italian composers of 16th to 18th centuries. See B.A.M.I. (1917).

FLORENCE. a. Biblioteca Nazionale Centrale (combined since 1861 with Magliabechiana and Palatina). Very important musical collections; the MSS include theoretical works of the 12th and 15th centuries; laudi of the 14th century; sacred and secular music from the 15th to the 18th centuries. The printed music is also extremely important. For bibliography see F. Fossi, 'Catalogus codicum saeculo XV. impressorum qui in publica bibliotheca Magliabechiana Florentinae adservantur, . . .' (Florence, 1793-95); F. Palermo, 'I manoscritti Palatini de Firenze ordinati ed esposti' (Florence, 1853-1868); A. Bartoli, 'I manoscritti italiani della Biblioteca Nazionale di Firenze . . . Sezione prima. Codici Magliabechiana', 4 vols. (Florence, 1879-85); 'I codici Panciatichiana: i manoscritti della Bib. Naz. . . Sez. Palatina' Rome, 1887 — Vol. VII of the 'Indici e cataloghi'; 'Illustrazioni di alcuni cimeli concernanti l' arte musicale in Firenze' (Florence, 1892); M.f.M. (1872); also the 'Inventari', Vols. VII-XIII (1897-1906); also 'Notes' (Sept. 1949 & Dec. 1950). Librarian: Signora Mondolfo.

b. Biblioteca Mediceo-Laurenziana. The liturgical MSS are important and include an Antiphoner of the 11th century; also a precious collection of 13th-century music described, with excerpts, in O.H.M., Vol. I. The Library also contains a portion of the Ashburnham MSS, among which are liturgies from the 10th to the 14th centuries, Greek hymnologia of the 12th and 14th centuries, treatises of the 14th-15th centuries, etc. See C. Paoli, 'I codici Ashburnhamiani della R. Biblioteca Mediceo-Laurenziana', Vol. I (Rome, 1887-89; Vol. VIII of the 'Indici e cataloghi'); 'Il lustrazioni di alcuni cimeli, . . .' (Florence, 1892). Also 'Notes' (Sept. 1949).

c. Bibliotheca Riccardiana. This Library possesses some treatises, besides MS and printed music of the 16th and 17th centuries, including a German organ book in tablature of the early 17th century. See 'Catalogus codicum manuscriptorum qui in bibliotheca Riccardiana Florentinis adservantur' (Leghorn, 1756) and R. Morpurgo, 'I manoscritti della R. Biblioteca Riccardiana', Vol. I (Rome, 1893-1900, Vol. XV of the 'Indici e cataloghi'); also 'Notes' (Sept. 1949). Librarian: Dr. I. M. Tondi.

d. Conservatorio di Musica "Luigi Cheru-

bini". This collection has been assembled from the libraries of the R. Istituto Musicale, other old schools of music and the grand-ducal court. There is a great deal of German music as well as Italian. Among the early items are 15th- and 16th-century Codices and some rare theoretical and practical works of the 15th-17th centuries; also autographs of Monteverdi, A. Scarlatti, Rossini, Wagner, Cherubini, Donizetti and Verdi. Attached to the Conservatory is a Museum with a fine collection of musical instruments, including some of the Stradivari family, Amati, Arcangeli and Del Mela. See Barbare, 'Étude sur un manuscrit du 16<sup>e</sup> siècle' (Brussels, 1882); 'Illustrazioni di alcuni cimeli, . . .' (Florence, 1892); also R. Gandolfi, 'Biblioteca del R. Istituto Musicale di Firenze' (Florence, 1901); also B.A.M.I. (1910-11); A. Damerini, 'Il R. Conservatorio di Musica "L. Cherubini" di Firenze' (Florence, 1941). For the Barbera MS see Ghisi in *Acta Mus.* (1948). Director: A. Damerini.

e. Biblioteca Marcelliana. Some printed works of the early 16th century. See Vogel, 'Weltliche Vokalmusik', Vol. II.

f. The celebrated Landau collection was sold in 1949-50.

GENOA. a. University Library. Some printed works and MS lute books, the most important of which is described by A. Neri in 'Giornale storico della letteratura italiana', Vol. VII. For catalogue see B.A.M.I. (1933). [4 & S.]

b. Biblioteca del Civico Liceo Musicale N. Paganini. Practical working library. Librarian: M. Pedemonte.

LEGHORN. Biblioteca Comunale. Collection of 18th-century librettos. [4.]

LORETO. See G. Tebaldini, 'L' Archivio musicale della Capella Lauretana. Catalogo storico-critico' (Loreto, 1922).

LUCCA. a. Biblioteca Governativa. About 45 MSS, ranging from the 11th to the 15th centuries, are kept in this Library. They are mostly liturgical, but include the 'Trattati musicali' of Prosdócimo, the 'De Musica' of Boethius, etc. The printed works range from the 15th to the 18th centuries. There is an accurate catalogue in MS, drawn up in 1909 by Prof. R. Baralli, which can be consulted in the Library. Director: E. A. Moneti.

b. Biblioteca Palatina. Now at Parma (*q.v.*).

MILAN. For general notes on the libraries of Milan, see 'Le biblioteche milanesi' (1944); also 'Notes' (Sept. 1949).

a. Biblioteca Ambrosiana. Liturgical MSS of the 10th-13th centuries; printed works, mostly sacred, by Italian composers of the late 16th and early 17th centuries; autographs of Gafurio, C. de Rore, Zarlino, etc. See B.A.M.I. (1910-11); also 'Notes' (Sept. 1949).

b. Conservatorio della Musica G. Verdi. There is a very large Library in this institution, to which additions are made continually by the deposit of copyright items. It is rich in printed sacred vocal music of the 16th centuries and also possesses autographs of Durante, Leo, Paisiello, Zingarelli, Donizetti, Bellini, Rossini, etc. In 1889 the large collection of G. A. Nosedà was deposited there. See E. de Guarinoni, 'Indice generali dell' Archivio Musicale Nosedà . . . con . . . alcuni cenni intorno . . . alla biblioteca de R. Conservatorio di Musica di Milano' (Milan, 1897).

c. Biblioteca Nazionale Braidense. This Library contains valuable liturgical MSS of the 12th-16th centuries, some printed theoretical works and some lute books in tablature. Two important acquisitions have been made since 1938: the Library of liturgical music formerly belonging to the Duchy of Parma, which contains a few MSS, and some printed books relating to music; also a unique copy of the Petrucci edition of Franciscus Bossensis, 'Tenor e contrabassi intabulati col sopran in canto figurato per cantar e sonar col lauto', Bk. ii (1511). See F. Carta, 'Codici corali e libri a stampa miniati della Biblioteca Nazionale di Milano, Catalogo descrittivo' (Rome, 1891 — Vol. XIII of the 'Indici e cataloghi'); also 'La biblioteca liturgica dei Duchi di Parma' (Milan & Rome, 1934). Director: Dr. M. S. Buonanno.

d. Archivio del Duomo. Valuable collection of sacred music, comprising MSS of the 15th-18th centuries, and a few rare printed works of the 16th and 17th centuries. See 'Elenco dei maestri di musica le cui composizioni si conservano nell' archivio della cappella del duomo di Milano' — App. iii, to Vol. II of 'Annali della fabbrica del duomo di Milano' (Milan, 1877-85); also *Acta Mus.*, Vol. III (1931); also J.M.W. (1949-50), p. 313; also 'Notes' (Sept. 1949).

e. La Scala Theatre. The theatrical museum attached to this opera-house is very rich in material relating to theatrical and musical history, including a large number of autographs. [S.]

f. It is understood that the private library of Messrs. Ricordi has suffered severely from fire.

MODENA. a. Biblioteca Estense. The musical collections, both MS and printed, are important. The MSS include valuable compositions of the 15th century, in which Dunstable and his contemporaries are unusually well represented. There is also a very rich collection of MSS by Stradella, Scarlatti, etc., and many 18th-century operas and oratorios, including works by Mozart. The printed works are almost all Italian and French, and date from the 16th to the 18th centuries. See

V. Finzi, 'Bibliografia delle stampe musicali della R. Biblioteca Estense' in 'Rivista delle biblioteche', III, IV & V, containing careful descriptions of 321 works, with a good index. The Stradella collection is described in A. Catelani's 'Delle opere di A. Stradella esistenti nell' archivio musicale della R. Biblioteca Palatina di Modena . . .' (Modena, 1866); for the whole Library see P. Lodi, in B.A.M.I. (1916-24). A more recent inventory of the music library of Francis I. d' Este appeared in 'La Bibliofilia' (Nov.-Dec. 1936). Director: G. Stendardo.

b. Cathedral Library. See A. Dondi, 'Notizie storiche . . . del Duomo di Modena' (Modena, 1896); also 'Notes' (Sept. 1949 & Dec. 1950).

MONTE CASSINO. Although the monastery buildings were destroyed during the second world war, the Library stocks are reported to have survived, though inaccessible at present. 'The pre-war collection was rich in liturgical MSS and treatises; and the splendid Regnano collection of Neapolitan operas, etc. There were also works by Frescobaldi, and a vol. containing 15th-16th-century vocal compositions by Dufay, Okeghem, etc. See E. Dagnino, 'L' Archivio Musicale di Montecassino' in 'Casinensia' (Montecassino, 1929) and P. Ferretti, 'I MSS musicali gregoriani dell' Archivio di Montecassino' (*ib.*, 1929).

MONZA. Biblioteca Capitolare. Valuable liturgical MSS of the 10th-14th centuries. [4.]

NAPLES. a. The Biblioteca Nazionale possesses some liturgical MSS of the 13th-17th centuries, some Byzantine hymns of the 13th and 15th centuries, and a little printed vocal music of the 16th and 17th centuries. See 'Notes' (Sept. 1949).

b. Biblioteca Lucchesi-Palli. This Library of some 26,000 vols. illustrative of theatrical and operatic history, collected by Count Lucchesi-Palli, was made over by him to the town of Naples and is administered as an independent section of the Biblioteca Nazionale. Librarian: E. Nobile.

c. Conservatorio de Musica (C. di San Pietro a Maiella). The Library is important for its collection of MS Italian music, especially of the Neapolitan school of the 18th and 19th centuries. It includes autograph scores of operas by Leo, Pergolesi, Jommelli, Paisiello, Cimarosa, Piccinni and Vinci. The printed works date from 1550 to 1728 and include some rare sets of madrigals printed at Naples. There is also a good collection of librettos. Some account of the contents of the Library will be found in F. Florimo's 'La scuola musicale di Napoli e i suoi conservatorii' (Naples, 1882); also 'Indici di tutti i libri e spartiti di musica che si conservano nel-

l' archivio del R. Conservatorio della Pietà de' Turchini' (Naples, 1801). A complete catalogue is in B.A.M.I. (1929-34). See also the catalogue of a special exhibition held in 1936: 'Mostra autografi musicali della scuola napoletana' (Naples, 1936).

d. The Oratory of St. Philip Neri. Important collection of church music, chiefly of 16th and 17th centuries. See B.A.M.I. (1918). [4.]

NOTO. Biblioteca Comunale. See Domenico Russo, 'Indici alfabetico delle opere e della raccolta musicale del Maestro P. Alfieri' (Noto, 1913). Librarian: Dom Russo.

NOVARA. Cathedral Archives. Sacred music mostly of late 17th-century date. [4.]

ORISTANO. Biblioteca del Seminario Vescovile Tridentino. See G. Pistani, 'Cataloghi dei codici corali d' Oristano' (Lucca, 1911). [S.]

PADUA. a. Biblioteca Nazionale, incorporated in the Museo Civico; this possesses a few printed musical works of the 16th and 17th centuries. [4.]

b. University Library. This contains MS French and Italian songs of the 14th century; MS organ tablatures by Hasler, Sweelinck, etc.; some 15th-century Antiphoners; a little printed music of the 16th and 17th centuries. See 'Notes' (Sept. 1949). Chief Librarian: Bianca Saraceni Fantini.

c. Seminario Vescovile. The Library here possesses a small collection of theoretical and musical works of the 16th and 17th centuries. [4.]

d. Sant' Antonio. The Archives contain some rare printed music and autographs of Tartini. See G. Tebaldini, 'L' archivio musicale della Cappella Antoniana in Padova . . .' (Padua, 1895); also 'Notes' (1949-50).

PARMA. Istituto Musicale. The musical works formerly in the Biblioteca Palatina at Lucca are now preserved here and form what is known as the Biblioteca Palatina di Parma (Sezione Musicale). See 'Rivista delle Biblioteche', IV; also B.A.M.I. (1909-12), which includes works from other libraries at Parma. See also Milan, c. Biblioteca Nazionale Braidense, for the liturgical works formerly belonging to the Duchy of Parma. [4.]

PAVIA. The University Library possesses a number of early MS treatises, including a 14th-century 'De arte musica' at one time ascribed to St. Thomas Aquinas. There is also a 15th-century MS, containing a number of French and Italian songs, a 17th-century "explanation" of the theories of Guido d' Arezzo and a collection of 18th-century cantatas, including works by the elder Bononcini and A. Scarlatti. See L. de Machi and G. Bertolani, 'Inventario dei manoscritti della R. Biblioteca Universitaria di Pavia' (Milan, 1894); also B.A.M.I. (1932-35).

**PERUGIA.** Biblioteca Capitolare. Some liturgical MSS, including an Antiphoner of the 11th century. [4.]

**PESARO.** Biblioteca Oliveriana. For a 16th-century MS of this Library, containing songs and lute music, see A. Saviotti in 'Giornale storico della letteratura italiana', Vol. XIV. [4.]

**PISA.** The University Library. The music collections of the University have been catalogued by P. Pecchiai in B.A.M.I. (1932-1935); this catalogue also includes the archives of the Chiesa Nazionale dei Cavalieri di San Stefano, of the Cappella Musicale Primaziale (which includes many autograph compositions of G. G. M. Clari, chapelmaster 1736-54, and of his successor, G. G. Brunetti). A number of other smaller collections, both public and private, also appear in the same catalogue. Director: Dr. C. Pacchi.

**PISTOIA.** Cathedral Archives. Church music of the 16th-19th centuries, including works by the Pistoian composers F. and G. Gherardeschi. See B.A.M.I. (1936-37). [S.]

**REGGIO EMILIA.** Biblioteca Municipale. Printed music of the 16th-18th centuries. See B.A.M.I. (1931).

**ROME.** For bibliographies of the Rome libraries see J.M.W. (1949-50), p. 314.

*a.* Vatican Library. The music in this Library consists chiefly of liturgical and theoretical works. The former, both printed and MS, are especially valuable, and there are many MS treatises from the 10th to the 15th centuries. A collection of French troubadour songs (13th-14th centuries) and a MS, in the Urbino collection, containing vocal music of the 15th century by Dunstable, Binchois, Ciconia, etc., may be mentioned, but the contents of the Library can only be assessed by consulting the typewritten inventories maintained in the Library itself. The Barberini and Chigiana collections are now part of the Vatican Library. See 'Bibliotheca Apostolica Vaticana codicibus manuscriptis recensita' (Rome, 1885-); also H. Ehrensbürger, 'Libri bibliothecae Apostolicae Vaticanae manuscripti' (Freiburg i/B., 1897); H. Stevenson, 'Inventario dei libri stampati Palatino-Vaticano' (Rome, Vol. I, 1886-89; Vol. II, 1886-91); G. B. de Rossi, 'La biblioteca della Sede Apostolica ed i catalogi dei suoi manoscritti' (Rome, 1884); also 'Notes' (Sept. 1949 & Dec. 1950).

*b.* Archives of the Sistine Choir. For the valuable MSS preserved here see F. X. Haberl in M.f.M. Suppl. (1888); there is also a typewritten inventory in the Library.

*c.* Archives of St. Peter's. The music here includes an Antiphoner of the 14th century, and some important collections of vocal compositions of the 15th-16th centuries. See V.f.M. (1885 and 1887); also J. Wolf in 'Kirchen-

musikalisches Jahrbuch' (1908). [4.]

*d.* Lateran Choir. The Archives contain MS and printed sacred music of the 16th and 17th centuries. [4.]

*e.* Santa Maria Maggiore. Some graduals of the 16th century. [4.]

*f.* Biblioteca Casanatense. The musical collections of Baini, the biographer of Palestrina, are preserved here. The Library contains liturgies of the 11th-14th centuries, MS treatises by Ugolino, a vol. of compositions by Okeghem, etc., and MS works by Scarlatti, Hasse and other 18th-century composers. The collection is also rich in printed works of the 16th and 17th centuries. See 'Notes' (1949-1950).

*g.* Accademia di S. Cecilia and Biblioteca di Conservatorio. The joint Libraries, housed together, are very rich in printed music and librettos, having about 30,000 of the latter alone. Constant accessions are received through the copyright laws. Among the rarer books are the 'Liber quindecim missarum' printed by A. de Montana (Rome, 1516), editions of masses by Agricola and Josquin printed by Petrucci (1504 & 1516) and the only complete copy known of Cavalieri's 'Rappresentazione' (Rome, 1600). Among the autographs is a score of Bellini's 'Norma'. The Library also includes some MS sacred music from Santa Maria in Trastevere and the collection of 18th-century church music known as the Fondo Mario. Many valuable purchases were made at the dispersal of the Borghese collections in 1892. See the catalogue, of theoretical works only, in B.A.M.I. (1912-1913); also 'Catalogo delle opere di musica . . . della Congregazione ed Accademia di S. Cecilia di Roma' (n.d.); also the 'Elenco delle opere musicali . . .' (Rome, 1896). Librarian of the Conservatory: Prof. N. Pirotta; of the Academy: Signorina E. Zanetti.

*h.* Biblioteca Nazionale Centrale. Besides some liturgical music of the 15th-17th centuries this Library contains a few MSS of the 16th-19th centuries, including works by Palestrina, Animuccia, Anerio, Santini and A. Scarlatti. There is a hand-written but up-to-date catalogue in the Library. Director: N. V. Santovito.

*i.* The Rolandi collection of 30,000 librettos, vocal scores, etc., is one of the largest in the world. It is a private collection assembled by its owner, the gynaecologist, Dr. Rolandi.

*k.* Biblioteca Vallicelliana. See 'Notes' (Sept. 1949).

*l.* Biblioteca Corsiniana. See V. Raeli in Riv. Mus. It., Vols. XXV-XXVII (1918-20); also 'Notes' (Sept. 1949).

**SIENA.** *a.* Biblioteca Comunale degli Intronati. This Library, founded in 1758 by S. Bandini, contains a collection of musical



works, printed and MS, among the former being a few 16th- and 17th-century madrigals; the MSS include a 15th-century vol. containing treatises by J. de Muris, Marchetto of Padua, etc., a collection of French songs of the 15th century and a very large collection of 16,000 MSS of sacred music of the 18th and 19th centuries. The music is catalogued under the heading 'Belle arti' in L. Ilari's 'Indice per materie della biblioteca comunale di Siena' (Siena, 1844-48); the French songs are described by L. Passy in 'Bibliothèque de l'École de Chartres', Vol. V, ser. iv (Paris, 1859); also in Mus. T. (Nov. 1886). Librarian: F. Jacometti.

*b.* Cathedral Archives. Important collection of old Italian religious music.

*c.* Biblioteca Accademia Chigiana. Practical working library, for teaching, etc.

TRENT. Castello del Buon Consiglio. Six of the famous 'Trient Codices' are preserved here (the seventh being kept in the Biblioteca del Duomo). There is yet another late 15th-century MS in the Biblioteca Comunale. See 'Notes' (Sept. 1949); also D.T.O., Vols. VII; XI, i; XIX, i; XXVII, i; XXXI; XL.

TREVISO. The Chapter Library of the Cathedral contains some MSS of 16th-17th century sacred music, but its greatest treasure is a copy of the 'Odhecaton' printed by Petrucci in 1501.

TURIN. *a.* Biblioteca Nazionale. The fire of Jan. 1904, which destroyed so many priceless treasures in this Library, and the bombing which greatly damaged it in the second world war, fortunately spared the musical collections. These include a considerable number of printed madrigals of the 16th century and a valuable series of ballets performed at the court of Savoy between 1645 and 1660. Since the early part of the 20th century the Library has been greatly enriched by the acquisition of the collections of Mauro Foà and Renzo Giordano, which contain, among other treasures, the autographs of over 200 works by Vivaldi, including the scores of 12 operas, as well as many works by Stradella. For catalogues see: 'Rivista delle biblioteche', IX, also published as part of the 'Esposizione Nazionale di Torino' catalogue of 1898; 'Manoscritti e libri a stampa musicali esposti della Biblioteca Nazionale di Torino' (Florence, 1898); also L. A. Villanis in 'Atti del Congresso Internazionale di Scienze Storiche', Vol. VIII (Rome, 1905); also B.A.M.I. (1928). For the Giordano collection see A. Gentili, 'La raccolta di antiche musiche "Renzo Giordano" alla Biblioteca Nazionale di Torino' in 'Accademie e biblioteche d'Italia', Vol. IX (1930). For the Foà collection see A. Gentili, 'La raccolta Mauro Foà nella Bib. Naz. di Torino' in Riv. Mus. It., Vol. XXXIV (1927). Also

'Notes' (Sept. 1949). Director: Luisa Nofri.

*b.* Biblioteca Civica. See 'Biblioteca Civica di Torino: Cataloghi, sezione teatrale' (Turin, 1913).

*c.* Cathedral Archives. Sacred vocal music of the 16th-18th centuries. [4.]

*d.* Museo Civico. Said to contain some liturgical MSS of the 17th and 18th centuries, but there is no confirmation of this statement from Grove [4]. Director: Dr. V. Viale.

URBINO. University Library. The only musical work here appears to be an imperfect copy of Cavalieri's 'Rappresentazione' (Rome, 1600). Librarian: Dr. L. Moranti.

VENICE. *a.* The Library of St. Mark's (known as the Marciana and now transferred to the Zecca Palace) is one of the finest collections in Italy, especially since 1927, when it acquired the collection of Pietro Canal (d. 1883), formerly at Crespano; it also contains the Contarini collection, which is very rich in operas, some autograph, of the early Venetian school. The MSS now include works by Marcello, the Scarlattis (including the 13 vols. of harpsichord sonatas), Cavalli (27 operas), Galuppi (23 MSS), Pérez, Mysliveček, Graun, Sarti, Monteverdi, Lotti, Haydn, etc. The printed works are rich in partbooks of madrigals, chiefly in Venetian editions, by most of the famous continental madrigal composers. There are also many cantatas, arias, songs, etc., in both printed and MS copies. For catalogues see T. Wiel, 'I codici musicali Contarini del secolo XVII nella R. Bibl. di S. Marco' (Venice, 1888); for the Canal Collection see 'Bibl. Mus. del Prof. P. Canal in Crespano Veneto' (Bassano, 1885); also L. Ferrari, 'La collezione musicale Canal alla Marciana di Venezia' (Venice, 1928). For post-war conditions see 'Notes' (1949-50). Director: P. Zorzanello.

*b.* Conservatorio Musicale "Benedetto Marcello". This institution now houses the considerable collection of music formerly in the Museo Correr, consisting chiefly of MS compositions of the later Venetian school. There are many autographs of B. Furlanetto, as well as church music, operas, etc., by Morlacchi, Bernasconi, Perotti, Pergolesi, Jommelli, Mayer, Bertoni and others. In 1881 the collection of Count Leopardo Martinengo, consisting chiefly of detached vocal and instrumental pieces, was added to the collection. See the catalogue in B.A.M.I. (1913-14); also 'Notes' (1949). Director: G. F. Malipiero.

*c.* Biblioteca Querini-Stampaglia. This Library contains vocal music of the late 17th century, chiefly in MS. See B.A.M.I. (1914); also 'Notes' (Sept. 1949).

VERONA. *a.* Biblioteca Capitolare. The Library building was destroyed during the second world war, but the stocks were saved,

although not generally accessible. They contained liturgical MSS, including an 11th-century troper, a missal of the 13th century and vocal music of the 16th and 17th centuries, including a vol. of 19 masses by Lassus. See G. B. C. Giuliani, 'La Capitolare Biblioteca di Verona', pt. I, bks. i-ii (Verona, 1888). See also T.V.N.M., Vol. XIV, pt. iii (1935). Librarian: G. Turrini.

*b.* Biblioteca Comunale. This Library contains a little printed and MS music, mostly of the 16th-19th centuries. See G. Biadego, 'Storia della Biblioteca Comunale di Verona . . .' (Verona, 1892); also 'Catalogo descrittivo dei manoscritti della Bib. Com. di Verona' (Verona, 1892). [4.]

*c.* The Società Accademia Filarmonica, founded in 1543, possesses many scarce works acquired during the first century of its existence, including a fine collection of madrigal part-books. See G. Turrini in B.A.M.I. (1935). [4.]

VICENZA. Biblioteca Comunale Bertoliana. Some printed works, theoretical and practical, of the 16th-17th centuries. See B.A.M.I. (1923). [4.]

#### LUXEMBURG

LUXEMBURG. Bibliothèque Nationale. For some early printed works see A. Namur, 'Catalogue des éditions incunables de la Bibliothèque de l'Athénée' (Brussels, 1865).

#### NORWAY

BERGEN. Public Library. There is a separate Music Department of about 25,000 vols. and pieces. Grieg's collection of music, including many of his autographs, is also housed here. Librarian-in-Chief: S. Grun-deven.

OSLO. Norsk Musiksammling. This collection was founded in 1927 and forms part of the University Library. It possesses a large collection of printed music and music literature, and is the national deposit of Norwegian printed music. There are about 10,000 Norwegian and 60,000 foreign works at present. In addition the Library contains some 3000 MSS comprising autographs of most Norwegian composers and a large collection of Norwegian folk music. Librarian: O. Gauksstad.

#### POLAND

CRACOW. For general details of pre-war Cracow libraries see A. Chybiński, 'Die Musikbestände der Krakauer Bibliotheken von 1500-1650' (S.I.M.G., 1911-12).

*a.* The University Library (Biblioteka Jagiellonska). This Library possesses about 10,000 items of musical interest, the MS Department containing several autographs of Polish composers. See W. Wislocki, 'Cata-

logus codicum manuseriptorum Bibliothecae Universitatis Jagellonicae Cracoviensis' (1877-1881) and the same author, 'Incunabula typographica Bibliothecae Universitatis Jagellonicae Cracoviensis' (1900), issued as Vol. III of 'Munera Saecularia Universitatis Cracoviensis'; also 3 instalments of the illustrated catalogue by J. Reiss of 15th-16th-century music have been published (Cracow, 1924-34); also W. Hordyński in 'Przegląd Biblioteczny', pt. iii (1937). Director: Prof. A. Birkenmajer.

*b.* The Library of the Praemonstratensian Monastery of Cracow contains a small collection of music, chiefly works of the late 16th and 17th centuries, also some works by Polish composers of various periods.

GDANSK (formerly Danzig). Municipal Library. Only 685 vols., about two-thirds of the original number, have survived the second world war. O. Gunther in his 'Katalog der Handschriften der Danziger Stadtbibliothek', Vol. IV (Danzig, 1911), gave a complete list of the original collection, which was principally of works of the second half of the 16th century. The surviving MSS, however, are mostly of 18th-century church music (from the Church of St. Catharine) and instrumental music, with a little 19th-century German organ music. Librarian: Dr. Marian Pelczar.

LEGNICA (formerly Liegnitz). Bibliotheca Rudolphina. This collection, formerly in the Ritter-Akademie, was completely destroyed during the second world war. For former contents see M.f.M. (Suppl., 1886).

WARSAW. For the present state of the former music libraries see M. Prokopiewicz in 'Przegląd Biblioteczny' (1952), pp. 40-53.

WROCLAW (formerly Breslau). *a.* University Library. This collection now includes that of the former Town Library, especially the printed works of the 16th to 17th centuries, which are still largely extant, but the MSS have been lost. The former University Library collection was mostly destroyed; but the collection transferred from the Brieg Gymnasium [4, p. 159] is still intact. See O. Bohn, 'Bibliographie der Musik-Druckwerke bis 1700, welche in der (a) Stadtbibliothek, (b) der Bibliothek des Academischen Instituts für Kirchenmusik, und (c) der . . . Universitäts-Bibliothek zu Breslau aufbewahrt sind' (Berlin, 1883). Also E. Bohn, 'Die musikalischen Handschriften des 16. und 17. Jahrhunderts in der Stadtbibliothek zu Breslau' (Breslau, 1890), and E. Kirsch, 'Die Bibliothek des Musikalischen Instituts bei der Universität Breslau' (Berlin, 1922).

*b.* Akademisches Institut für Kirchenmusik (Chapter Library). This collection is still practically intact.

## PORTUGAL

For a note on the Library of King John IV at Lisbon, destroyed in the earthquake of 1755, see JOHN IV.

COIMBRA. University Library. See A. Kastner, 'Inventário dos inéditos e impressos musicais', fasc. i (Coimbra, 1937).

EVORA. *a.* The Cathedral Archives contain some MSS and early printed editions of masses and motets of the late 16th and early 17th centuries, including works by Navarro (1590), Aguilera (1618) and Magalhães (1636). Keeper of the Archives: Father J. A. Alegria.

*b.* Biblioteca Publica. Some sacred music of the 16th–18th centuries. [4.]

LISBON. *a.* Biblioteca da Ajuda. Some 30 MS scores of operas by Jommelli, granted a pension by King Joseph (1750–77) on condition of sending copies of all his works; Portuguese operas by A. d'Almeida; 9 Italian operas by M. Portugal; operas and oratorios by Lima. There is also a copy of Correia de Araujo, 'Libro de tientos' (1626).

*b.* Cathedral. A quantity of Portuguese church music including MSS of John IV ('Adjuva nos', 4 v.).

*c.* Biblioteca Nacional. MSS of Leite, M. Portugal, Rebello; printed copy (incomplete) of C. de Araujo (1626). [4.]

MAFRA. Biblioteca Publica. Church music for men's voices by M. Portugal. [4.]

## RUMANIA

BRASOU (formerly Kronstadt). The Honterus Gymnasium. A few MSS, including some keyboard pieces in tablature, compiled by D. Croner, of Kronstadt (Brasou), *c.* 1681–1682, and of which the second half contains a humble forerunner of the "48". See E. H. Müller, 'Die Musiksammlung der Bibliothek zu Kronstadt' (1930). [S.]

SIBIU. The Superintendial Library possessed, before the war, a unique copy of J. Honterus, 'Odae cum harmoniis' (1562). [S.]

SCOTLAND. (See Great Britain)

## SPAIN

It is still very difficult to get accurate information about most Spanish libraries, and to what extent their stocks were destroyed or dispersed during the Civil War.

AVILA. *a.* The Cathedral. MSS and printed sacred music of the 16th century onwards, including Morales, Guerrero, etc. [4.]

*b.* Monastery of Santa Ana. MS partbooks of the 16th century of incomplete works by Guerrero and Ribera. Printed music includes Guerrero, motets (completing those in the Cathedral); Lassus (1578); Victoria (1572). [4.]

BARCELONA. *a.* Bibl. Musical de la Diputació. MS Spanish madrigals, music to

Calderón's 'Jardín de Falerina'. Printed music of 16th century, mostly Spanish vocal music. Catalogue in 2 vols. by F. Pedrell (Barcelona, 1908–9). [4.]

*b.* Orfeó Català. 15th-century MS of Peñalosa and others; sacred music by Morales. [4.]

*c.* University Library. Printed works in tablature: E. de Vaderrabano (1547); Santa María (1565); Cabezon (1578). [4.]

*d.* The collection of the late F. Pedrell was catalogued by H. Anglès, 'Catàleg dels Manuscrits Musicals de la Col·lecció Pedrell' (Barcelona, 1920).

CÓRDOBA. Cathedral. Printed sacred music by Guerrero and Morales, and a quantity of Spanish polyphonic music in MS partbooks. [4.]

EL ESCURIAL. *a.* The Monastery Library. Some valuable old MSS are kept in this Library, including three 12th-century breviaries; 12th–13th century missals; the famous 'Cantigas de Alfonso X' dating from the 13th century; two French MSS of 15th-century songs, the second containing an English work *a* 3, 'Princesse of youth', and the *discantus* of an unidentified piece by Dunstable, 'Durer ne puis'. Among the printed books are theoretical works of Censorini (1510), J. Bermudo (1550), Tomás de Santa María (1565), Salinas and Gafurio; while the practical music includes the works of the *vihuelistas* Mudarra, Pisador, Fuenllana and Cabezon, and the interesting 'Llave de la modulación' by Soler (Madrid, 1762). Librarian: P. S. Rubio.

*b.* The Monastery Chapel Music Archives. These contain early MS choirbooks of music by Morales, Guerrero, Victoria and Palestrina, together with much vocal and organ music of the 17th and 18th centuries, including the Soler music for organ and strings. Music Director: P. S. Rubio.

MADRID. *a.* Biblioteca Nacional. The splendid collections of music in this Library are now being displayed in a printed catalogue. See H. Anglès and J. Subirá, 'Catálogo Musical de la Biblioteca Nacional de Madrid', 2 vols. (I.—'Manuscritos', Barcelona, 1946; II.—'Impresos, libros litúrgicos y teóricos', Barcelona, 1949).

*b.* Alba Collection. For the most interesting musical works collected by the Dukes of Alba see J. Subirá, 'La música en la casa de Alba' (Madrid, 1927).

*c.* Biblioteca Medinaceli. This Library contains among its MSS collections of Spanish madrigals of *c.* 1580 by R. Cevallos, D. Garzón, F. and P. Guerrero, Navarro and others; motets by C. de Rore and Morales; some parts of an Italian comic opera. The printed music includes a copy of the 'Odhecaton' of Petrucci (1504) and several rare

Spanish works. See J. B. Trend, 'Catalogue of the Music in the Biblioteca Medinaceli, Madrid' (New York, 1927).

d. Biblioteca Municipal. 18th-century *tonadillas* and incidental music to Spanish plays, from the Teatro de la Cruz and Teatro Principe. Also the Sbarbi collection of 18th-century church music; Aránaz, Doyagüe and Soler. Catalogue (Madrid, 1902). [4.]

e. In the Library of the former Royal Palace (Biblioteca Real) is a 15th-century 'Cancionero del Palacio' published in 1890 by Barbieri. [4.]

MÁLAGA. Cathedral. MSS of Morales, 'Tu es Petrus', a 5; Guerrero, psalms, hymns and motets. Printed copy of Aguilera's 'Magnificat' (1618). [4.]

MONTSERRAT near BARCELONA. This monastery, founded in the 10th century, possesses many MSS, including 12th-century liturgical music, pieces by P. de La Rue, Clemens non Papa, etc.; a first-rate collection of Spanish music from the 16th to the 19th centuries. The printed music includes first editions of Haydn and a good collection of religious and organ music. The monks of Montserrat under Dom G. Suñol have edited the liturgical books of the Church of Milan, and the results of their labours may be seen in the monastery and in the publications 'Antiphonale missarum' (1935), 'Liber vespalis' (1939) and 'Missa sacra española', fasc. x (1947). For other music see various accounts in the magazine 'Música sacra española' (1941-47). Keeper of the Archives: A. Olivar.

SANTIAGO. a. Cathedral. Codex Calixti II (1120-40), including Pilgrims' songs. [4.]

b. University Library. Liber Ferdinandi Regis (1055), Mozarabic MS. [4.]

SEVILLE. It is not known how much of the music formerly at Seville survived the ordeal of the Civil War.

a. Cathedral (Bibl. del Coro). MSS of church music by Lobo, Morales, Guerrero, Verdelot, Willaert, Josquin. Printed music by Lobo, Aguilera, etc.

b. Chapter Library (Bibl. Columbina, founded by Ferdinand Columbus). 15th-century MSS of secular songs, etc., rare printed works by Petrucci ('Frottole' of 1514, the 'Odhecaton', etc.), with other early 16th-century printed works bought by the son of the discoverer of America. Also a set of Guerrero motets of 1597. The published catalogue of printed books includes the music. [4.]

TOLEDO. a. Public Library. The MSS include the treatise by Ferrand Estevan, 'Reglas de canto plano y de contrapunto' (1410), a 15th-century missal, three 16th-century antiphoners, a 'Liber Vesparium' (Rome, 1634) and several 18th-century compositions for the Mozarabic rite, with a

treatise by J. Romero. Librarian: M. M. Cañero.

b. The Cathedral. The Mozarabic MSS are described by Riano in his book 'Early Spanish Music'. The polyphonic MSS consist of a splendid collection of Morales, in 16th-century illuminated choirbooks, and works by Escobedo, F. and P. Guerrero, A. Lobos, Navarro, Victoria and Josquin. The printed works include masses by Guerrero (1582) and Rogier (1598); a vol. of Victoria motets (1585). Librarian: Dr. D. J. F. Rivera.

VALENCIA. a. Cathedral. MSS of Guerrero, Pérez and Victoria. [4.]

b. Colegio del Patriarca. MSS part-books of Guerrero, Ribera, Robledo, Navarro, Clemens non Papa, Comes, Lobo, Morales, Vecchi, etc. Printed sacred works by Guerrero, Lobo and Victoria; also the 'Canciones' of Guerrero (1589). See Catalogues, by V. Ripollés (1925) and Anglès & Pujol (Barcelona, 1926). [4.]

#### SWEDEN

General works of reference are E. Sundström, 'Svenska bibliotek' (Stockholm, 1924); B. Lunstedt, 'Notices sur les bibliothèques publiques de Suède' (Paris, 1895); A. Davidsson, 'Catalogue critique et descriptif des imprimés de musique des XVI<sup>e</sup> et XVII<sup>e</sup> siècles conservés dans les bibliothèques suédoises' (Uppsala, 1952); also T. Norlind, 'Vor 1700 gedruckte Musikalien in den schwedischen Bibliotheken' (S.I.M.G., 1907-8).

LUND. The University Library. The four main music collections in this Library, apart from a general working collection, are the Baron Barnekow Bequest of 70 vols., mostly printed instrumental music of the 18th century; the J. H. Engelhart Bequest of about 750 MSS of the early 18th century, many of which are anonymous; the F. Kraus collection of 462 vols., mostly MSS of the late 17th and early 18th centuries; the E. M. Wenster Bequest of about 600 theoretical works, MSS and printed music of the 18th century.

NORRKPÖING. The Finspong Library, which passed into the possession of the town in 1904, includes Swedish liturgies of the 16th-18th centuries, some theoretical works, Italian madrigals and 17th-century French songs. See B. Lundstedt, 'Catalogue de la Bibliothèque de Finspong' (Stockholm, 1883). [4.]

STOCKHOLM. a. Kungliga Musikaliska Akademi. The Library of this institution, founded in 1771, contains 500,000 items of music, 20,000 MSS, 20,000 books and 15,000 letters and is the only specialist library of its kind in Sweden. It is especially rich in MS and printed music of the 18th century. The autographs include works or sketches for works by Lully, Haydn, Albrechtsberger,

Mozart, Beethoven, Rossini, Weber, Liszt, Grieg, Tchaikovsky and Dukas, as well as most of the leading Swedish composers. Among the interesting collections which are to be found here are the J. F. Hallardt Collection, presented in 1795, containing 18th-century MSS and first editions representing the Mannheim and Italian schools, and 17th-18th-century books on music; the J. Mazer Bequest, presented in 1847, contains 16th- and 17th-century vocal music and 18th-century symphonies, etc., among some 2400 vols.; the P. A. Fouché d'Otrante Collection, presented in 1874, contains 16th- and 17th-century vocal works. There are two interesting collections of pianoforte scores formerly belonging to Adelina Patti and Christine Nilsson; and in 1924 the C. O. Boije av Gennas collection of guitar music was presented to the Library. See C. F. Hennerberg, 'Kungl. Musikaliska Akademiens Bibliotek' in 'Nordisk Tidskrift för böch- och Biblioteksväsen' (1927).

b. The Royal Library (Kungliga Biblioteket). The Royal Library contains some 25,000 items relating to music; the actual music is largely by Swedish composers. Librarian: E. Gundström.

c. The Royal Theatre Library is rich in music by 18th-century composers. [4.]

UPPSALA. The University Library. The printed music in this Library includes many German, French and Italian works of the 16th and 17th centuries. Among the MSS, chiefly of the 17th and 18th centuries, is the Duben collection with several autographs of Buxtehude. See M.f.M. (1889); 'La Bibliofilia' (1909-10); 'Catalogus Librorum impressorum Bibliothecae Regiae Academiae Upsaliensis' (Uppsala, 1814); R. Mitjana and A. Davidsson, 'Catalogue critique et descriptif des imprimés de musique des XVI<sup>e</sup> et XVII<sup>e</sup> siècles conservé à la Bibliothèque de l'Université Royale d'Uppsala', Vols. I-III (Uppsala, 1911-51). Librarian: T. Kleberg.

The following Swedish libraries also possess interesting and rare items of music:

ENKÖPING. Samrealskolans Archiv.

GÖTEBORG. Municipal Library.

GÖTEBORG. Hvitfeld College Library.

HÄLSINGBORG. Daniel Fryklund College Library.

KALMAR. Chapter and College Library.

KARLSTAD. Chapter and College Library.

LUND. University Library.

NORRKÖPING. Municipal Library.

ÖREBRO. Carolinian College Library.

SKARA. Chapter Library.

SKARA. College Music Library.

STRÅNGNÅS. Chapter and College Library.

VÄSTERÅS. Chapter and College Library.

VÄXJÖ. Chapter and College Library.

## SWITZERLAND

BASEL. a. The University Library. This contains the most important music collections in Switzerland. Besides a few early printed books it is chiefly notable for a large collection of MS parts of symphonies and chamber music by some of the lesser-known 18th-century composers. The early music includes MS organ tablatures by J. Buchner and H. Kotter, with A. Gabrieli's scarce 'Ricercari' (Venice, 1595). The music section also houses the Library of the Swiss Society for Musical Research (established 1902). See J. Richter, 'Katalog der Musik-Sammlung auf der Universitätsbibliothek in Basel', in M.f.M. Suppl. (1892); also pt. i of the 'Katalog der Schweizerischen Musikbibliothek. Hg. von der Verwaltung der Öffentlichen Bibliothek der Universität Basel' (Basel, 1906); E. Refardt, 'Verzeichnisse der Aufsätze zur Musik in den nichtmusikalischen Zeitschriften der Universitätsbibliothek Basel' (Leipzig, 1925); H. Zehnter, 'Die Musikabteilung der Basler Universitätsbibliothek' in 'Publikationen der Vereinigung Schweizerischer Bibliotheken, No. 20' (Berne, 1945). Principal Librarian: Dr. K. Schwarber.

b. Musikwissenschaftliches Seminar. Practical working collection. Director: Dr. J. Handschin.

c. Conservatorium und Schola Cantorum Basiliensis. Practical working collection.

BERNE. a. Stadtbibliothek. This Library possesses some early liturgical MSS and treatises, many containing music in neumes. See H. Hagen, 'Catalogus codicum Bernensium (Bibliotheca Bongarsiana)' (Berne, 1875). Principal Librarian: Dr. H. Strahm.

b. Landesbibliothek Schweiz. This has a good music section, mainly of practical music and books.

c. The Conservatory has an extensive library; no details are known of any rare works.

EINSIEDELN. Stiftsbibliothek (Library of the Benedictine Monastery). This contains important treatises of the 10th-15th centuries and a J. C. Bach collection of which there is a MS catalogue. The Library also contains the valuable and extensive collection of musical treatises brought together by R. L. de Pearsall and presented to the Library by his heirs. On the important 12th-century Hymnal preserved here see: B. Eberl, 'Das älteste alemannische Hymnar mit Noten' (Einsiedeln, 1931); also G. Meier 'Catalogus codicum manuscriptorum qui in Bibliotheca Monasterii Einsidlensis O.S.B. servantur', Vol. I (Einsiedeln, 1899), Vol. II in MS only; and A. Schubiger, 'Die Sängerschule St. Gallens vom 8. bis 12. Jahrhundert' (Einsiedeln, 1858); also the same, 'Die Pflege des Kirchengesangs und

der Kirchenmusik in der deutschen katholischen Schweiz' (Einsiedeln, 1873). Principal Librarian: P. P. Vetter.

FRAUENFELD. Kantonsbibliothek. Some 16th- and 17th-century printed works. [4.]

GENEVA. *a.* Bibliothèque Publique et Universitaire. This Library owns some missals of the 10th, 14th and 15th centuries, and a small general collection of printed theoretical and practical works, including a few early treatises, as well as some 18th-century French operas. The music section has lately been enriched by the gift of the important library of R. Aloys Mooser, consisting of theoretical and practical works by Italian and French musicians in Russia, and of Russian musicians, dating from the 16th to the 20th centuries. See J. Senebier, 'Catalogue raisonné des manuscrits conservé dans la Bibliothèque de la Ville et République de Genève' (Geneva, 1779) and 'Catalogue de la Bibliothèque Publique de Genève', Vol. III (1879), Vol. V (1885), Vol. VIII (1899). Director: H. de La Rue.

*b.* The Conservatory, the Grand Theatre and Radio Geneva also have extensive music libraries.

LAUSANNE. *a.* Bibliothèque du Conservatoire. Practical working library. See J.M.W. (1949-50), p. 310.

*b.* The private library of A. van Hoboken is now at Lausanne. It contains many first and early editions of the works of the great masters, especially Haydn, with a large number of British editions. It was formerly in Vienna; the Hoboken photostat collection is still in the National Library there. [4 & S.]

*c.* The private library of Alfred Cortot is also at Lausanne, having been formerly in Paris; it is said to be one of the finest libraries ever brought together by a private collector. It is general in character, but especially rich in theoretical works and instrumental music. See 'Bibliothèque Alfred Cortot', pt. i, 'Théorie de la musique' (Paris, 1936).

ST. GALL. Stiftsbibliothek (Library of the former Benedictine Abbey). The large collection of magnificent liturgical MSS, dating from the 9th to the 18th centuries, is very important for the study of European church music and the development of notation. The Irish, Anglo-Saxon, German and Roman elements in liturgy and music are all recorded here. The compositions, books and theoretical treatises by the monks of the 9th and 10th centuries include Moengal, Notker ('Sequences'), Tutilo ('Tropes'), Ratpot ('Hymns') and many others. Among the most important MSS are a 9th-century Gregorian antiphoner; many of Notker's compositions; 10th-century missals; 16th-century song-books, secular and sacred, collected and written by the organist Sicher and

the humanist Tschudi; 2 MS vols. containing compositions (200 a 4) by Manfredus Barberinus Lupus, Correggio (1562); the treatise 'Melopoiae' of Tritonius (Augsburg, 1507). For Catalogues see G. Scherrer, 'Verzeichnis der Handschriften der Stiftsbibliothek St. Gallen' (Hall, 1875) and 'Verzeichnis der Incunabeln der Stiftsbibliothek St. Gallens' (St. Gall, 1880); E. Omlin, 'Die St. gallischen Tonarbuchstaben' (Regensburg, 1934); O. Marxer, 'Zur spätmittelalterlichen Choralpflege St. Gallens' (St. Gall, 1908); also W. R. Nef, 'Der St. Galler Organist F. Sicher und seine Orgeltabulatur' in the 'Schweizerisches Jahrbuch für Musikwissenschaft' (Basel, 1938). Librarian: J. Duft.

SCHAFFHAUSEN. Town Library. Small collection of works on musical history, theory, etc., with a few early treatises. See Fach, 'Katalog der Schaffhauser Stadtbibliothek', 2 vols. (Schaffhausen, 1903-5). [4.]

ZÜRICH. *a.* Zentralbibliothek. This Library was founded as the result of the amalgamation in 1916 of the Kantonsbibliothek with the Stadtbibliothek. The latter possessed a collection of music literature, and a Music Department was created. This contains a great many collected editions and publications; a rich collection of hymn-books and of Swiss song-books of the 19th and 20th centuries; many autographs of Swiss composers; among others, MSS of Haydn and of Kreutzer, many printed works by 18th-century composers. The MS Department possesses some liturgical MSS dating from the 10th to the 15th centuries, mostly from the famous Abbey of Rhernau; among these are a hundred fragments of neume notation, all available in photostats. There are also some valuable treatises on the organ and some 16th-century organ music. For printed catalogues see C. Mohlberg, 'Mittelalterliche Handschriften der Zentralbibliothek Zürich' (last ed., Zürich, 1949); there are MS catalogues available in the Library. See also M.f.M. (1891) for the organ treatises. Principal Librarian: Dr. L. Forrer; Chief of the Music Department: Dr. P. Sieber.

*b.* Bibliothek der Allgemeinen Musikgesellschaft Zürich. In 1812 two ancient Zürich musical societies, Auf dem Musiksaale and Zur deutschen Schule, were amalgamated, to become the Allgemeine Musikgesellschaft. Their libraries are now housed in the Zentralbibliothek under this name; they are especially rich in printed German and Italian instrumental music of the 17th and 18th centuries, but also have many collected editions and periodicals. The autographs include works by Kayser, Wagner, Goetz and Brahms, and letters of Schauensee, Nägeli, Kreutzer, Wagner and Bülow. For good summary of contents see P. Sieber, 'Die Bibliothek der

Allgemeinen Musikgesellschaft Zürich' in 'Zweiter Weltkongress der Musikbibliotheken' (Cassel, 1951). Librarian: Dr. M. Fehr.

c. There is also a private collection of Beethoveniana made by H. C. Bodmer, including autographs, sketchbooks and about 275 letters. [S.]

#### WALES. (See Great Britain)

#### YUGOSLAVIA

LJUBLJANA. For a pre-war entry regarding the three small collections which existed there before the war, see Grove, IV, Vol. III, p. 185 (Laibach).

#### UNITED STATES OF AMERICA

BALTIMORE, MD. a. Enoch Pratt Free Library. This contains 8900 books on music, 9200 orchestral scores, 8500 pieces of sheet music, 1200 librettos and 3400 gramophone records. Additions to these figures are made at the rate of 500 items per year. The Library also contains extensive files of cuttings, pictures, pamphlets, programme notes, etc. Apart from the gramophone records already mentioned, which are for use in the sound-proof rooms within the Library, there are about 4000 additional disks for use in the Fine Arts Department on special machines equipped with earphones, and for borrowing. In 1948 some 60,000 borrowings were made for home use, and 6500 for use in the Fine Arts Department. Librarian: Emmerson Greenaway. Head of the Fine Arts Dept.: Gretta Smith.

b. Peabody Conservatory of Music. The Library of this institution contains about 3000 vols. of books and music. It is particularly strong in orchestral scores and textbooks on harmony. Several small collections have been absorbed. There is also a large reference section of gramophone records. Librarian: Nina C. Brown.

BEREA, OHIO. Baldwin-Wallace College. The Karl and Emilie Riemenschneider Memorial Bach Collection, presented to the Baldwin-Wallace College by the late Professor Albert Riemenschneider (1878-1950) in memory of his parents, and by his widow, Mrs. Selma Riemenschneider, is a collection of about 2850 books, pamphlets, published music and manuscripts by and about Johann Sebastian Bach and, to a minor extent, his sons, teachers and students. There are over 675 biographical and technical books and pamphlets concerning Bach, including a number of general bibliographical and technical books.

Among the few manuscripts the choicest is the Heinrich Nikolaus Gerber transcription of Book I of 'Das Wohltemperierte Clavier',

dated 31 [sic] Nov. 1725, and copied under the eye of Bach from his own manuscript, dated 1722 (Schmieder, Nos. 846-869), while Gerber was a pupil of Bach's. There are also three holographs by Bach of the major portion of the "English" Suites, together with a few 19th-century transcripts of miscellaneous Bach material.

There are about 2000 separate music publications in the Bach Collection. The most important of these are the copies of works printed during Bach's own lifetime. Of the eighteen publications listed by Kinsky as appearing by 1752 there are copies of four in the collection. These are 'Klavierübung, Opus I' (Leipzig, 1731), 'Klavierübung [Teil 4]' (Nuremberg, 1735), 'Veränderungen über "Vom Himmel hoch" . . .' (Nuremberg, [1748]) and 'Die Kunst der Fuge', 2nd ed. (Leipzig, 1752). Besides these there are facsimile reproductions of three more: 'Klavierübung, Teil 3' (Leipzig, 1739), 'Sechs Choräle . . . auf einer Orgel' (Zella, Johann Georg Schübler, [1747]) and 'Musikalisches Opfer' (Leipzig, 1747).

Besides the special Bach Memorial Collection, Baldwin-Wallace College also has the nucleus of a practical working library for graduate research, including the three 'Denkmäler' series and the usual standard editions of the complete works of the great composers. The Bach collection, left uncatalogued at the time of Riemenschneider's death is now (1954) in process of being completely catalogued and made ready for active use as a research collection. A printed catalogue, edited by Edythe N. Backus, is in preparation and will be published by the Baldwin-Wallace College. Curator and cataloguer (*ad interim*) Edythe N. Backus.

BERKELEY, CAL. University of California. The Music Department possesses approx. 20,000 vols. of music and musical literature, including many collected works and a large collection of orchestral scores and parts, forming an adequate means for research from the 12th century to modern times. There is also a reference collection of about 10,000 gramophone records. In 1950 a large collection of 18th- and 19th-century opera scores (about 5000) was acquired. Chairman of Music Dept.: Albert I. Elkus. Music Librarian: Vincent H. Duckles.

BETHLEHEM, PHILADELPHIA. The Moravian Church here owned a most interesting collection of 18th-century music, not only for the church, but also symphonies, etc. See 'Church Music and Musical Life in Pennsylvania in the 18th Century', Vol. II (Philadelphia, 1927).

BOSTON, MASS. a. Public Library. The music collection contains about 53,000 vols. of music and musical literature, of which about 24,000 belong to the Allen A. Brown Reference Collection and the remainder to the general



circulating collection. About 1000 vols. are added annually. In 1858 Joshua Bates, an early benefactor, presented the Kondelka Collection of theoretical works of the 15th-18th centuries. A survey by W. F. Apthorp, made after the foundation of the Boston Symphony Orchestra, showed that the collection then lacked certain classical and other orchestral scores. This deficiency was remedied by Allen A. Brown, who in 1894 gave 6382 vols. to the Library. A catalogue of the collection has been published by the Trustees (1910-16). In 1924 Isabella Stewart Gardner endowed a fund as a memorial to B. J. Lang, long prominent in the musical life of Boston, and thus additions are continually made. Among the interesting works at present possessed by the Library are Caccini's 'Euridice' (1600), Seagar's 'Metrical Psalter', Tye's 'Acts of the Apostles' and Spohr's 'Alruna'. Early American works include the 'Bay Psalm Book' (1640), Flagg's 'Collection of Psalms' (1764), Billing's 'New England Psalter' (Paul Revere, 1770), Hopkinson's 'Seven Songs' (1788) and William Brown's 'Three Rondos' (1787).<sup>2</sup> The collections have been greatly enriched from time to time by gifts, notably those of Philip Hale (including his scrapbooks), Florence Rich King (organ music) and Nicholas Slonimsky (letters, etc.). Autograph MSS and letters include items by Haydn, Mozart, Beethoven, Schubert, Schumann, Wagner, Franck, Coleridge-Taylor, MacDowell and many other American composers. Also on exhibition are porcelains of the 'Cries of London' by G. Parnell, and an early American pianoforte (c. 1800). The Library is very much a centre of music rather than a mere collection. Concerts and exhibitions are organized by the Library authorities, and in connection with the programmes of the Boston Symphony Orchestra many eminent composers and conductors have lectured here. See Barbara Duncan, 'The Allen A. Brown Libraries' in 'Bulletin of the Public Library of the City of Boston' (Apr.-June 1922); Honor McCusker, 'Fifty Years of Music in Boston' in 'More Books' (1937); H. Leichtenritt, 'Music in Boston in the 'Nineties' also in 'More Books' (Dec. 1946); R. G. Appell, 'Landmarks of Music—Boston 1634-1924'. Chief of Music Dept.: Richard G. Appell.

b. Harvard. Musical Association. This Society, founded in 1837, and having no connection with the University, has a library of about 30,000 pieces of music and 2400 books. It is particularly rich in scores of the classical repertory and chamber music, the latter section including a remarkable collection of music for wind instruments. It has an excellent variety of Russian and other modern

music. There are also over 1000 opera scores, some not easily found elsewhere, and some rare early publications. Librarian: Muriel French.

c. Handel and Haydn Society. The library contains some interesting early scores and sets of parts. See 'Notes' (Mar. 1948).

BRUNSWICK, MAINE. Bowdoin College. The Library specializes in collecting musical settings of Longfellow's poems, of which it now has about 1000. Librarian: K. J. Boyer.

BUFFALO, NEW YORK STATE. The Grosvenor Library has an interesting collection of American sheet music. See 'Notes' (Mar. 1948).

CAMBRIDGE, MASS. Harvard University. a. Harvard College Library. Harvard is not only the earliest American university (1636), but it was the first to establish a chair for music (in 1875), to which the American composer and organist John Knowles Paine was appointed. The Harvard College Library has a special musical collection of 25,000 volumes and pamphlets, and includes the collected works of the most prominent composers, full scores of a number of important operas and a fairly representative collection of treatises, biographies and criticism. In addition to the main collection the Library has on its folklore shelves an unusually complete set of folk music (all countries) and ballads and songs (especially English and American). The Library has also (not included in its special music collection) a fair collection of hymnology—supplemented by that contained in the departmental Theological Library. A special file of 90,000 sheet-music songs is worth noting. These are arranged alphabetically by titles and are for the most part American. A similar file of instrumental sheet music has been listed by composers. A series of 224 manuscript volumes contains the words of over 1500 Italian operas, sacred dramas and cantatas, which are uncatalogued. The musical manuscripts include five volumes of unpublished chamber music by Boccherini and autographs of Bellini, Haydn (part of the opera 'Armida'), J.-J. Rousseau, Gabriel Fauré, as well as J. K. Paine and other American composers. The average yearly growth of the collection is between 300 and 400 volumes. See H. Nathan in 'Notes' (Sept. 1948).

b. The Music Building. The reference library in this building has 5000 vols. of books and music and 4800 gramophone records.

c. Ishem Memorial Library. Established in 1936, this collection is devoted to organ, early keyboard and early vocal music. Its 650 vols. are supplemented by 175 bound vols. of photostats and an equal number of microfilms of MSS and rare early editions, and the whole forms a unique collection for the study of keyboard music before 1750.

<sup>1</sup> 'More Books' (Feb. 1939).

<sup>2</sup> M.Q. (Jan. 1944).

CHAPEL HILL, N.C. University of North Carolina. The Music Library has a full-time music librarian and a half-time cataloguer, and contains about 4000 books on music, about 5100 vols. of music, 46 bound series of periodicals (subscriptions 31); 5000 items of uncatalogued sheet music, about 1500 parts for orchestra, band, etc., about 7000 gramophone records and 100 microfilms. Equipment includes 6 listening turntables, 4 audition rooms, study rooms with pianofortes and 3 microfilm readers. Notable special collections include the Southern Historical Collection, which contains a number of items of Confederate and other early printed music; the private library of William S. Newman, a member of the Music Faculty, which includes one of the world's most comprehensive collections of keyboard sonatas (about 3100 works by 720 composers) and a good collection of sonatas for other instruments, as well as source literature on the sonata; and the valuable collection of J. P. Schinhan, also a member of the Music Faculty, which contains recordings in the field of comparative musicology, such as North American Indian Music of the Pacific Coast, Chinese flute music, Haitian folksongs and North Carolinian folk music. The library is strong in foreign and American scholarly materials, both old and new, especially in bibliography, basic periodicals, year-books, commemorative editions, studies, contemporary theoretical treatises and collected works, etc. Conspicuous deficiencies are included on microfilm. The periodicals include the 'Allgemeine musikalische Zeitung'; Dehn's 'Cecilia', M.f.M. and the Proc. Mus. Ass., while among early editions are works by Fux, Zalmá, Meibom, L. Mozart, Quantz, Rameau, Burney, etc. About 1000 vols. are added annually. Head of the Department of Music: Glen Haydon.

CHARLOTTESVILLE, VA. University of Virginia. The Music Library has about 23,000 items, forming one of the most representative collections in the southern States. It includes general works, orchestral ensemble and vocal scores, pianoforte and vocal music, and about 2500 gramophone records. The Library also houses the Alexander McKay Smith Collection and a large collection of southern songs. Librarian: H. Clemons.

CHICAGO, ILL. a. Public Library. The music section was established in 1915 with the collaboration of the music critics of the Chicago city newspapers. Until 1949 it contained only scores, books on music forming part of the main library, but early in that year a completely independent Music Department was formed, equipped for reading as well as for lending purposes. In Jan. 1949 there were 4800 books on music, 12,000 bound vols. of music, 29,000 pieces of sheet music and 2600 gramophone

records. The collection is chiefly of a popular nature, and the number of enrolled borrowers (10,250 in 1949) testifies to the success of its aims. Librarian: C. B. Roden.

b. The Newberry Library. This free library of reference, which was established in 1887, is maintained by the moiety of the estate of Walter Loomis Newberry, who died in 1868. The Music Department (in 1949) contained 9100 books and 15,525 bound vols. of scores. The most important features are: (1) the collection of scores of the classical composers; (2) full scores of many of the earlier operas; (3) files of many of the older periodicals; (4) an extensive collection of American hymnology. Collections which have been merged in it include that of Count Pio Resse, of Florence (purchased 1889), which contains many rare works, such as a copy of the original edition of Peri's 'Euridice' of 1600; the collection of the Beethoven Society of Chicago, added in 1890; the private library of Julius Fuchs, in 1891, and that of Otto Lob, in 1892. Hubert H. Main's collection of hymn-books and sacred music, numbering 3000 vols., was added in 1892. The library of Theodore Thomas (566 vols.), given by his widow, is kept intact and contains many orchestral scores annotated by Thomas, and 3 original MSS written by him. By his will the set of 10,000 programmes of concerts conducted by him, 1855-1904, was bequeathed to the Library. In 1911 the collection of Mme T. Le Carpentier-Morphy was acquired; in 1920 that of the late G. P. Upton, presented by his widow; in 1929 many of the 17th- and 18th-century scores formerly belonging to W. J. Wolffheim were acquired. Among the MSS are Boethius's 'De Musica', 12th century, a 16th-century MS of German folksongs, etc., about 40 compositions in French lute tablature, a collection of 30 motets and madrigals in Latin and Italian by Verdelot, Willaert and other early 16th-century composers, lute compositions by V. Capirola, with illuminated borders, early 16th century, a 16th-century Vespers of the Russian Church. Other MSS include the B major fugue from Bach's "48", Brahms's 'Vergebliches Ständchen', the third of Schumann's three 'Fantasiestücke' and a considerable number of liturgical MSS from the 13th to the 18th centuries. Many modern composers have presented autographs to the Library, and there are others by Mozart, Chopin, Liszt, Wagner, Saint-Saëns and MacDowell. Early printed works include the 'Graduale Dominicana' (Mexico, 1576), the first choir-book printed in North America, 'Musica Transalpina' (London, 1588) and works by Gafurio, Dalza, Cavazzoni, Lassus and many others, as well as the Peri vol. mentioned above, which is one of the Library's most prized possessions. A large monetary bequest was made to the Library by Horace

Sweeney Oakley, which will be used, when it becomes available after a life interest to a relative, to endow a music foundation. A sketch of the musical material available, written by Dr. Felix Borowski, is contained in the Handbook of the Newberry Library (1938). Librarian: S. Pargellis.

c. University of Chicago. The Music Library contains an excellent general working collection of about 11,000 vols., of books and music, including most of the collected editions. The library of William Huber, jun., was presented to the University in 1919, and the most interesting pieces of his collection of 13,000 items of organ music is retained in the Music Library, the rest being deposited in the archives of the Library of Congress. There is also a collection of scores, some little known, acquired in 1941 from the library of the late Frederick Stock, formerly conductor of the Chicago Symphony Orchestra. A microfilm archive for the study of 16th-century music is now being developed. The Deutsches Volklied Archiv, which was presented to the Library by the Wiebolt family in 1930 and possesses 200,000 photostats, is now housed in the Modern Languages Library. Curator of the Music Library: Scott Goldthwaite.

CINCINNATI, OHIO. a. Public Library. This Library contains (Jan. 1949) about 8000 books on music, 30,000 scores and 7000 pieces of sheet music. The average annual increase is about 1250 items. The circulation records for 1948 show that 10,117 pieces were borrowed that year. A record collection was started in 1947 and by 1949 had over 4000 records, with a circulation of 40,000 a year. It will be seen from these figures that the Library, although possessing no rare or outstanding items, has an excellent and extensive collection for general use, and that it is much appreciated. Librarian: Carl Vitz.

b. Conservatory of Music. This institution has a students' Library of 4000 vols. of books and music, many orchestral parts and over 1000 gramophone records. It is affiliated to the University.

c. Hebrew Union College. The College Library possesses one of the most extensive collections of Jewish music in the world, containing 2000 books, 4000 scores and 6000 MSS. Secretary: I. Goldberg.

d. The College of Music. The College of Music was founded in 1878 as a direct outcome of the internationally famous May Festivals. The success of the Festivals led to the building of Music Hall. At that time the same group of prominent citizens founded the College of Music and housed it in a building adjoining Music Hall. The College Library contains old volumes which have become valuable as Americana. There is also an original Italian illuminated manuscript, dated about 1600

given to the College of Music by Peter Thompson, an original edition of Carl Philipp Emanuel Bach's 'Versuch' (1787) and a first edition of 'Notes of a Pianist' by the first American pianoforte virtuoso Louis Morian Gottschalk (published 1881, eleven years after his death). The Library also contains a number of original copies of the books issued in the early 19th century for the use of the "singing skewls", an essentially American institution.

The collection of music and books on various subjects in the College Library numbers about 2500, the books including the best of the latest publications, 1000 vols. of orchestral, opera and oratorio scores, some of them valuable old editions. There is the pianoforte music collection of Dr. Albino Gorno; another given by a former professor of the school, Frederick J. Hoffman; a large oratorio collection given by B. W. Foley, also a former faculty member; a fine chamber-music library donated by Mrs. Helene V. B. Wurlitzer and an extensive choral and orchestral library (scores and parts). Librarian: Theresa K. Noak.

CLEVELAND, OHIO. Cleveland Public Library. The music section includes about 4500 volumes for reference use. In the circulating collection there are approximately 8750 books about music, 24,000 volumes of scores, including orchestral music, 16,000 pieces of sheet music, 12,000 gramophone records and 100 pianola rolls (a sample collection only).

In addition to the music section the John G. White Collection of folklore and orientalia now has about 2500 volumes of music and musical literature.

The collection of recordings includes long-playing and other records, also many records for the study of foreign languages. Four turntables, each equipped with four sets of headphones, provide for listening in the music section. The Library works closely with local musical organizations and offers a lecture or concert each month. A study course in musical appreciation for adults, with weekly lectures, is jointly sponsored by the Library, the Cleveland Orchestra and the Cleveland Board of Education. Head of Fine Arts Division: Ruth Wilcox; of Music Section: L. Quincy Mumford.

DETROIT, MICHIGAN. Public Library. The music collection includes (May 1948) 8000 books and bound magazines, 28,000 bound volumes of music, 19,000 pieces of sheet music, 21,000 octavo choruses and anthems, and files of newspaper cuttings, programmes, pictures and pamphlets. Among the Department's holdings are the William H. Murphy and John B. Martin collections of orchestral music; the libraries of the late Theodore Spiering and Maud Powell; definitive editions of Bach, Brahms, Chopin, Couperin, Handel, Monte-

verdi, Mozart, Palestrina and Purcell; the E. Azalia Hackley Memorial Collection of Negro Music, Drama and Dance; the Michigan Collection of works by Michigan composers; and early American hymnals, song-books and sheet music. Anthems and sacred songs, reinforced by the Hazel B. Leonard and Melvina Huger Memorial Collections, provide the music for the services of about 125 churches.

The Library also has holdings of pianola rolls, sound films on musical subjects and some 13,000 records of folk, classical and modern music, as well as of non-musical subjects.

Reference questions answered during the year are estimated at 16,000; books and music lent for home use at 56,000; records lent at 14,000.

Through the Library's new Audio-Visual Department plans are being made to extend the record circulation service to the branch libraries, and to make the large reference collection of records available for use in listening-rooms in the Library. Librarian: Ralph A. Ulveling. Chief of Music and Drama Department: H. Dorothy Tilly.

INDIANAPOLIS, INDIANA. Public Library. The Music Department contains about 3500 books on music, 5200 bound scores and 49,000 pieces of sheet music. Special collections are (1) popular songs from 1830 to the present day; (2) orchestral scores; (3) anthems and choral works in sufficient number to lend to choirs for their use; (4) recordings, many of which may be borrowed. Librarian: Marian McFadden; Head of Music Department: Elizabeth Ohr.

ITHACA, N.Y. Cornell University. The University Library has about 10,000 vols. of music and books about music; the Music Department has about 8000 records and 1500 scores for study purposes. Choir Library, 700 titles; Orchestral Library, 800 titles. Willard Straight Hall has a Carnegie Corporation College music set, consisting of about 850 records, 250 scores and 150 books. Librarian: S. A. McCarthy.

LOS ANGELES, CAL. *a.* University of California. (1) The Music Library. This collection of scores and parts, operas and chamber music has as its nucleus the library of the South California Federal Music Project, which was transferred to the University of California at Los Angeles in 1942. The section of American music is being extended whenever possible to provide a regional centre for the study and performance of American works. All this music is available on loan.

(2) The William Andrews Clark Memorial Library. This library contains a small but interesting collection of some 200 vols., of works dating from the 17th and 18th centuries, including many first editions. The majority of the composers and authors represented were either English by birth or lived in England and

include Morley, O. Gibbons, Lawes, Handel, Bononcini, etc. There are also numerous editions of 18th-century English ballad operas.

*b.* Public Library. This extensive library contains about 72,500 books and periodicals on music, 29,000 pieces of music and a special collection of 752 full scores in its Art and Music Department. Indexes are maintained, and the annual circulation of books and music is estimated at about 183,000 items. Librarian: Harold L. Hamill; Departmental Librarian: Helen Fitz-Richard.

MINNEAPOLIS, MINNESOTA. The Public Library has a general working collection of over 50,000 scores and other items of printed music, including the John P. Rossiter Library of band music (12,000 items); a special file of old popular songs printed in America since the beginning to the 19th century, indexed by title and by five-year periods; about 10,000 books on music, 15,000 newspaper cuttings and pamphlets, and over 5000 gramophone records, with a soundproof room with pianoforte and gramophone for the use of readers. There are also some original MSS of works by local composers, and one illuminated Gregorian MS; also William U. Knight's scrapbooks of musical life in Chicago in the 1890s. There is an annual growth of some 1000 items. An index to folk dances and singing-games was compiled by the staff of the department and published by the American Library Association in 1936; Supplement, 1949. As a result of two gifts of \$5000 each from the late Mrs. Emil Oberhoffer in memory of her husband, the co-founder and first conductor of the Minneapolis Symphony Orchestra, the Music Room was re-named the Emil Oberhoffer Music Room in 1944. His grand pianoforte and music library were also given to the Library. The Minneapolis Record Society is also housed in the Music Department. City Librarian: Glenn M. Lewis; Head of the Music Department: Gladys M. Wilson.

NEW HAVEN, CONNECTICUT. Yale University. *a.* The University Library contains approx. 12,000 volumes on music and increases by about 300 volumes a year. The stock includes historical and theoretical works, American song-books, folksongs and the Edward Bliss Reed collection of carols. With the expansion of the Department of History of Music in the Graduate School of the University, the Library has added reference books and important foreign works. In the Rare Book Room are a number of scores and manuscripts, among them the Burgundian song-book discovered in 1939 (called the 'Mellon Chansonier' after its donor), in which are French, Italian, English, Spanish and Latin songs of the 15th century.

*b.* The Library of the School of Music has about 40,000 vols., with a growth of about 1000 vols. per year. The Library has been de-

veloped to provide a background for the study of music in all its branches. It has the usual collected editions, 'Denkmäler' series, etc., and the reference books, treatises and scores expected in a scholarly library. Fields of special interest are bibliography, the history and construction of instruments, in particular the organ, and works relating to J. S. Bach and his sons. The MS of the 'Clavier-Büchlein' for W. F. Bach and three of the four parts of the 'Clavier-Übung' in the original edition are here. Among recent acquisitions are a selection of keyboard and chamber music printed in the 17th and 18th centuries, the operas of Lully in contemporary editions and Lassus's 'Magnum Opus Musicum'. The Lowell Mason Collection, which includes the library of Dr. Rinck of Darmstadt, has been incorporated in the School Library and adds to its resources several hundred vols. of German chorale books, American hymn-books, other Protestant church music, organ music (much of it in MS) and a good representative selection of the theoretical writings of the 18th century. Librarian: Eva J. O'Meara.

NEW YORK. Public Library, Music Division. The nucleus of this celebrated collection is a combination of three entities: the Astor and Lenox Libraries and the Tilden Foundation, established respectively in 1849, 1870 and 1887, and amalgamated in 1892. The Astor Library's music collection included the publications of the Plain-song and Medieval Music Society, and of the continental antiquarian societies, as special features; the central feature of the Lenox Library was the musical collection made by Joseph W. Drexel of Philadelphia, begun in 1858 by the purchase and combination of the collections of H. F. Albrecht (a musician who went to America with the Germania Orchestra in 1848) and Dr. R. La Roche; additions were also made at the sale of the Rimbault Library in London in 1877. The Astor and Lenox collections were united and transferred to the new building of the Library at Fifth Avenue and 42nd Street, in 1911. Since then the following collections have been added to the Music Division: 1914, Julian Edwards (over 800 vocal and orchestral scores); 1918, Doane Collection, presented by Mrs. George W. Doane (777 vols. of scores, books about music, song-books, etc.); 1921, 1923, 1924, parts of the collections belonging to James G. Huneker, Henry E. Krehbiel and Arthur Mees; 1922, musical MSS of Horace Wadham Nicholl. At the Wolffheim sale in 1929 and 1930 the Library purchased over 400 items, including Galilei's 'Fronimo' (Venice, 1568-69), Mersenne's 'Les Préludes de l'harmonie universelle' (Paris, 1627), Fuenllana's 'Orphenica lyra' (Seville, 1554), Vallet's 'Paradisus musicus testudinis' (Amsterdam, 1618) and Besard's 'Novus Partus

sive concertationes musicae' (Augsburg, 1617). Other important collections include the Lambert bequest of photographs of musicians, autograph letters, etc., and sheet music from the David Belasco estate. The chief gift of the 1930s was the magnificent collection of MSS presented in memory of Mrs. Lizzie Bliss and Dr. C. Herter. In 1940 the Joseph Muller Collection of musical portraits was acquired, while the Beethoven Association Collection of books, music books, pictures, MSS, instruments, statues and copyright contract rights belonging to the Association was presented the following year. About the same time the Gabrilovitch Collection of pianoforte music and orchestral scores came to the Division and in 1945 the Neighbourhood Playhouse gave 387 pieces of sheet music and 300 pieces of vocal and instrumental music. Finally during 1948 the Music Division acquired the Bristow and Gottschalk Collections of MSS. All these collections include many interesting items which cannot be mentioned separately in one short entry, but the Library is famous for its early English MS material, among its holdings being three important books of virginal music (Drexel 5609, 5611 and 5612 — the last thought to be, at least in part, a Gibbons autograph), 'John Gamble his Book' (1569), 'Francis Sambrooke his Booke' (an early 17th-century anthology of anthems, motets and madrigals); Rimbault's own 'Commonplace Book' and his catalogues of various rare collections. Other MSS from Europe are a Gradual on vellum (1494), written by Brother Leonard of Aachen; a 'Choir-book' Antiphonary and Gradual (1636) made for Scipio, Cardinal Borghese by the Franciscan monks of Ischia, and an Antiphonary (1695) which formerly belonged to Charles X of France. The Library also possesses the holographs of Bach's cantata 'In allen meinen Thaten', Handel's cantata 'Langia de bocca'; a sonata by Haydn; Schubert's song 'Skolie'; Schumann's 'Herzlied', Op. 107 No. 1; two Mozart items (K. 296 and K. 594) and 8 pp. from one of Beethoven's sketchbooks (later used for the Trio, Op. 97). Among the interesting letters in the Bliss-Herter Collection is the famous outburst addressed to Amalie Sebald (16 Sept. 1812) beginning "Ich Tyrann, Ihr Tyrann . . .". There are also letters and holograph scores by Chopin, Liszt, Wagner, Stravinsky and other composers both ancient and modern. Among the printed works of special interest are the Berg and Neuber 'Thesaurus' (1564), the Schadeus 'Promptuarium Musicum' (1611), Lassus's 'Magnum Opus' (1604) and his 'Patrocinium Musices' (1575-89). Also the only known copy of 'Parthenia Inviolata' (? 1614) is here, and one of the two known copies of Farmer's 'Divers and sundry waies . . .'

(1591); and a copy of the 'Ballet comique de la roynne' (1582) which formerly belonged to Ben Jonson and Horace Walpole. There are treatises by many theorists, including Boethius, Gafurio, Cerone, Salinas, Zarlino, Rameau, Fux and Quantz, and a number of incunabula. One of the special sections of the Music Division is the Americana Collection of the Henry Hadley Memorial Library, which houses and administers everything appertaining to the music of the U.S.A. and its composers. Besides the works of native and resident musicians of the 17th, 18th and 19th centuries, there are MS and published compositions by modern composers. Special catalogues and indices are devoted to standard works as well as folk music and popular songs. In 1948 the Music Division separated its music and dance items, and thus created a special section for the dance. This archive numbers about 3000 vols. and covers the subject in all its phases. Supplementing the book collection are auxiliary files, catalogues, an iconography section, etc. In addition to its activities as a reference centre, the Dance Collection carries on a programme of lectures and exhibitions of rare dance materials. Among the other reference material in the Music Division is a large and expanding microfilm collection of musical source material, including both MSS and early books about music, which is in constant use. The Phonograph Record Collection, built up since the early 1930s by its Curator, Philip Miller, has become very extensive, and nowadays the leading record companies deposit copies of new releases in this section, which also includes speech disks. Weekly concerts of recorded music were instituted early in 1948 and have become a feature of the Division's activities, and in the summer crowds enjoy them daily in Bryant Park. The collection of record catalogues, magazines and other gramophone literature is constantly growing. The Circulation Department maintains one branch devoted entirely to music, usually known as "The Music Library". This contains about 24,000 scores and 7500 books about music, available for home use, with a collection of over 12,000 disks and three listening machines, all in constant demand. Nearly 100 amateur groups make use of the orchestral department. Again, a special section is devoted to the dance.

Other activities. Besides the normal library activities above, the New York Public Library has undertaken the publication of various old works existing formerly only in MS or contemporary sets of parts. The music is carefully edited (by Sidney Beck) for study and performance, and is made available to the public at nominal cost. Also in co-operation with New York University, courses of lectures are offered at the Library in various aspects of music and musical history. Special concerts of old and

rare music, from material in the Library, are given from time to time, and Dr. Curt Sachs, consultant to the division, gives an annual series of ten lectures.

Catalogues. Besides the usual working catalogues to be found in the Division itself, a new catalogue of music printed before 1800 is now in progress. A catalogue of the Drexel Collection was printed in 1869; there was also an article by H. Botstiber in *S.I.M.G.*, IV (1902-3), which gives a little idea of the Library's holdings in early material. See also O. Kinkeldey in 'Library Journal', Vol. XI. The 'Annual Reports' of the Library list important acquisitions. Chief of the Music Division, Reference Department: Carleton Sprague Smith; Curator of the Americana Collection: John Tasker Howard; of the Dance Collection: Genevieve M. Oswald; of the Phonograph Collection: Philip Miller.

b. Columbia University, Music Department. The Library here was built up in its earlier stages under the leadership of Edward MacDowell, Columbia's first Professor of Music (1896-1904), and has been augmented by the collections of A. Seidl (1905) and Dr. J. Pech (1913), each of which contained many scores. Two further collections have been acquired in more recent years: the Béla Bartók deposit of south-eastern European folk music, including MSS of his collections and studies (1942) and the Judah A. Jaffe collection of records, showing in over 2500 examples the development of recording from its earliest days. Systematic purchases of musical literature, music and gramophone literature have been made since 1927. In 1934 larger quarters were provided, the library was reorganized and its activities expanded in a development parallel with the growth of graduate studies in the Department of Music. The Library now contains about 8000 books and pamphlets, 14,000 scores and 10,000 gramophone records, with an annual increase of about 1500 items. Among the unique items is the holograph of MacDowell's 'Drei Lieder für vierstimmigen Männerchor', Op. 27. There is also a collection of first editions of his works and a number of autograph letters of several composers. Music Librarian: Mrs. C. K. Miller.

c. New York University. The Washington Square Library has a working collection of about 4000 vols., to which about 100 are added annually. There is a special collection of theoretical works of the 18th and 19th centuries, numbering about 70 vols. in all and including works by C. P. E. Bach, Forkel, Gerber, Marpurg, etc., which were all purchased from a former organist of the Leipzig St. Thomas Church. In 1946 a special appropriation was secured to enrich the printed resources of the Library for graduate work, and an anonymous donor presented \$5000 for the



purchase of microfilms, records and other equipment. Many basic sets, journals and monographs have already been acquired, and much out-of-print material is available on microfilm. The record collection is kept in the Music Department of the College, not in this Library. Librarian: Nelson W. McCombs.

d. New York Institute for the Education of the Blind. This Institute, founded in 1831, runs many classes on music and the arts. The Library contains 5500 pieces of music in Braille, 2000 pieces of printed music and 500 vols. of printed music. Librarian: L. V. Hartung.

e. Columbia Broadcasting System. The Music Library, which was founded in 1929, contains approx. 500,000 items, including a small working collection of 750 bibliographical and reference works supplemented by the general Reference Library of the company. Scores of all kinds are available, the collection having many modern editions of old music, symphonic works, modern popular music and special orchestral arrangements and adaptations for radio programmes. There are also many contemporary American works commissioned by the company. Director: Julius Mattfeld.

f. Municipal Broadcasting System. The Library is chiefly remarkable for its large collection of gramophone records amounting to over 25,000, chiefly "classical" music. Director: Hermann Neuman.

g. National Broadcasting Company, Inc. The total collection in the N.B.C. Music Library, founded in 1926, is well over 500,000 items of music of all types, including many modern orchestrations specially arranged for the N.B.C.

h. Station WOR. The Music Library at this broadcasting station was founded in 1922, and now possesses a very large collection of orchestral music of all kinds, amounting to about 25,000 orchestrations, some 5500 titles of music for string orchestra, 75,000 songs, of which about half are popular music, and complete materials for all the Bach cantatas, together with many operas, oratorios and masses. There is also a large collection of music publishers' catalogues. Librarian: John R. Bogue.

i. Juilliard School of Music. This institution possesses a large reference and circulating library of about 40,000 vols. of music and some 5000 books on music. The Library is maintained for the use of the Faculty and enrolled students, but it is also available to the general public for reference purposes (by appointment only). Orchestral scores and parts of about 1500 compositions are available for the use of the various departments. Special features of the collection are vocal scores of operas of rare historical value, French and German treatises

on music, a large assemblage of opera librettos, historical and current. Some first editions and autographs are also included. An extensive cuttings and pamphlet file augments the reference facilities of the collection. President: W. Schumann; Dean: M. A. Schubart.

k. The Selden-Goth Collection of Autographs. For details of this celebrated private collection see *M.Q.*, Vol. XXVI, No. 2 (Apr. 1940).

NORTHAMPTON, MASS. a. Forbes Library. The Music Department here has a collection of some 20,000 items, comprising bound vols., sheet music and musical literature. Charles B. Cutter, the first librarian, made it his object to equip the Library with all the standard editions, and the collection begun on these lines immediately after the opening of the Library in 1894 now contains most of the collected editions; additions are regularly made. Librarian: J. L. Harrison; Art and Music Departmental Librarian: Henrietta B. Schmitter.

b. Smith College. The Music Library possesses some 18,000 pieces of music and 8000 books, with an annual increase of some 800 vols. There is also a collection of more than 20,000 records, to which a further 800 is added yearly. The Library is rich in historical collections and has many of the complete editions of the leading composers. Two interesting special collections are housed here: the Philip Hale Collection of rare first editions of early treatises and the Einstein Collection, which consists of a large number of 15th- and 16th-century vocal and instrumental items copied by Dr. Alfred Einstein in the libraries of Europe.<sup>1</sup> Librarian: Mary M. Ankudowich; Assistant Librarian: Margaret A. Kiley; Curator of Records: Ruth Agnew.

OVERLIN, OHIO. Oberlin College and Conservatory of Music. The College Library houses a good working collection of musical literature and larger works of historical interest, estimated (1950) at over 14,000 vols. The Conservatory maintains a Circulating Library of 40,000 copies of music for voice, pianoforte, organ, string and wind instruments. The two collections are carefully selected to meet the requirements of the historical worker, about 400 books and 200 pieces of music being added each year. There is also a collection of about 4000 records and 1500 lantern slides. College Librarian: Julian S. Fowler; Conservatory Librarian: Betty J. Barnes.

PHILADELPHIA, PENNSYLVANIA. a. Curtis Institute of Music. Founded in 1926, the Library here has a total collection of 31,600 items and 4000 records. Among the items of musical literature the Institute possesses a

<sup>1</sup> The Smith College Music Archives, of which 11 volumes have appeared to date, consist of reprints of rare and interesting musical works.



rare copy of the Joannes Aurelius Augurellus 'Carmina' (Vienna, 1491) containing one of the earliest known illustrations of the viola da gamba. The rare music includes two 16th- or 17th-century antiphoners, the first book of organ music with pedal — 'Preludes' by Adam Ileborgh (1448); a conductor's score of Wagner's 'Die Feen' and many first editions of Bach, Liszt and others. The Burrell Collection of Wagner relics, comprising 518 MS letters, documents and music was presented to the Institute by Mrs. Mary Curtis Zimbalist. Librarian: Elizabeth R. Hartman.

b. Historical Society of Pennsylvania. The Society's Library contains a valuable collection of Colonial and early Federal music MSS and publications, and some European MSS. Director: R. N. Williams, 2nd.

c. (1) The Free Library of Philadelphia. The Music Department contains more than 200,000 items of music in all forms. The facilities of the department make it possible to meet the needs of more than 37,000 people a year. Books lent to music library patrons number more than 40,000 per annum. For home use there are 18,000 volumes of biographies, theoretical works, miniature and full scores, books on music and related subjects, operatic material and collections of instrumental and vocal compositions. For reference use within the department there are more than 4000 dictionaries, encyclopedias, bibliographies, textbooks, bound periodicals and bound orchestral programmes of the major symphony orchestras. In addition to the usual sets of the works of Palestrina, Bach, Brahms, Beethoven, etc., the Library has both the Arnold and Chrysander editions of the complete works of Handel and 'Le Trésor des pianistes'. There are many full scores of operas, including early editions of Gluck and Philidor. Musicologists and research students will find large holdings of important reference and text-books in foreign languages. For chamber-music performers about 15,000 works are catalogued for home use. There are large collections of librettos, programmes; announcements and newspaper cuttings of local musical events, current musical periodicals, pamphlets, pictures of musical subjects and special card files of popular and dance music. A collection of 80,000 pieces of sheet music is particularly rich in early American material. The collections of the Musical Fund Society of Philadelphia, including the Edward I. Keffer collection of sheet music, constitute an important part of the department's holdings. There is a collection of 23,000 gramophone records for use within the department, for which 6 gramophones are installed. A pianoforte is available for study in a sound-proof room. Each year the Free Library and the Musical Fund Society sponsor a series of six chamber concerts, which are pre-

sented free to the public in the auditorium of the Library. Exhibitions are prepared by the staff of the Music Department to demonstrate the activities and holdings of the department and to celebrate special events. Head of Music Department: Arthur Cohn.

(2) The Edwin A. Fleisher Collection of Orchestral Music. This collection contains about 12,000 orchestral compositions. Over 9000 of these consist of full scores and sets of parts ready for performance. The music is available for reference in the Library and lent to recognized orchestras and musical organizations, provided that the music is not available from any other source. A printed catalogue describing in detail the holdings in the collection has been published in two volumes, the first in 1933 (o.p. 1952), the second in 1945. Catalogue information includes performance time, instrumentation, facts about first performance (place, date, name of organization and conductor), names of soloists in the case of concertos and prize-winning details, etc. The catalogue is divided into 21 categories embracing large and small orchestra, chamber, wind and string orchestra, and works for one or more solo instruments with orchestral accompaniment. Also included are fanfares and works for percussion orchestra. No work is included that contains voice parts unless they are *ad libitum* or incidental. Composers from almost every country in the world are represented. The greater part of the orchestral repertory is included in the collection, and the policy of additions has covered all schools of musical thought from the pre-classic to the most modern.

PORTLAND, OREGON. The Library Association of Portland. The Association maintains a Music Room which has a collection of over 8000 books on music and about 15,000 bound vols. of music, including opera scores, chamber music, miniature and full orchestral scores, and much solo music. There are also more than 5000 records for use in the Library, and over 1200 albums for circulation. Music Librarian: Rozella Knox.

POUGHKEEPSIE, NEW YORK STATE. Vassar College. The Music Library has an excellent reference collection. In Jan. 1949 it possessed 6600 books, 20,000 items of printed music and 8500 records, and accessions are continually being made. The Library is extremely well equipped, having a reading-room, a class-room, six audition rooms each containing a high-fidelity gramophone and pianoforte, cataloguing room, photographic workroom and offices. Music Librarian: George S. Dickinson; Assistant Music Librarian: Natalie Mestechin.

PRINCETON, NEW JERSEY. Princeton University Music Department. The Library here, although established only in 1935, possesses

about 10,000 books and vols. of music, and more than 8000 records. Librarian: Julian P. Boyd; Associate Librarian: Lawrence Heyl.

ROCHESTER, NEW YORK STATE. University of Rochester, Eastman School of Music. The Sibley Library, established in 1904, is now a branch of the University of Rochester Library, and serves as a circulating library and as a reference collection. The Library is rich in chamber music (the latest acquisition being the Jacques Gordon Library), in literature on French music and the French theatre, in theoretical treatises of the 16th and 17th centuries and in operatic scores and librettos. The following collections have come into the possession of the Library: Arthur Poujon (French music); H. P. Kreiner (History of Russian music, opera and folksong); O. G. Sonneck (miscellaneous pamphlets, cuttings and periodicals); M. J. Fleming (literature concerning the violin and MS dictionary of violin and bow makers, A-F); H. E. Krehbiel (folksong); A. Hartmann (orchestral music and MSS). Early printed works include Nizer's 'Grammatica' (1480), Lassus's 'Patrocinium Musices' and Keinspeck's 'Lilium Musice Plane' (1497). The MSS include the famous 11th-century treatise by Hermannus Contractus, and others by Berno of Reichenau, William of Hirsau, etc., the Admont Codex 494 of the 12th century and the Oskar Fleischer collection of fragments of MSS of the 10th-16th centuries. Autograph MSS include Bishop's opera 'Clari, or The Maid of Milan' (which contains the famous song 'Home, Sweet Home'), the Saint-Saëns 'Caprice brillant' for violin and piano-forte, and the first draft of the orchestral score of 'La Mer' by Debussy. A catalogue of the collection has been prepared by Elizabeth Schmitter. Librarian Emeritus: Barbara Duncan; Present Librarian: Ruth Watanabe.

SALEM, MASS. The Essex Institute. The Library possesses a collection of about 1000 vols. and 5000 sheets of music, chiefly American. See C. Seeger in 'Notes' (Mar. 1948). Librarian: Harriet S. Tapley.

SAN FRANCISCO, CALIFORNIA. Public Library. The Music Department, founded in 1917, has over 11,000 vols., 15,000 pieces of music and 7000 books on music, and a collection of disks is now being built up. There is a concert-hall in which weekly record concerts are given and which is available to local artists free of charge. The Library is the headquarters of the North California Chapter of the Music Libraries Association and has very strong public support. The collections include over 1000 opera scores, 12,000 miniature scores, 1100 pieces of chamber music, 1700 scores with sets of parts and an unusual collection of rare Spanish music.

SAN MARINO, CALIFORNIA. Henry E. Huntington Library and Art Gallery. This houses an exceptional collection of English and American music, only incidentally dealing with French, Italian and German music. The pre-1800 material largely derives from three great English collections (described in the 1911 edition of Grove): the Bridgewater, Britwell and Huth Libraries. The Huntington Library now has the entire file of items bearing the Bridgewater shelf-list classification, including madrigals, liturgical and theoretical works; the rare items include Jones's 'Muses Gardin of Delights' and his 'Musical Drame' as well as the presentation copy of Ravenscroft's 'Briefe Discourse' and Lowe's 'Short Direction for the Cathedral Service'. There is also a MS of John Coperario's 'Rules how to Compose'. The Britwell Collection, a large part of which is in the Huntington Collection, is also rich in English madrigal music and includes the first issue of the first edition of 'Parthenia'. The Huth collection consisted largely of popular songs and theatre music, with about 500 broadside songs of 1700-30. The Library also contains a collection of material relating to music composed in honour of George Washington, from the Lewison collection, and the Brock collection of early American music and 19th-century sheet music. Miscellaneous items of interest include an American Missal of 1561 (one of five or six extant musical works from Mexican presses of this period), the only complete copy of T. Whythorne's collections of songs, rare Aberdeen imprints from the press of John Forbes, the elder, and a rich collection of incunabula. See Edythe N. Backus, 'Catalogue of Music in the Huntington Library printed before 1801' (San Marino, 1949). Librarian: Leslie E. Bliss.

SPRINGFIELD, MASS. City Library. In 1909 the late Colonel James A. Russell bequeathed a large sum of money to the City Library Association to establish the Grace Russell Department of Music. The Department now has over 4000 books, 7000 scores and about 5000 pieces of sheet music. There are also over 5000 records, which are lent free of charge to the public. Librarian: J. A. Humphrey; Head of the Art and Music Department: Charlotte K. Bausman.

STANFORD, CALIFORNIA. a. University Library. The Music Department here is of a practical general nature, designed to fulfil the needs of university students.

b. The Memorial Library. This celebrated collection of rare items, founded through the generosity of Mr. and Mrs. G. T. Keating, as a memorial to the men who lost their lives in the second world war, contains many autographs of the great composers, as well as MS copies and original editions. For catalogue see N. van Patten, 'A Memorial Library of Music at

Stanford University' (Stanford, Cal., 1950). Librarian: N. van Patten.

**UNIVERSITIES AND COLLEGES.** There are several American universities and colleges whose names do not indicate their exact location. As these have been placed in this article under the names of towns, the following list is given as a guide:

Bowdoin College, *see* Brunswick.

Columbia University, *see* New York.

Cornell University, *see* Ithaca.

Harvard University, *see* Cambridge, Mass.

University of California, *see* Berkeley and Los Angeles.

University of North Carolina, *see* Chapel Hill.

University of Illinois, *see* Urbana.

Vassar College, *see* Poughkeepsie.

Yale University, *see* New Haven.

**URBANA, ILL.** University of Illinois. A departmental Music Library was opened in the music building in 1944 and the collection of music and musical literature is divided between this departmental library and the main University Library. In 1948 the two buildings housed 77,300 vols. in all, 66,000 being music, 7000 books and 4300 records. There is an average annual increase of about 2000 items. There is a good stock of scores, sets of parts, choral music, collected works and historic editions. Current musical periodicals number 55. The collection is particularly rich in opera and 18th-century music. Special collections include the Rafael Joseffy collection of about 2000 pieces for pianoforte, a collection of American sheet music (1830-76), popular songs of the two world wars and over 100 first and early editions. Director of the University Library: R. B. Downs; Music Librarian: J. Allen.

**WASHINGTON, D.C.** *a.* The Library of Congress. The Music Division is a service division in the Reference Department of the Library of Congress. It was established officially in 1897, with Walter Rose Whittlesey in charge. From 1902 to 1917 the Chief was Oscar George Theodore Sonneck, who displayed extraordinary skill and energy in developing and organizing the collections to a degree of international prominence. His work was continued by successors (Carl Engel, 1922-34; Oliver Strunk, 1934-37; Harold Spivacke, 1937 to date) along old and new paths, and now the resources and activities of the Division make it one of the richest in existence. It offers the student and the investigator remarkable opportunities for reference and research in music of the past 500 years. In certain broad fields (*e.g.* opera scores, librettos, books) it is unrivalled by any collection anywhere. Its collections of music printed before 1800 and of books on music printed before 1800 are extremely comprehensive and valuable; and since about

1940 the holdings of autograph scores and letters of master-composers have grown enormously. As a result the Division has what is probably the largest collection in existence of Brahms manuscripts, as well as outstanding autographs by Bach, Beethoven, Haydn, Liszt, Mendelssohn, Mozart, Schubert, Schumann, Weber, etc.

In 1952 the accessions numbered approximately 2,000,000 volumes, pieces and sound recordings, with nearly another million (estimated) uncounted but part available for use. About 40,000 items are added annually, coming to the Division through copyright, gift, purchase, transfer and exchange. A provision of the U.S. Copyright Law demands that all registered works be deposited in the Library of Congress. This accounts largely for the rapid growth of the collections and gives special significance to the holdings of present-day publications. (The Copyright Office, which is a part of the Library of Congress, regularly publishes lists of all titles deposited in accordance with the statute.) From 1903 to 1942 the notable accessions were announced in the annual reports of the Librarian of Congress; they are now announced in 'The Library of Congress Quarterly Journal of Current Acquisitions'. An impressive but still inadequate estimate of the Division's holdings can be obtained from these publications.

Conspicuous features of the collections are early books on music, estimated at about one half of all such books printed before 1800; dramatic, symphonic and chamber works, both pre- and post-1800; opera librettos, numbering some 35,000 (including the Albert Schatz collection); early Americana, including hymn-books and patriotic music; music of the wars in which the U.S.A. has taken part; composers' autograph scores and letters, which are in both the general and special collections of the Library.

In the general autograph collections of the Division the following composers and works call for special mention: J. S. Bach, Cantata No. 9; Berg, 'Wozzeck'; Brahms, violin Concerto, Op. 77; Chausson, 'Poème'; Debussy, 'Nocturnes'; Leoncavallo, 'Pagliacci'; Liszt, 'Soirées de Vienne'; Rakhmaninov, Paganini Rhapsody, 4th pianoforte Concerto, 3rd Symphony, 'Symphonic Dances'; Schumann, 1st Symphony; Walton, violin Concerto.

The autographs of American composers are especially treasured, and the following are well represented: John Alden Carpenter, George W. Chadwick, Frederick Shepherd Converse, Victor Herbert, Charles Martin Loeffler, Edward A. MacDowell, David Stanley Smith.

An object of particular pride is the autograph music book of Francis Hopkinson (1737-91), a signatory of the Declaration of Independence

and the first native-born American composer. Also of great national importance are the first printing of 'The Star-Spangled Banner' (broadside, words only) and the first edition of the words and music together. In addition to the collecting of patriotic and national music the Division also stresses every manifestation of American music, both serious and popular. Thus the sheet-music collections contain American popular songs and dances as well as art songs and instrumental works. The collecting of American music, particularly of an earlier day, poses special bibliographic considerations. Therefore the accumulation of American music imprints from the beginning of the Republic onwards is looked upon as a primary responsibility.

The Division has in manuscript unpublished works by Tartini, C. P. E. Bach, Boccherini, Brunetti and many other composers. Another special feature is the large quantity (over 600) of manually copied transcripts of rare old opera scores in European archives and of special collections, such as Philidor's compilation of ballets. The acquisition of this kind of material continues, but now through the facilities of modern photography.

At the sale of the Cummings, Weckerlin, Prieger and Landau collections the Division secured enviable acquisitions which greatly increased its holdings of primary sources and research materials. It must be admitted, however, that medieval sources (*i.e.* manuscript music and treatises) constitute the Division's weakest point. Among the vast array of sources which are available here, the following are representative for quality, rarity and importance: John Cotton's 'De musica' (12th-cent. MS); 'Chansonnier de M. le Marquis de Laborde' (15th-cent. MS); Beaulieu's 'Balet comique de la royne' (Paris, 1582); Byrd's 'Psalmes, sonets, & songs of sadnes and pietie' (London, 1588); Caccini's 'Le nuove musiche' (Florence, 1601); Caroso's 'Il ballerino' (Venice, 1581); Josquin's 'Liber primus missarum' (Fossombrone, Petrucci, 1516); Gagliano's 'Dafne' (Florence, 1608); Gibbons's 'First set of madrigals and motets' (London, 1612); Giovanelli's 'Novi thesauri musici' (Venice, 1568); Gombert's first book of motets (Venice, 1539); 'Harmonice musices odhecaton' (Venice, Petrucci, 1504); Marenzio's 'Il primo libro de madrigali' (Venice, 1596); Merulo's 'Toccate d'intavolatura d'organo' (Rome, 1597-1604); Mouton's first book of masses (Fossombrone, Petrucci, 1515); 'Musica transalpina' (London, 1588); Palestrina's 'Offertoria totius anni' (Venice, 1594-96); 'Parthenia' (London, 1611); Peri's 'Euridice' (Florence, 1600 [1601]); Victoria's 'Hymni totius anni' (Venice, 1600).

Theoretical writers such as the following

are profusely represented: Pietro Aaron, Jacob Adlung, Martin Agricola, Adriano Banchieri, Bonaventura da Brescia, Charles Burney, Domenico Pietro Cerone, Johann Joseph Fux, Franchino Gafori (complete), Vincenzo Galilei, Glareanus, John Hawkins, Athanasius Kircher, Friedrich Wilhelm Marpurg, Giovanni Battista Martini, Johann Mattheson, Marin Mersenne, Thomas Morley, Michael Praetorius, Wolfgang Caspar Printz, Jean Philippe Rameau, Jean-Jacques Rousseau, Gioseffo Zarlino.

Early in his administration Sonneck devised a classification scheme for the Division; this scheme, revised and amplified, is in use to-day and has been adopted by many other libraries. It divides the collection into three main categories: Music (symbol, M), Musical Literature (*i.e.* writings about music, symbol, ML), Musical Theory (*i.e.* pedagogic material, symbol, MT). A permanent scheme for the housing of sound recordings is (1953) in process of organization. Card catalogues provide access to the collections which are freely available to users of the Division or the Library. Like the Library of Congress, of which it is a constituent part, the Division's first responsibility of service is to the Congress of the U.S.A., next to the various agencies of the Federal Government, finally to the public concerned with music in all its manifestations. The Division's services and resources (of material and personnel) are available to scholars, students, teachers, professional societies, industry and to all who have a serious interest in music and its literature. At present the Division is the headquarters for 'Notes', the quarterly journal of the Music Library Association, although there is no official connection between the periodical and the Library of Congress.

Included in the Music Division is the Folklore Section, an outgrowth of the Archive of American Folksong. This Section has custody of a special collection of recorded folk music which, though predominantly American, is widely international in scope. Continual recording projects, in the U.S.A. and abroad, are steadily increasing the size of this collection, which is already estimated at some 60,000 songs and dances. The Section has supervised the issue of 22 albums of the folk music of North and South America, and additional albums (or long-playing disks) are being prepared.

The record issues by the Library of Congress are made possible by another Section of the Music Division, the Recording Laboratory, which resulted from a generous grant of the Carnegie Corporation of New York. It was established in 1940 for the recording and re-recording of music, speech and other forms of auditory communication. The equipment is completely modern and enables the Division to

engage in recording experiments as well as to augment its holdings of recorded material.

Incorporated in the Division are several foundations and activities which are the result of private philanthropy. These enable the Library of Congress to exert an influence in the world of music rarely associated with library institutions.

The Elizabeth Sprague Coolidge Foundation. This foundation was established by Mrs. Coolidge in 1925, being an outgrowth of her Berkshire (Mass.) chamber music festivals dating from 1918. Mrs. Coolidge gave to the Library of Congress an excellent concert auditorium (seating about 500), following this gift with a generous endowment. Her gifts made possible the adoption of a continuing programme which has been of great importance to creative music and the appreciation of chamber music.

The foundation began its career with a festival of chamber music in the Coolidge Auditorium of the Library of Congress, in 1925, and up to 1952 eleven such festivals have taken place. These have been internationally significant, both for content of programmes and for standard of performance. The foundation has been responsible for the creation of many significant modern chamber works by eminent composers to whom it extends commissions. In past years several composition contests were held, an activity which has not been attempted recently. Many of these works (as well as others) have received their world *premieres* at Coolidge Festivals. Through commissions to composers, through encouragement of composers, through personal benefactions of Mrs. Coolidge herself, the foundation has acquired an extraordinary collection of modern musical autographs, including chamber works by Beck, Bloch, Bridge, Britten, Casella, Castelnuovo-Tedesco, Enesco, Gruenberg, Hanson, Harris, Hindemith, Honegger, Lajtha, Loeffler, Lopatnikov, Malipiero, Martinů, Milhaud, Pierné, Piston, Porter, Ravel, Respighi, Roussel, Schoenberg, Sessions, Tansman, Thompson, Toch, Villa-Lobos, Webern, Weiner, Wellesz.

The Gertrude Clarke Whittall Foundation. In 1935 Mrs. Whittall presented to the Library of Congress five magnificent Stradivari instruments (3 violins, one of which was the "Betts", 1 viola, 1 cello) and as many Tourte bows. Shortly after (1936) she created a foundation the first purpose of which was to provide these instruments with adequate care and to offer to the public concerts in which they would be heard as a united ensemble. The instruments are housed in a room specially erected and furnished by Mrs. Whittall, known as the Whittall Pavilion. The Whittall Foundation also sponsors frequent additional concerts in the Library, which are often related to the

distinguished manuscript collection acquired through Mrs. Whittall's generosity. Among these are many autographs of master-composers (from Bach to Schoenberg), including most of the Brahms holographs mentioned above.

The Serge Kussevisky Music Foundation in the Library of Congress. This foundation was established in Dec. 1949 by the late Serge Kussevisky. Assistance to the creative artist was very dear to Kussevisky, and an earlier foundation in memory of his wife commissioned new works from 35 outstanding composers. The more recent foundation is carrying on the activity of commissioning composers and will encourage the dissemination of new works by performance and other means. The original manuscripts of the commissioned works are added to the autograph collections of the Music Division. Characteristic examples of those received so far are works by Bartók, Bergsma, Blitzstein, Britten, Dallapiccola, Diamond, Fitelberg, Guarneri, Honegger, Kassern, Martinů, Messiaen, Milhaud, Piston, Schoenberg, Villa-Lobos.

The Dayton C. Miller Flute Collection. An extraordinary collection of flutes and flute-type instruments (about 1600 in number), flute music and literature on the flute was bequeathed to the Library of Congress by Dayton C. Miller, eminent physicist and acoustician, who died in 1941. It is a musicological unit of inestimable importance. His bequest also included an endowment for the care of the instruments, to enlarge the collection and to provide concerts, lectures or other activities promoting the knowledge and appreciation of the flute and its music.

The Louis Charles Elson Memorial Fund. In 1945 the Library of Congress received a bequest of the late Mrs. Bertha L. Elson which was to provide lectures on music and musical literature in memory of her husband, Louis Charles Elson (1848-1920), pioneer American musical scholar.

The Nicholas Longworth Foundation. This foundation was established after the death of Nicholas Longworth (1869-1931), eminent statesman who served as Speaker of the House of Representatives. The purpose of the foundation, which was created by Longworth's friends, is to assure concerts in his memory. Longworth was an ardent chamber-music enthusiast and served as first president of the Friends of Music in the Library of Congress.

The Friends of Music in the Library of Congress. This organization, founded in 1928, was national in scope. Its chief purpose was to assist the Music Division in purchasing rarities for its collections. It suspended activities with the outbreak of the second world war and donated its treasury to the Library of Congress as an endowment for the continuation of the above-mentioned purpose.

The Sonneck Memorial Fund. This is an endowment established by the Beethoven Association of New York in memory of Oscar George Theodore Sonneck (1873–1928), former chief of the Music Division. Sonneck was a notable historian of American music, and the income from this fund is used to subsidize the publication of original research in American musical history. Chief of Music Division: Harold Spivacke.

b. The Public Library. A music collection for general circulation is maintained in this Library. It contains over 14,000 pieces of music, 10,000 books and scores, and 400 miniature scores. In addition there are two audition rooms where records from the collection of over 3500 disks may be heard. The Library also acts as a bureau for amateur musicians who wish to start or join ensembles of all kinds, and members of the staff give talks to local clubs and societies in addition to advising readers. Librarian: H. N. Peterson; Acting Music Librarian: G. R. Henderson, jun.

c. Folger Shakespeare Library. This famous collection includes copies of about half of all known Elizabethan printed music, together with MSS, books of history, theory and other material relating to the Shakespearean period. One of its most celebrated items is the unique 'First Book of Airs' by Thomas Morley. Other rare items of which this Library possesses the only known copies in America include Byrd's 'Songs of Sundry Natures' (1610), John Cosyn's 'Music of Six and Five Parts' (1585), John Day's 'Morning and Evening Prayer' (1565), Michael East's 'Madrigals to 3, 4 and 5 parts' (1604), Leighton's 'Tears or Lamentations . . .' (1614) and the *superius* part of the 'Recueil du mellange d'Orlande de Lassus' (1570), of which only one other part, the *quintus*, is extant (in the Bodleian Library at Oxford). There are three interesting commonplace books of the Elizabethan period—one for lute from John Dowland's library, one of madrigals by Weelkes, Wilbye, Morley, etc., and one of liturgical music containing several little-known 'In Nomines' of the 16th century. The Library also possesses a distinguished collection of MSS of Shakespearean operas, as well as settings and incidental music by a great many composers, past and present. The latter section includes John Playford's own copy of the songs in 'The Tempest' set by John Wilson. The Library is administered by the Trustees of Amherst College.

d. Pan-American Union. The Columbus Memorial Library. The Music Division of this Library has over 5500 items of music, including symphonic, chamber, instrumental, choral and popular music. The music section of the main book collection contains about 1500 books and pamphlets, and nearly 100

titles of journals. Much of this material relates especially to the music of North and South America, particularly the folk music of these regions. Librarian: Arthur E. Gropp.

WATERTOWN, MASS. Perkins Institution and Massachusetts School for the Blind. The special library here contains over 6000 pieces of music in Braille and an adequate library of books of and about music. The historical section has much rare information concerning the blind musicians of the past. The music is circulated not only in the Institution itself, but also throughout the U.S.A. Librarian: Nelson Coon; Musical Director: Paul L. Burgess.

WORCESTER, MASS. The American Antiquarian Society's Library has an interesting American Music section which includes some 35,000 pieces of sheet music and a large number of hymn-books. See C. Seegar in 'Notes' (Mar. 1948).

#### LATIN AMERICA

There is no doubt that there is a considerable amount of interesting source material for the study of music in the Latin-American countries, and even some fair-sized collections of music and literature of music, in the various national libraries, conservatories, etc., but at present we have definite information about only a few of these collections. Unfortunately the tropical climate and destructive insect life in some of the countries of Central and South America almost prohibits the survival of any really ancient source material, but there must be many interesting old collections still extant in some of the magnificent old monasteries and cathedrals erected in colonial times. The following list, for which we are largely indebted to Dr. F. C. Lange, of the Argentinian Institute of Musicology, and to Mr. Arthur E. Gropp, Librarian of the Columbus Memorial Library of the Pan-American Union, lists not only the collections about which we have definite information, but also the various national conservatories, etc., which are reported to have libraries, but of which exact details are lacking.

#### ARGENTINA

BUENOS AIRES. a. Conservatorio Nacional de Música y Declamación, Teatro Cervantes.

b. Conservatorio Municipal, Cangallo 2285.

MENDOZA. a. Universidad Nacional de Cuyo, Escuela Superior de Música, Instituto de Musicología. The Library here is steadily growing, as a practical working library for university studies. Director of Musicology: F. C. Lange.

b. Dr. F. C. Lange's own private collection is one of the most extensive in South America and includes many South American MSS, including the rare 18th-century Minas Gerais

collection of part-books, amounting to some hundreds of items; many old theoretical works; periodicals, pamphlets, etc.; first editions; treatises from Spain and Portugal; photostats, microfilms and a very large collection of letters written to and from musicologists all over the world. He also has a small collection of native instruments.

TUCUMÁN. Conservatorio de Música, Universidad Nacional de Tucumán.

## BOLIVIA

LA PAZ. Conservatorio Nacional de Música.

## BRAZIL

RIO DE JANEIRO. *a.* Biblioteca Nacional. The National Library has recently formed a Music Division, and possesses some extremely interesting MSS and printed source material, including a number of first editions of the Viennese classics, brought over by Leopoldine of Austria, the wife of Pedro I. *See* J.M.W. (1949-50); also F. C. Lange in 'Revista de estudios musicales', No. 3 (Apr. 1950).

*b.* Escola Nacional de Musica, Rua de Passeio 98. This institution possesses a music library, with some interesting MSS by such Brazilian composers as Padre J. M. N. Garcia. There is also a collection of instruments. *See* J.M.W. (1949-50).

*c.* Conservatorio Nacional de Canto Orfeonico, Avenida Pasteur 350 (Urna).

*d.* The Carvalho Library. The former library of Senhor A. de Carvalho, which is now in public ownership, is very extensive, and includes MSS, much printed music, treatises, etc. So far as is known, the collection is not yet available for consultation.

SAO PAULO. *a.* Conservatorio Dramatico e Musical, Avenida São João 269.

*b.* Discoteca Municipal. There is a considerable collection of gramophone records in this establishment. Director: O. Alvarenga.

## CHILE

SANTIAGO. *a.* Instituto de Extensión Musical de la Universidad de Chile. *See* J.M.W. (1949-50).

*b.* Conservatorio Nacional de Música. *See* J.M.W. (1949-50).

VINA DEL MAR. Conservatorio Municipal de Música.

## COLOMBIA

BOGOTÁ. Conservatorio Nacional de Música, Universidad Nacional.

CALI. Conservatorio de Cali, Escuela Vallecaucana de Bellas Artes.

## COSTA RICA

SAN JOSÉ. Conservatorio Nacional de Música.

## CUBA

HABANA. *a.* Cathedral Archives. There is an interesting collection of source material here. *See* A. Carpentier, 'La música en Cuba' (Mexico, 1946).

*b.* Conservatorio Municipal, Galiano 209.

SANTIAGO. Cathedral Archives. There are MSS of works by E. Salas, J. Paris and others in this collection. *See* A. Carpentier, 'La música en Cuba' (Mexico, 1946).

## ECUADOR

CUENÇA. Conservatorio de Música.

GUAYAQUIL. Conservatorio de Música.

QUITO. Conservatorio Nacional de Música.

## EL SALVADOR

SAN SALVADOR. Escuela Nacional de Música.

## GUATEMALA

GUATEMALA CITY. Conservatorio Nacional de Música y Declamación. The library here has about 600 printed books and 4000 items of music.

## HONDURAS

TEGUCIGALPA. Escuela Nacional de Música.

## MEXICO

MEXICO CITY. *a.* Cathedral Archives. There is a very interesting collection of old music in this cathedral library; some of the MSS have been transcribed by Prof. S. Barwick, of Pittsburg, and are in preparation for publication.

*b.* Conservatorio Nacional de Música, Avenida Presidente Masaryk 582. *See* 'Obras de compositores mexicanos que se guardan en el Conservatorio Nacional de Música. Inventario 1947' (typewritten list).

*c.* Escuela Nacional de Música, Universidad Autónoma, Marsella 25.

MORELIA, MICHOACAN. Monastery Archives. These contain many interesting old MS compositions.

PUEBLA. Cathedral Archives. For the polyphonic music preserved here *see* R. Stevenson, 'Music in Mexico' (New York, 1952), pp. 101-4.

## NICARAGUA

MANAGUA. Escuela Nacional de Música.

## PANAMA

PANAMA CITY. Conservatorio Nacional de Música y Declamación.

## PARAGUAY

ASUNCIÓN. Conservatorio de Música, Ateneo del Paraguay.



## PERU

AREQUIPA. Escuela Regional de Música del Sur, Apartado 2957.

LIMA. *a.* Archiepiscopal Archives. This Library has a considerable collection of old music; some of the MSS have been transcribed by Professor A. Sas.

*b.* Conservatorio Nacional de Música, Minería 180.

TRUJILLO. Escuela Regional de Música del Norte.

## REPÚBLICA DOMINICANA

CIUDAD TRUJILLO. Conservatorio Nacional de Música y Declamación, Isabel la Católica 17.

## URUGUAY

MONTEVIDEO. *a.* Conservatorio Municipal.

*b.* Instituto Interamericano de Musicología, Casilla de Correo 540. This institution, founded by F. C. Lange, and now a dependency of the Facultad de Arquitectura of the University of Montevideo, has an extensive collection of books about music in the Americas, as well as music by American composers.

*c.* Servicio Oficial de Difusión Radio-eléctrico (SODRE). This radio station probably has the best collection of music and gramophone records in Uruguay.

## VENEZUELA

CARACAS. Escuela Nacional de Música. There is a considerable collection of music in this institution; some of the older MSS have been transcribed and published by the Inter-american Institute of Musicology at Montevideo.

MARACAIBO. Academia de Música del Estado, Avenida Guayaquil 8.

## THE BRITISH COMMONWEALTH

In some of the countries of the British Commonwealth there are young but growing music schools with libraries which may be small now, but which will undoubtedly expand in the near future. Some of these are listed below.

## AFRICA

NAIROBI. The East African Conservatory of Music.

ROSEBANK, CAPE PROVINCE. The South African School of Music.

AUSTRALIA<sup>1</sup>

SYDNEY, NEW SOUTH WALES. Besides the well-known Government Conservatorium of Music, Sydney possesses two other institutions interested in music and music literature: (*a*) The Public Library, which has a growing general collection, and (*b*) The Mitchell

Library, which specializes in Australian music.

MELBOURNE, VICTORIA. The Melbourne Public Library has a well-equipped music division, which includes both books and music; among the latter are many of the collected editions.

BRISBANE, QUEENSLAND. Dr. R. Dalley-Scarlett's private library has many 18th-century editions of Handel, etc., as well as a good collection of modern orchestral scores, especially of the Russian School.

ADELAIDE, SOUTH AUSTRALIA. The Barr-Smith Library at the University of Adelaide contains many reference works on music, as well as a Carnegie Trust Collection. The Adelaide Reference Library also contains many works on music.

## TASMANIA

The State Library of Tasmania has a good music section, especially of violin literature.

## NEW ZEALAND

The four University centres of New Zealand at Auckland, Canterbury, Otago and Victoria, each make provision for the study of music, and are doing their best to build up representative collections.

## ASIA: JAPAN

TOKYO. The Nanki Music Library and Auditorium, founded by the Marquis Tokugawa and built up by him from 1914 onwards, is not only one of the richest music collections in Asia, but also in the whole world, for it has as its nucleus some 450 rare works from the library of the famous English musicologist W. H. Cummings. Various catalogues of the collection have been published, in Japanese and English, in Tokyo, between 1917 and 1929. See 'Catalogue of the Nanki Musical Library, Books on Music', 2 vols. (1918-20); do., 'Musical Scores', 2 vols. (1917-20); 'Catalogue of the W. H. Cummings Collection in the Nanki Music Library' (1925); a more complete catalogue began to appear in 1929. C. L. C.

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**LIBRETTO** (Ital., lit. a small book, Fr. *livret*, Ger. *Textbuch*). The name generally given to the book of words of an opera, oratorio or cantata. The name obviously came into general use because the words of the earliest operas were printed separately, as well as in the musical score, for the benefit of the audience who wished to follow them during performance. As the earliest operas were probably printed at the expense of the prince for whose entertainment they were composed, the librettos were printed in a dignified style and are generally about 8½ ins. in height; but after opera became a public spectacle the height was reduced to about 5½ ins., as in the case of Monteverdi's 'L' incoronazione di Poppea' (Venice, 1642), so that the diminutive form of the word became appropriate. The size of these word-books and the style of their typography have varied considerably at different periods and in different countries; for special state performances, librettos were sometimes printed on a sumptuous scale with numerous engravings of the scenic designs. In the 17th and 18th centuries librettos were much more read during performance than they are now in darkened theatres; but even in those days a wax taper was often needed, and many of the books which have survived show spots of candle-grease.

The sale of librettos was often a perquisite of the author, and the poets evidently regarded them as literary works in their own right; the name of the composer is generally relegated to an obscure situation, if not omitted altogether, and we often find passages in the drama which were not set to music at all.

The study of librettos has been very much neglected by most historians of opera, and it has been taken for granted that the vast majority of them are as literature beneath contempt. But the collation of scores with librettos is indispensable; scores are often deficient in stage directions and have no lists of characters; to understand the plots we often need the *argomento*, which is not a synopsis of the drama itself but a prefatory account of the situation which leads up to it before the opera begins. Title-pages, dedications and casts of singers supply much valuable information. The study of librettos by themselves helps us to understand the successive conventions on which the musical forms of operas are based, and in this connection it is always instructive to collate

librettos, when possible, with the historical chronicles, novels or plays on which they are founded and observe the alterations which have been found necessary to adapt them to the exigencies of musical presentation.

The earliest Italian librettos, such as Rinuccini's 'Dafne' and 'Euridice', are derived from the pastoral dramas of the Renaissance, such as Poliziano's 'Orfeo'; they are mythological in subject and their acts, even if not so designated, are marked off by contemplative choruses commenting on the action as in ancient Greek tragedy. The chorus is integral to opera from the first, although in later periods it may tend to disappear altogether. Since the early operas were composed for princely festivities, a happy end was indispensable, however tragic the original story. The tragedy of blood, familiar in Elizabethan drama, is practically never to be found in opera until the 19th century; violent deaths take place off-stage and are related by messengers. The early operas are generally called *favola*, and *tragedia* is seldom to be found in Italy, though Monteverdi's 'Arianna' and Giacobbi's 'Andromeda' are so entitled; but the general principle is that even after mythology is abandoned the characters are princely and aristocratic. Comedy is appropriate only to the lower classes. Yet even the mythological operas do not entirely exclude comedy; there is generally some touch of humour about the ferryman Charon, if he appears.

As soon as opera descends from mythology to history, comic servants make their entry; the best-known example is in Monteverdi's 'Incoronazione di Poppea' (libretto by G. F. Busenello). The comic stammerer who is occasionally to be found points to the influence of the *commedia dell' arte* (Tartaglia, a Neapolitan mask), and the irruption of comic servants at incongruous moments belongs to the same tradition, although the fixed characters of the *commedia* do not appear in opera under their conventional names or in their conventional masks. This comic element, as in Shakespeare, persisted almost to the end of the 17th century. The subjects of Venetian opera, although ostensibly taken from history and set forth in the preliminary *argomento*, deal almost exclusively with the passion of love in various aspects; the first object of all operas was pleasure. Love and glory are also the main motives of the huge spectacular operas written and performed by Italians for the court of Vienna, where the spectacle was organized primarily for the glorification of the House of Habsburg. These were imitated at other German courts though on a less extravagant scale. The commercial opera at Venice was also spectacular, and for most of the spectators the scenic marvels constituted its main interest. Gradually the spectacle became secondary to

the singing, as the great schools of Italian opera-singing developed and a larger supply of skilled singers became available. The attraction of the aria began quite early in the 17th century, and Mazzocchi, the composer of 'La catena d' Adone' (Rome, 1626), states frankly in his preface that the many "half-arias" (*mezz' arie*) break the tedium of the recitative. As the arias became more formal, the recitatives declined into a hurried conventionality.

The chief Italian librettists of the 17th century are Ottavio Rinuccini, Giovanni Chiabrera, Alessandro Striggio (for Peri, Monteverdi, etc.), Giovanni Francesco Busenello, Francesco Sbarra, Benedetto Ferrari, Aurelio Aureli (for Venetian composers), O. Tronsarelli (Rome), G. A. Moniglia (Florence), Nicola Minato and Matteo Noris (for Vienna). Monsignor Giulio Rospigliosi, afterwards Pope Clement IX, was a distinguished librettist for the Barberini family in Rome and author of 'Chi soffre speri', music by Mazzocchi and Marazzoli (Rome, 1639), the first real comic opera; it was witnessed by Mazarin and Milton.

A curious feature of practically all Italian librettos down to the beginning of the 19th century was the *protesta*, in which the poet protested that all words referring to classical religion such as *Fato*, *Dei*, *Numi*, etc., were merely poetical conceits and that he himself was a devout member of the Catholic Church; this indispensable item is sometimes comically expressed in Neapolitan dialect for comic operas produced at Naples.

The absurdities of many Italian librettos of the 17th century have often been pointed out, whereas their literary merits have been ignored except by a few Italian scholars. The plots, however extravagant, can find parallels in many of Shakespeare's plays, but the restrictions of the operatic form left little room for dramatic poetry in recitative, and the innumerable short arias required words in short rhymed lines that were more like epigrams. All Italian poetry in that century was largely disfigured by the affectations and conceits of the baroque style; what might be tolerated in an epic became ridiculous in the words of song. The spoken drama of Italy produced not a single dramatist of universal fame comparable to Corneille or Calderón, so that it is hardly surprising if the musical drama was equally undistinguished.

Spanish drama became known in Italy owing to the Spanish political dominion and had more influence than French drama (during most of the 17th century) on Italian opera; the emergence of a type of comedy opera halfway between *opera seria* and *opera buffa* is due partly to the older Italian pastoral and partly to Spanish comedy. Some of Alessandro Scarlatti's earlier operas are in this style, and

it survived later in a few of Handel's such as 'Partenope' and 'Sersé'.

FRENCH OPERA.—Italian opera, sung in Italian, had been introduced to Paris in 1645; the first germs of French opera are to be seen in the *tragédies à machines* of which Corneille's 'Andromède' (1650) is the earliest and the most distinguished example. 'Andromède', like the later English operas for which it was the model, is not an opera at all, but a mythological play with large quantities of incidental music designed to utilize the scenery and machinery which had been designed by Torelli for the Italian opera 'Orfeo' of Luigi Rossi. It was followed by various *pastorales* by Boyer with incidental music by Dassoucy and others. The French had the same difficulty as the English; their actors could not sing, so when an air was introduced it was sung by a singer in the wings and mimed by the actor on the stage. These plays were of high literary quality and the frequent employment of the alexandrine gave them a dignity lacking in the librettos of the Italians. French opera never suffered from the verbal extravagances of Italian *seicentismo*.

Dassoucy was both the author and composer of 'Les Amours d'Apollon et Daphné' (1650), a burlesque treatment of the classical myth which is nothing more or less than an *opéra-comique* with spoken dialogue exactly like those of the 18th century. It was described on the title-page as *comédie en musique*. The *pastorale* of Charles de Beys and Michel de La Guerre 'Le Triomphe de l'Amour' (1655) and its more famous successor the 'Pastorale d'Issy' of Perrin and Cambert (1659) were merely developments of the earlier *comédies de chansons* which, like the English jiggs, were made up of popular songs strung together without anything in the nature of recitative. The music of the 'Pastorale d'Issy', formerly regarded as the first French opera, is lost, but the libretto suggests at least a primitive approach towards recitative.

'Pomone' (Perrin and Cambert), which inaugurated the Académie Royale de Musique in 1671, was in five acts with a prologue in glorification of Louis XIV; this feature remained characteristic of French librettos throughout the reign. The words of 'Pomone' earned the contempt of Saint-Évremond. Lully, after collaborating with Molière in various *comédies-ballets*, had from the first the advantage of Philippe Quinault as poet for his operas. The early Italian librettists were aiming at an imaginary reconstruction of ancient Greek tragedy; Quinault took as his model the classic French drama and thereby established a tradition of dignity, clarity and elegance which lasted into the 19th century despite certain later lapses into empty rhetoric and formality. French librettos are characterized by the employment of the rhymed alexandrine

as a basic metre, varied by shorter rhymed lines, so that recitative, to which French critics always attached the greatest importance, became both musical and dramatic, whereas in Italy, where it was unrhymed, it soon degenerated into formless conventionality.

ENGLAND.—Davenant's 'The Siege of Rhodes', the first English opera (1656), had been planned as a spoken drama in heroic couplets, but seems to have been modified to suit musical setting; the placing of songs and choruses at the ends of the acts, found also in Shirley's masque 'Cupid and Death' (1653), shows the influence of the French *comédie-ballet*. Shadwell's 'Psyche' (1674), a free adaptation of Molière's 'Psyché' for Locke, treats the musical element more dispersedly and picturesquely. Shadwell was an amateur composer himself and had his own ideas on the construction of an opera. Dryden's 'Albion and Albanus' (Grabu, 1685) combines the tradition of the English masque with that of the French allegorical prologue, of which it is really a three-act expansion. With 'King Arthur' (Purcell, 1691) Dryden solved the problem of the English opera of the Restoration period in which most of the principal actors do not sing at all. The only English operas of this time which are sung throughout are Blow's 'Venus and Adonis' (? 1684) — librettist unknown — and Purcell's 'Dido and Aeneas' (1689) with words by Nahum Tate, in both of which rhyme, as in the French operas, greatly assists the musical forms. Rhymed recitative persisted more or less in English opera and oratorio into the 18th century. The English type of opera, exemplified by 'King Arthur', did not die out with Purcell, but was continued in the 18th century by such dramatists as Thomas Durfey and Lord Lansdowne.

THE 18TH CENTURY: ITALY.—Apostolo Zeno, distinguished as an historian and man of letters, was court poet in Vienna from 1718 to 1729 and set himself to reform the Venetian type of libretto on the lines of French classical drama, more especially that of Corneille. His subjects were generally historical, and he showed a curious preference for subjects from the medieval Roman Empire, of course Italianizing the uncouth Teutonic names of his characters. Among these is an opera 'Ambleto', taken not from Shakespeare but from Saxo Grammaticus. He standardized the system by which a character who sings an aria invariably leaves the stage at the end of it; this rule, which sometimes provokes absurd situations, must have been imposed upon him by the singers. He was succeeded in Vienna by Pietro Metastasio, who continued on the same lines, but more under the influence of Racine, with more dramatic subtlety and with an exquisite elegance of literary style. Both poets, writing for court festivities, were obliged to

flatter their imperial patrons by exalting the institution of monarchy; they concentrate on the heroic virtues and especially on the invariable magnanimity of emperors and kings. Their librettos were set to music over and over again, notably those of Metastasio, which dominated the entire operatic stage up to about 1780. Metastasio was a poet and dramatist of genius, still regarded as a classic of Italian literature; during his lifetime his librettos were often acted in Italy as spoken plays, and he tells us himself that they were much more effective in this form. Their artificialities, which seemed so ridiculous to later generations, were due in the main to their courtly origin and largely to the vanity of singers. Metastasio himself had a good understanding of music, and some of his letters give copious and detailed instructions to composers on the treatment of accompanied recitative. He makes no secret of his contempt for the exaggerated *bravura* of the singers. It is evident, however, that his musical tastes were very conservative and that he made no attempt to keep abreast of what were then the modern developments in music.

The burning question of the day was whether poetry or music should have the upper hand in opera, and the literature of this controversy in Italy and France, and even in Germany and England, is enormous. The clearest exposition of the operatic principle is to be found in the "Saggio sopra l'opera in musica" by Francesco Algarotti, written in 1755 but apparently not published until 1763. Algarotti was a much-travelled man of wide culture and great practical experience of the theatre. His attitude towards opera is strongly French, and it was perhaps his close contact with England that gave him a certain touch of artistic puritanism. The poet, he says, must be the creator and director of the whole opera; the musician's function is merely to give colour and intensity to his words. Algarotti's outlook is evidently conservative; he inveighs against "modern" opera for its exaggerated musical virtuosity both instrumental and vocal, and he rightly censures the managers for their total lack of artistic integrity. The appearance of this essay caused the author to be invited to Parma, where he supervised the reconstruction of the court theatre, and his visit coincided with the production of two operas by Traetta based on Italian adaptations of French librettos already set by Rameau. Despite his admiration for the ideals of Rinuccini and Peri, Algarotti was not in favour of mythological subjects, since opera of that type easily degenerated into a masquerade; nor did he approve of historical operas, since vocal display was inappropriate to real personages. He prefers the scene to be laid in some remote country such as South America, Egypt or China; he would no doubt

have approved of 'Aida', as he mentions Graun's 'Montezuma' as a good example to follow. This was perhaps intended to flatter his former patron, Frederick the Great, who had sketched the scenario of it in French. The essential, he maintains, is truth to human nature, for which he cites as models Pergolesi's 'Serva padrona' and his serious aria 'Se cerca, se dice'; these examples show at once that he was influenced by Rousseau and the *Guerre des Bouffons* in Paris.

The reform of opera often supposed to have been brought about by the single-handed efforts of Gluck represented the triumph of French operatic principles over those of Italy. Metastasio had been influenced by French drama, but not by French opera; the new style came about by the translation and adaptation into Italian of French librettos. Calzabigi, who wrote the Italian libretto of 'Orfeo' for Gluck in 1762, was a devoted admirer of Metastasio as a poet; the novelty of his Italian 'Orfeo' was the application of French principles and the French lay-out of choruses and ballets, hitherto almost entirely neglected in Italian librettos, except in the operas of Jommelli for Stuttgart, where the extravagance of the monarch and the geographical proximity to France encouraged the spectacular effects characteristic of French opera. *Opera seria* has always been the product of a courtly environment, and as the century drew towards the era of the French Revolution and incessant warfare had forced most of the princely patrons to reduce their expenditure, its vogue and importance declined in favour of popular comic opera. In Italy we can trace two tendencies in serious opera, the one Italian and conservative, the other progressive and French; but neither school produced either librettists or composers of any great distinction.

Comic opera, as we have seen, began in Italy comparatively early, but it could take no firm root until it could become independent of princely patronage. The first mention of a comic opera in Neapolitan dialect occurs only through a newspaper report of 1707; this was 'La Cilla' (author and composer unknown), which was acted privately in a prince's palace. By 1709 comic operas in dialect had found a home of their own at the Teatro de' Fiorentini, and a few years later at the Teatro Nuovo. The chief librettists were Niccolò Corvo (under the pseudonym of Agasippo Mercotellis), Francesco Antonio Tullio (Colantuono Feralentisco) and Bernardo Saddumene. The scheme of these librettos is clearly derived from the earlier comedy operas in Italian such as those of A. Scarlatti, but the characters are drawn from lower ranks of life to whom the local dialect was more appropriate. There was, however, nearly always a certain mixture of dialect and pure Italian, and the more serious

characters tended more and more towards the literary language. The *opera buffa* was never derived from the comic *intermezzi* of the serious operas, as has often been said; Pergolesi's 'La serva padrona' (which is not in dialect) is an *intermezzo*, completely different in dramatic form from his full-length comic operas. Goldoni tells us that in 1734, the year after the first appearance of 'La serva padrona', Imer, the director of the Teatro Grimani at Venice, hit on the idea of inserting sung *intermezzi* between the acts of spoken plays; Goldoni wrote several of these (often in Venetian dialect) before he became famous as a writer of comedies. From 1740 onwards Goldoni was a prolific writer of librettos for comic operas, some original, others adapted from his plays. He had been preceded at Venice by G. M. Buini, a Bolognese who was composer, librettist and impresario as well in his native city. Buini's comic librettos are farcically extravagant and often contain a great deal of Bolognese dialect. Buini seems to have been the first librettist to write comic librettos about opera singers and their absurdities; he was no doubt led to this subject by the publication of Marcello's satire 'Il teatro alla moda'. Goldoni was a much more skilful dramatist, and we must ascribe either to him or to Galuppi, with whom he often collaborated, the standardization of the comic opera finale brought to perfection by da Ponte and Mozart. Da Ponte modelled himself on Goldoni, but certainly surpassed him for wit and elegance in 'Cosi fan tutte'; Goldoni did not take much trouble over his librettos and put the best of his genius into his spoken comedies. The wittiest of all comic librettists was G. B. Casti, whose librettos were set by Paisiello and Salieri in Vienna; Casti's new contribution to the stage was the presentation of historical characters in a ridiculous light ('Il Re Teodoro in Venezia', 'Catilina' and 'Cublai').

COMIC OPERA IN FRANCE.—French comic opera begins early in the 18th century with the *vaudevilles* of the Théâtre de la Foire to which Charles-Simon Favart (1710-92) was the first to give literary shape. Favart's life covers nearly the whole of his century and he may justly be regarded as the creator of French *opéra-comique*. His first libretto was 'Les Deux Jumelles' (1734); after the famous visit of the Italian company in 1752 he continued to write librettos for Duni, Philidor and Grétry. Rousseau was himself the author of his *intermède* 'Le Devin du village' of 1752, intended as an imitation of 'La serva padrona', but thoroughly French in style, except that it had sung recitatives. But this example was not followed, and from Duni's 'Le Peintre amoureux de son modèle' (1757) onwards French comic opera always had spoken dialogue. Italian *opera buffa* had evolved from

*opera seria*; hence its convention of sung recitative. French *opéra-comique* came from the *comédie mêlée d'ariettes*, a name by which it was very generally described; it preserved the traditions of spoken comedy, and whereas in Italy the music was generally much better than the play, in France the reverse was often the case. The chief librettists were J. M. Sedaine, L. Anseaume, A. H. Poinciset, later on J. F. Marmontel, J. M. Boutet de Monvel and B. J. Marsollier. Their librettos were mostly founded on plays and novels, and towards the later years of the century the influence of *comédie larmoyante* makes itself more and more apparent. Typical examples are Marsollier's 'Nina' and 'Camille', both set by Dalayrac, and both translated into Italian and set by Italians (Paisiello and Paer); indeed these mark the transition to romantic opera.

**BEGINNINGS OF ROMANTIC OPERA.**—The romantic element (though it is impossible to define it exactly) makes its appearance first in France and in the librettos of comic opera long before we can find any music which strikes us now as romantic in style and technique. Goldoni's play 'Pamela nubile' (after Richardson's novel), the source of Piccinni's 'La buona figliuola' (1760), marks the starting-point of sentimental comedy; Grétry's 'Zémire et Azor' (Beauty and the Beast, 1771) shows the influence of the 'Arabian Nights', and his 'Richard Cœur de Lion' (1784) may be called the first "rescue opera", a type of story which was to dominate opera in various countries until well on into the following century. The rescue opera turns on the delivery of a character, male or female, who has been unjustly imprisoned by a cruel tyrant; the rescuer, who is generally of the opposite sex to the prisoner, encounters various difficulties and the final release is generally brought about by a *deus ex machina* in the shape of some official representative of law and order. The scheme goes back to classical Greek tragedy, but the environment can vary according to the fashion of the day. The rescue opera attained its greatest popularity in the time of the French Revolution, when hairbreadth escapes and heroic self-sacrifice were fairly common occurrences in daily life. The best-known example is 'Fidelio', which was based on a French libretto itself based on actual contemporary fact. A favourite source of rescue librettos was the *mélodrame* invented by R. G. de Pixérécourt, from which the typical English "transpontine" melodrama was derived; these were plays with incidental music, generally by obscure composers, the main object of which was to inculcate moral virtues in a popular way. The insistence on ordinary moral virtues is highly characteristic of romantic opera both in France and elsewhere; it was not until the early days of Victor Hugo that the passion of love was

made to predominate over all normal moral principle.

**OPERA IN GERMANY.**—The first German opera was the 'Daphne' of Schütz (1627) on an adaptation of Rinuccini's 'Dafne' by Martin Opitz. The next recorded is the "spiritual pastoral" 'Seelewig' by Staden on a libretto by Ph. Harsdörffer (Nuremberg, 1644) showing a mixture of the older German moral school plays and the Italian pastoral style. The first operas performed at Hamburg, where a public opera-house flourished from 1678 to 1738, were also on religious subjects influenced by the school drama. The Hamburg repertory was extensive and cosmopolitan; French and Italian operas were given, sometimes in the original languages and sometimes in German translations. German librettos were also written for Keiser and other composers, but largely based on Venetian originals. The chief poets were C. H. Postel, F. C. Bressand, L. von Bostel and Barthold Feind. There is little in these operas which is characteristically German; it was the aim of both poets and composers to produce as Italian an entertainment as they could. German comic opera or *Singspiel* begins in 1743 with C. F. Weisse's translation of the English ballad opera 'The Devil to Pay'; the succeeding generation of *Singspiele* took practically all its librettos from French sources in northern Germany, but the South German and Viennese composers adapted Italian librettos as well. The Viennese type of fantastic opera, of which 'Die Zauberflöte' is the classical example, was much influenced by the *fäbe* or fairy-plays of Carlo Gozzi, which were translated into German in 1777 and greatly admired by the leaders of German romantic literature. Towards the end of the 18th century there were various attempts at German serious opera by Schweitzer, Holzbauer, Naumann and others, but they were at the mercy of their librettists, who could produce only German imitations of Metastasio or of the French librettists who carried on the traditions of Calzabigi and Gluck. The French style led towards a frequent employment of choral pageantry, and the German poets contributed a characteristic touch of philosophical symbolism and ethical aspiration.

**ROMANTIC OPERA.**—In the romantic period we soon begin to see the influence of Shakespeare, Ossian, Schiller, Byron and Scott. The earliest Shakespearean opera (if indeed we may call it Shakespearean) was 'Georget et Georgette' by C. G. Alexandre (1761) to a libretto by Harny de Guerville, two scenes of which are taken from a French translation of Shadwell's operatic additions to 'The Tempest'. The same year saw the production of 'Les Deux Amies' (words by Antoine Bret, music by Papavoine), an *opéra-comique* in three acts based on 'The Merry Wives of Windsor', but with

altered names; it was given once only and its failure was ascribed (though doubtfully) to its bad libretto. In 1792, when Shakespeare had come to be much better known in France, Boutet de Monvel wrote a libretto ('Tout pour l'amour') on 'Romeo and Juliet' for Dalayrac. This was followed by several other operas both French and Italian on the same play; 'Othello' was another favourite source of operas, that of Rossini (Venice, 1818) being the most famous until it was treated by Boito and Verdi. The first 'Macbeth' is that of Chelard to a libretto by Rouget de Lisle (1827).

Ossian provided librettos for Lesueur ('Ossian, ou Les Bardes', 1804) and Méhul ('Uthal', 1806), also for Winter's German opera 'Colmal' (1809), Schiller's 'Die Räuber' (1781) was not adapted for opera until 1836 (Mercadante's 'I briganti'); 'Wilhelm Tell' (1804) was the source of Rossini's opera, but was preceded by the 'Guillaume Tell' of Grétry (libretto by Sedaine, 1791). The first opera after Scott was Rossini's 'La donna del lago' (libretto by A. L. Tottola, 1819); the first "Byronic" operas were the two German operas entitled 'Der Vampyr' (Marschner and Lindpaintner, both 1828) founded on Polidori's 'The Vampyre', at that time attributed to Byron.

In the 18th century French critics often said of Shakespeare that such outrageous things as the storm in 'King Lear' and the witches in 'Macbeth' were only permissible in opera. Romantic opera accepted them with delight, but France had already provided the musical technique for them in the operas of Rameau and his contemporaries. The idea of romanticism came originally from England; French anglomania passed it from literature to opera, and the development of romantic opera in Italy and even in Germany, generally regarded as the most romantic-minded of all countries, must be traced in the habitual borrowing of librettos from France which naturally led to the borrowing of French styles of musical technique. The tradition of *opera seria* lingered longest in Italy, where it died out with Rossini's 'Semiramide', though that very libretto was based on a tragedy of Voltaire. The chief difference between Italian and German romantic operas lies in the fact that while Germany revelled in the supernatural (which included a supernatural view of the forces of nature), Italy rejected it altogether.

A curious type of Italian romantic opera is the *opera semiseria*, derived originally from Dalayrac's 'Nina' and often including a psychological study of lunacy or somnambulism both male and female. The mad hero may indeed be traced back to the much earlier operas based on Ariosto's 'Orlando furioso'. An outstanding example is Paer's 'Agnese di Fitzhenry' (1809), founded on a story by Mrs.

Opie. Despite the intense seriousness with which the mad character was treated, such operas always included the typical Italian *basso buffo*; in 'Agnese' the patient is attended by two physicians both of whom are comic characters. A ludicrous example of *opera semiseria* is Donizetti's 'Emilia di Liverpool' (1824); like Bellini's early opera 'Adelson e Salvini' it exhibits the highly romantic idea that the Italians had of the British Isles. In Paer's 'Leonora', an Italian adaptation of Bouilly's 'Léonore' anterior to 'Fidelio', Rocco is treated frankly as a *buffo* part even when describing to Leonora the sufferings of Florestan in prison. Bellini's 'La sonnambula' had various predecessors of both sexes.

Typically German romanticism, with emphasis on the supernatural, begins with Spohr's 'Faust' (composed 1813 though first performed in 1816) on a libretto by J. K. Bernard, not based on Goethe, and continues with E. T. A. Hoffmann's 'Undine' (1816) for which F. de La Motte Fouqué himself adapted his well-known story. Weber's 'Der Freischütz' (libretto by Friedrich Kind, 1821), usually regarded as the foundation of German opera, is much more a melodrama with copious incidental music. The output of German romantic operas was enormous; their librettos are often very comical to read, and their music has been almost completely forgotten even in Germany. Weber's 'Euryanthe' (1823) is notorious for its bad libretto by Helmine von Chézy, but its faults were due largely to Weber's own insistence on the supernatural element.

In France the most prolific librettist was Eugène Scribe, both for serious and comic opera. He was also an accomplished writer of well-made plays, and his librettos, for all their conventionality, are always clear in style and dramatically effective. He developed the historico-political type of opera which may be said to have begun with Spontini's 'La Vestale' (1807) and 'Fernand Cortez' (1809), both on librettos by Étienne de Jouy. In 1828 Scribe collaborated with Auber in 'La Muette de Portici', followed in 1833 by 'Gustave III, ou Le Bal masqué'; for Meyerbeer he wrote 'Robert le Diable' (1831), 'Les Huguenots' (1836), 'Le Prophète' (1849) and 'L'Africaine' (1865, but begun as early as 1838). Scribe also wrote a quantity of comic librettos for Auber, the best of which is probably 'Fra Diavolo' (1830). In Germany Wagner's 'Rienzi' is the most conspicuous example of political opera in Scribe's manner. In Italy popular romantic feeling expressed itself mainly in politics, but political opera was severely banned by the authorities and no opera dealing with conspiracy, revolution or regicide could pass the censorship. The word "libertà" was not allowed to be sung under pain of imprisonment, but "patria" could hardly be sup-



pressed, and any opera in which it occurred was taken up by the audience with enthusiasm.

German romantic librettists were hampered by the clumsiness and intractability of their language; the Italians showed only too much determination to be poetical at all costs, and their librettos were often ridiculously affected and involved in diction, while the composers, turning out operas with incredible rapidity and carelessness, showed little consideration of the sense of words as long as their music provided vocal display. The one outstanding exception is Felice Romani, author of some 200 librettos, many of them adaptations, but a poet of rare elegance, clarity and psychological subtlety in those which he wrote for Bellini. Bellini regarded him as indispensable for his own melodic invention; Romani evidently guessed clearly what sort of melody Bellini was likely to write, and his words always seem to fall into exactly the right place for their musical expression. Bellini's most touching melodies have always a conversational intimacy which he derived perhaps from French composers such as Dalayrac and certain famous arias of Pergolesi. The new French romantic drama of Victor Hugo was utilized first by Romani for Donizetti's 'Lucrezia Borgia' (1833), by G. Rossi for Mercadante's 'Il giuramento' (1836) and by F. M. Piave for Verdi's 'Ernani' (1844) and 'Rigoletto' (1851), starting the fashion for tragic dramas of violent passion.

About the middle of the century four composers in four different countries inaugurated a new orientation of opera at a moment when general social conditions had degraded opera to a state of commercialism. Berlioz's 'Les Troyens' was composed in 1856-58, Wagner's 'Tristan und Isolde' in 1865, Boito's 'Mefistofele' in 1868 and Mussorgsky's 'Boris Godunov' in 1868-69. All four were received with hostility at the time and are recognized now as works of lofty idealism and integrity such as had not been seen in the theatre since 'Fidelio'. It is noteworthy that in all cases the composer wrote his own libretto. All four authors were completely independent of each other, and the only conceivable common source of their ethical inspiration is Beethoven, not in 'Fidelio' but in his complete musical personality. As a composer Boito, like Mussorgsky, was technically amateurish; as a poet he was supremely accomplished in the manipulation of words and metres, with a wide literary and philosophical culture. 'Mefistofele', and still more 'Nerone', of which the music was unfinished at his death, are somewhat overloaded with erudition; his most effective librettos are those which he wrote for Verdi, 'Otello' and 'Falstaff'. Without Boito's collaboration Verdi could never have achieved the complete freedom from conventions which is the characteristic of his two last operas. In modern times

French literature and drama have again served as the basis of the most effective Italian operas; *verismo*, the often crude and brutal presentation of low life, inconceivable to Verdi, was derived fundamentally from 'Carmen', and both Mascagni and Puccini made use of librettos based on French originals. Both Pizzetti and Malipiero have in most cases written their own librettos, a practice which has always made for integrity of style provided that the composer has the necessary literary ability.

In France the conventional tradition of Scribe was carried on by J. Barbier and M. Carré in frequent collaboration. L. Gallet wrote librettos for Bizet, Saint-Saëns, Gounod and Massenet from 1872 onwards; in 1891 he wrote 'Le Rêve' for Bruneau. Bruneau was a close friend of Émile Zola; 'Le Rêve' is based on one of his novels and he himself wrote the libretto of 'Messidor' (1897). Gallet was the first French librettist to write a libretto in prose.

Wagner, when he broke away from the conventional romanticism of 'Lohengrin', found himself obliged to invent a German poetic diction of his own for his mythological dramas based on short alliterative lines; but his successors found it impossible to carry on this idiom without incurring ridicule.

THE TWENTIETH CENTURY.—The new century could not escape the overwhelming influence of Wagner even when poets and composers reacted violently against his ideas. The most determined opposition was proclaimed by Debussy with 'Pelléas et Mélisande', the libretto of which is a slightly abridged version of Maeterlinck's prose drama; it repudiates all idea of conventional arias, ensembles and so on, but it could hardly have come into existence but for the principles of Wagner's "music-drama" as opposed to "opera". In Germany Richard Strauss adopted the same principle, though with far different musical technique, in 'Salome' (1905), with a German translation of Oscar Wilde's drama in French. 'Elektra' (1909) was a setting of a drama in verse by Hugo von Hofmannsthal, who wrote several more librettos for Strauss. Hofmannsthal was an accomplished poet and playwright, and his librettos have high literary distinction. His published correspondence with Strauss is most illuminating on the problems of libretto-writing; he insists that he must write his poems "for himself", if possible to be performed first as plays, and that he cannot begin by writing them as "librettos" planned at once to suit the composer's musical requirements.

German opera, especially after 1920, produced many strange experiments, not all of them successful, though often interesting. Alban Berg in 'Wozzeck' (1925, but written

earlier) takes scenes from Büchner's prose play unaltered. The general tendency in recent times has been to make every effort to emphasize the interest of librettos and no longer to regard them as mere pegs on which to hang music. Even the more deliberately commercial types of opera did their best to strengthen the libretto (following the example of Puccini) by means of violent action and scenes of brutality. A characteristic of German opera has been the German tendency to symbolism and some sort of philosophical theory; its genuine idealism must command respect, but in actual practice it led only too often to obscurity and diffuseness.

**ENGLISH OPERA.**—From the first importation of Italian opera in the reign of Queen Anne until the present day English opera has had a hard struggle for existence, and the history of English librettos is more interesting for their absurdities than for genuine dramatic merit. The most notable English libretto, if one can so call it, is 'The Beggar's Opera' of John Gay, which is much more of a play than an opera. The best author of ballad operas in the 18th century is Isaac Bickerstaffe. Arne's own translation of Metastasio's 'Artaserse' has a certain literary distinction, but that type of opera had no successors. The English romantic operas which began with Barnett's 'The Mountain Sylph' (1834) were mostly modelled on French *opéra-comique* in form, and the result was that their librettos often read more like bad translations than like original works.

For serious English opera there was no traditional model, and the librettists, even when they wrote in good English, were unable to evolve a national style for opera and could only imitate foreign conventional models. Some could write pleasant lyrics, but were awkward and undramatic in recitative. The only successful librettos of the 19th century were those of W. S. Gilbert for Sullivan's comic operas, though their wit has by now become somewhat obscure to modern listeners owing to its momentary topicality. And they are not contributory to a national tradition of opera because their whole intention was to make opera in itself ridiculous; their enormous popularity, as has often been pointed out, has been positively damaging to the cause of serious opera in English. Rutland Boughton's 'The Immortal Hour' (1914), adapted closely from plays and poems of "Fiona Macleod" (William Sharp), set a new standard in employing a text of real poetic value, as Debussy and Strauss had done a few years before. Since 1945 several new experiments in libretto have been tried which show that modern English composers are determined to take the problem of the libretto seriously. Men of letters like Arnold Bennett, J. B. Priestley and E. M. Forster have written librettos.

**TRANSLATIONS.**—The earliest known translation of an opera is the English version of Cambert's 'Ariane' (1674), made for performance in London; but the opera was sung in French and the translation was intended only for readers. Chiabrera's libretto 'Il rapimento di Cefalo' (set by Caccini, 1600) had been translated into French in 1608, but this appears to have been merely a literary publication not acted either as a play or an opera. The first instance of an opera translated for performance with the original music (disregarding translations made for new musical setting such as Opitz's German version of 'Dafne') is an Italian translation of Lully's 'Armide' made in 1690 for performance in Rome. Steffani's 'Enrico Leone' of 1688 was sung in German in 1696 and followed by other German versions of Steffani's operas. A. Scarlatti's 'Pirro e Demetrio' (1694) was sung in German in 1700 and in English (though partly in Italian) in 1708; Bononcini's 'Camilla' (1696) had several performances in English between 1706 and 1728. The 'Omphale' of Destouches (1700) was given in German at Hamburg in 1724, and most of Handel's operas were performed there in German. Translation became widespread only after the popularity of 'La serva padrona', which was sung during the 18th century in French, English, German, Dutch, Polish and Swedish. Later on translations of French and Italian comic operas are innumerable, as well as free adaptations.

With the great development of national opera-houses in the 19th century all the standard operas were translated, and in modern times the popular works have been sung in a great many languages—'La Traviata' in sixteen. Translations have seldom reached a high standard and have often been notoriously bad, but it has always been found very difficult to get improved translations accepted owing to the reluctance of singers to learn them, and still more owing to the miserable remunerations offered by managers and publishers. In recent years good English translations have been made by R. H. Elkin, Geoffrey Dunn, H. Procter Gregg and Norman Tucker.<sup>1</sup> E. J. D.

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**LIBUŠE** (Opera). See SMETANA.

**LIBUSSA** (Opera). See BERNARDI (B.).

**LICENZA** (Ital., licence, freedom, liberty). Up to the 18th century a *licenza* was a cadenza or ornament inserted into a piece of music at the performer's choice and not written out by the composer; also, in the 17th and 18th

<sup>1</sup> And, above all, by the writer of this article, Edward J. Dent.—Ed.

centuries, a musical epilogue to, or insertion into, an opera or other stage work with special reference to a patron's birthday, wedding or other festive occasion. The later expressions *con alcuna licenza* (singular) and *con alcune licenze* (plural) mean either that a work has been written according to some prescribed form, but without strict adherence to it (Beethoven, "Hammerclavier" Sonata, Op. 106, finale) or that a piece is to be performed somewhat freely in the matter of tempo or expression (Tchaikovsky, fifth Symphony, slow movement).

E. B.

**LICETTE, Miriam** (b. Chester, 9 Sept. 1892).

English soprano singer. She studied singing with Mathilde Marchesi, Jean de Reszke and Sabbatini. In 1911 she made her début in Rome in the title-part of Puccini's 'Madama Butterfly', and she sang with success in several cities of Italy, as well as in Paris and Amsterdam, before she appeared in London in 1915. She then joined the Beecham Opera Company and made a deep impression by the beauty of her voice and style, especially in Mozart, where she was an ideal Countess Almaviva and Pamina. She remained in that company until it was succeeded by the British National Opera Company, in which she continued to appear as prima donna.

H. C. C., adds.

**LICHARD, Milan** (b. Uhorská Skalica, Slovakia, 24 Feb. 1853; d. Užhorod [now Subcarpathian Ukraine], 21 Apr. 1935).

Slovak composer and writer on folksong. He was educated in Uhorská Skalica, Velka Revúca and Sopron, and after reading law and studying music in Budapest, he became a railway official. In 1919 he lived at Bratislava and from 1921 permanently at Užhorod, where he became president of the press department and also worked as a choral conductor until 1927. He belonged to the early group of Slovak composers and made every effort on behalf of Slovak folksongs. Several of his partsongs are reprinted in the collection of Miloš Ruppeldt. He also edited 'Six Garlands of Slovak Folksong' (1900) in the appropriate modes of their tunes. He devoted much work to the examination of the true modal and rhythmical character of Slovak folksongs. His studies appeared in the 'Slovenské pohľady' ('Slovak Review') and in 'Sborník Matice Slovenskej' ('Magazine of the Slovak Society'); several were published in separate reprints, e.g. 'Príspevky k teorii slovenskej ľudovej piesne' ('Contributions to the Theory of the Slovak Folksong') (1934). He also prepared a collective book on this subject.

An interesting article on Slovak songs by Milan Lichard appeared in a pamphlet entitled 'Slovak Peasant Art and Melodies'

(reprinted from Professor Seton-Watson's 'Racial Problems in Hungary,' London, 1911).

G. Č.

**LICHFIELD, Henry** (b. ?; d. ?).

English 16th-17th-century composer. He published:

The First Set of Madrigals of 5 Parts; apt for both Viols and Voyces. Newly composed by Henry Lichfield London: Printed for M. L., I. B. and T. S. the Assignes of W. Barley 1613.

The volume was dedicated to Lady Cheney, or Cheney, of Toddington House, near Luton. Lord Cheney died many years earlier, in 1587. The widow survived till 1614. Lichfield may have been resident musician at Toddington, but it is more likely that he was household steward and that, like Henry Ward, he was an amateur musician. Lady Cheney bequeathed a legacy of £20 to Lichfield. Lichfield is one of the smaller figures among the English madrigalists, yet some of his works are pleasant to sing. Perhaps the best of the set is 'I always loved to call my lady Rose'.

E. H. F.

The contents of Lichfield's book of 5-part madrigals (1613) are as follows<sup>1</sup>:

1. All ye that sleep in pleasure.
2. Shall I seek to ease my grief?
- { 3. The shepherd Claius (Pt. i).
- { 4. First with looks he lived (Pt. ii).
5. Ay me, that life should yet remain.
6. O my grief, were it disclosed.
7. I always loved to call my lady Rose.
8. O come, shepherds, all together.
9. Sweet Daphne, stay thy flying.
10. Alas, my Daphne, stay.
11. Ay me, when to the air.
12. Arise, sweet heart.
- { 13. When first I saw those cruel eyes (Pt. i).
- { 14. If this be love (Pt. ii).
15. Cruel, let my heart be blessed.
- { 16. A silly sylvan (Pt. i).
- { 17. The sylvan justly suffered (Pt. ii).
18. Injurious hours!
19. Whist that my lovely Daphne.
20. My heart oppressed.

**Lichnowsky.** Austrian (orig. Polish) noble family of musical patrons.

(1) Prince Carl Lichnowsky (b. 1758; d. 15 Apr. 1814).

(2) Count Moritz Lichnowsky (b. c. 1760; d. ?), brother of the preceding.

(3) Prince Eduard Maria Lichnowsky (b. 19 Sept. 1789; d. Munich, 1 Jan. 1845), son of (1).

See also Beethoven, *passim*. Schuppanzigh (patronage of).

**LICHTENSTEIN, Karl August von** (b. Lahm, Franconia, 8 Sept. 1767; d. Berlin, 16 Sept. 1845).

German theatre manager and composer. He studied music under Forkel at Göttingen. He served in the English army, returning to Germany in 1793 as gentleman of the bed-chamber at the court of Hanover, where he produced his opera 'Glück und Zufall', of which he had written both words and music. In 1798 he became intendant of the court theatre at Dessau, which, under his management, became a model theatre for all Germany. In about 1800 he was for some time

<sup>1</sup> Republished in 'The English Madrigal School', Vol. XVII.

co-director with Baron von Braun of the Vienna court theatres. After a period of directorship of the Bamberg theatre, he took over in 1823 the stage management of the playhouse and in 1825 that of the Opera in Berlin. He composed a number of operas and *Singspiele*, produced in Berlin, Dresden and elsewhere.

J. A. F.-M.

**LICHTENSTEIN - KASTELKORN** (*Liechtenstein-Kastellkorn*), **Karl** (b. Glatz, 8 Apr. 1624; d. Olomouc, 23 Sept. 1695).

Moravian art-patron. From his youth he was destined for the Roman Catholic priesthood, and in 1664 he was elected Prince-Bishop of Olomouc (Moravia). At his residence at Kroměříž he had a well-known musical chapel which, thanks to his generosity, became an important centre of baroque music in central Europe. H. von Biber and, after his departure to Salzburg, Pavel Vejvanovský were the leading men of this chapel.

G. Č.

**BIBL.**—NETTL, P., articles in 'Beiträge zur böhmischen und mährischen Musikgeschichte' (Brno, 1927) and in 'Studien zur Musikwissenschaft', Vol. VIII.

**LICHTENTHAL, Peter** (b. Pressburg, 10 May 1780; d. Milan, 18 Aug. 1853).

Austrian amateur composer and writer on music. He was a doctor of medicine by profession, having studied for it in Vienna. He wrote several books on music and musical subjects, and settled at Milan, where in 1826 he produced his important 'Dizionario e biografia della musica', which was followed by several other theoretical, aesthetic and biographical works.

Lichtenthal composed five ballets for the Teatro alla Scala at Milan, chamber music, pianoforte pieces, church music, songs, etc.

A. L.

**LICHTENWANGER, William John** (b. Asheville, N.C., 28 Feb. 1915).

American music librarian. He was educated at the University of Michigan (M.M., 1940), where from 1938 to 1940 he was chief librarian of the University School of Music. Since 1940, except during military service (1941–1945), he has been Assistant Reference Librarian in the Music Division, Library of Congress. In 1946 he became Associate Editor of the Music Library Association's quarterly 'Notes', and he was contributing editor of the music department of 'The Collier Encyclopedia' (New York, 1949–50). Other publications include contributions to 'Church Music and Musical Life in Pennsylvania in the 18th Century' (Philadelphia, 1926–47) and to newspapers and magazines. He was the editor and chief compiler of 'A Bibliography of Asiatic Musics', issued serially in 'Notes' (1947–50).

K. G.

**LICKL.** Austrian family of musicians.

(1) **Johann Georg Lickl** (b. Korneuburg,

Lower Austria, 11 Apr. 1769; d. Pécs, 12 May 1843), composer. He joined Schikaneder's theatre "auf der Wieden" in Vienna as a young man, and from 1789 to 1802 contributed music to about a dozen plays and operettas performed there, such as 'Der Zauberpfeil' (one of the many imitations of 'The Magic Flute') in 1793, 'Der Bruder von Kakran', 1797, 'Der vermeinte Hexenmeister', 1800, and 'Der Brigitta-Kirchtag', 1802. Of his incidental music the songs, &c. for a 5-act play by Voll, 'Fausts Leben, Taten und Höllenfahrt' (1799), an early musical adaptation of that favourite subject, is of some literary interest. Lickl produced another opera, 'Slawina von Pommern', at the Leopoldstadt Theatre in 1812, and then left Vienna about 1806 to become church chapelmaster at Pécs (Fünfkirchen) in Hungary. Some string quartets of his were published by André at Offenbach.

(2) **Karl Georg Lickl** (b. Vienna, 28 Oct. 1801; d. Vienna, 3 Aug. 1877), son of the preceding. He was a composer and a performer on the "Physharmonica".

(3) **Aegidius Ferdinand Karl Lickl** (b. Vienna, 1 Sept. 1803; d. Trieste, 22 July 1864), brother of the preceding. He settled at Trieste, where an opera, 'La disfida di Barletta' (1848), and an oratorio, 'Il trionfo del Cristianismo' (1855), were performed with great success.

A. L.

See also *Physharmonica*.

**LIDARTI, Cristiano Giuseppe** (b. Pisa, ?; d. ?).

Italian 18th-century violoncellist and composer. He lived, according to Burney, at Pisa in 1770 and for some time in Vienna. Judging from the number of compositions published in London, as well as a fine portrait of him, apparently the work of an English painter, now in the possession of W. E. Hill & Sons, he must have been in London between 1768 and 1780. Although represented therein as a cellist, he wrote apparently no solo work for that instrument, his compositions consisting of violin and flute sonatas, duets, trios, quartets, a sonata for viola pomposa, an aria with orchestra and some catches and glees. The score of a *serenata*, 'La tutela contrastata fra Giunone, Marte, e Mercurio, col giudizio di Giove', dated 1767, is preserved in Vienna.

E. v. d. s., adds. A. L.

**BIBL.**—STRAETEN, E. VAN DER, 'History of the Violoncello' (London, 1916).

**LIDHOLM, Ingvar (Natanael)** (b. Jönköping, 24 Feb. 1921).

Swedish violinist, conductor and composer. He studied at the Stockholm Conservatory from 1940 to 1946: violin and ensemble playing with Charles Barkel, 1943; theory and composition with Hilding Rosenberg (1942–44) and conducting with Tor Mann. During this

period he composed incidental music to a play, 'På konungens slott'. He played viola in the Royal Orchestra, 1943-46, and was awarded a state stipend in 1946 and a Jenny Lind stipend in 1947 which enabled him to study composition in Switzerland, Italy and France. Since 1947 he has been municipal conductor at Örebro. He first became generally known as a composer with a 'Toccata e canto' for chamber orchestra in 1944. His other compositions include 'Laudi' for chorus, 1947; Concerto for string orchestra (first performed in 1949); a string Quartet, 1945; Sonata for flute solo, 1946; pianoforte Sonata in A minor, 1947; and songs. K. D.

**LIDL (Lidel), Andreas** (b. Vienna, c. 1740; d. ? London, ?).

Austrian baryton player. He was one of the greatest virtuosi on his instrument, the wire strings at the back of which he increased to twenty-seven. After visiting all the big continental cities, he made his début in London in 1778 with great success, and appears to have remained there till his death, which occurred some time before 1789. He wrote a considerable number of quintets, quartets, trios, duets and a song. His baryton compositions remained in manuscript. The "Anton" Lidel in many biographical works is the same as Andreas, the former name arising from an error. E. v. d. s.

**LIDÓN, José** (b. Béjar, Salamanca, 1752; d. Madrid, 13 Feb. 1827).

Spanish organist and composer. He was organist at the cathedral of Málaga until 1787, when he succeeded Miguel Rabasa as first organist of the royal chapel in Madrid. He wrote much music for the church of which many examples are extant, organ music (six fugues were published) and theoretical works, of which a 'Tratado de la fuga' and 'El arte de modular' remained in manuscript, while 'Reglas muy útiles para los organistas y aficionados al piano' were published. In the National Library of Madrid there are also the scores of a villancico for 5 voices and of an opera 'Glauro y Cariolano' (performed Madrid, 1792). A. L.

**Lie, Jonas.** See Grieg (song).

**LIE-NISSEN, Erika** (b. Kongsvinger, 17 Jan. 1845; d. Christiania, 27 Oct. 1903).

Norwegian pianist. She was brought up in a family where many eminent musicians were guests. On the death of her father, a lawyer, the family went to live at Christiania, where Erika Lie became the pupil of Kjerulf. In 1860 she went to Berlin to study the pianoforte with Kullak, and her progress was so rapid that she was appointed a teacher in his Conservatory. In 1866 she went to Paris and had some lessons from Tellefsen, and in 1870 she was called to Copenhagen as professor of the pianoforte at the Conservatory there. She

undertook many concert tours all over Europe, making a great success in the works of Chopin and the romantic school. In 1874 she married Dr. Oscar Nissen of Christiania; in 1894 she received a yearly grant from the Norwegian Storting. She was buried at Vor Frelzers Church at Christiania. Grieg conducted the musical part of the service. J. A. P.-M., rev.

**LIE, Sigurd** (b. Drammen, 23 May 1871; d. Vestre Aker, 30 Sept. 1904).

Norwegian composer. He was brought up at Christiansand and studied the violin with the cathedral organist there. Later he became a student at Lindeman's school of music in Christiania, where Holter was his teacher for composition, and at the Leipzig Conservatory in 1891-94, where his first important composition, a pianoforte Quintet in B $\flat$  major, was written and performed. Later he held conducting posts at Bergen (Harmonicon choral society and Central Theatre) and, after another course of study in Berlin, in Christiania.

Among Lie's works, apart from the early pf. Quintet, are a Symphony in A mi., an 'Orientalisk Suite' for orch., a vn. Concerto, a stg. Quartet, cantatas and other choral pieces, songs, duets and short pf. pieces.

J. H. (ii).

**LIEBE, Christian** (b. Freiberg, Saxony, 5 Nov. 1654; d. Zschoppau, Saxony, 3 Sept. 1708).

German organist and composer. He went to Leipzig in 1676, was organist at Frauenstein in 1684 and afterwards rector there. In 1690 he became rector at Zschoppau. He composed masses, motets and other church music for 4-8 voices, mostly with instrumental accompaniments. E. v. d. s.

**LIEBE DER DANAE, DIE.** Opera in 3 acts by Richard Strauss. Libretto by Josef Gregor. Produced Salzburg, 14 Aug. 1952. 1st perf. in England, London, Covent Garden Theatre, 16 Sept. 1953.

**LIEBERMANN, Rolf** (b. Zürich, 1910).

Swiss composer. After studying law at Zürich and pursuing music at the same time under José Berr and later under Hermann Scherchen, he became a pupil of Vladimir Vogel for composition. He is on the musical staff of Radio-Zürich and as a composer is among the few Swiss musicians who have adopted the twelve-note system. His orchestral and vocal works testify to great creative vitality and intensity of expression; over and above construction on the basis of "tone-rows" he pays much attention to sensuous qualities of sound. His orchestral works 'Furioso' (1947) and Symphony No. 1 (1949) are especially noteworthy; others of importance are the following:

Opera 'Leonore 40/45', prod. Basel, 25 Mar. 1952.  
'Streitlied zwischen Leben und Tod', cantata for solo voices, chorus & orch.  
Polyphonic Studies for chamber orch.

- 'Volkslieder-Suite' for orch.  
 'Une des fins du monde' (Jean Giraudoux), cantata for baritone & orch.  
 \*Chinesische Liebeslieder' (Klabund) for tenor, harp & stgs.  
 'Musik' for speaker & orch.  
 'Chinesisches Lied' (Klabund), dramatic scena for contralto, tenor & pf.  
 Sonata for pf. (1951).  
 Also festival plays, incidental music, film music, songs, &c.

K. V. F.

**LIEBESGEIGE.** See VIOLA D' AMORE.**LIEBESKLARINETTE.** See CLARINET.**LIEBESVERBOT, DAS** (Opera). See WAGNER (R.).**LIEBLICH FLUTE.** } See ORGAN**LIEBLICH GEDACKT.** } STOPS.**LIECHTENSTEIN-KASTELLKORN,**  
**Karl.** See LICHTENSTEIN-KASTELKORN.

**LIED** (Ger. = song). This is simply the German word for "song", though used both in English and in French as though it denoted a particular species, which indeed it now does in these languages, though not in German. This species being fully described elsewhere (see SONG), no definition of the *Lied* type, as distinct from the word, is called for here.

E. B.

**LIED FORM.** See SONG FORM.**LIED OHNE WORTE.** See SONG WITHOUT WORDS.**LIEDERKREIS** (Ger.; more rarely *Lieder-cyclus* or *Liederreihe*). See SONG CYCLE.

**LIEDERSPIEL** (Ger. lit. song-play). A German type of play with songs introduced into it, the songs being cast in the form and character of well-known and favourite airs, which indeed they sometimes became. The *Liederspiel* was not, as has often been said, the German equivalent of the French *vaudeville* and the English ballad opera, where popular music already existing was adapted to new words; for in the *Liederspiel* the words of familiar lyrics were introduced and the music to which they were set was new.

The thing and the name are both due to J. F. Reichardt, whose 'Lieb und Treu' was the first *Liederspiel*, in which poems by Goethe were used. It was an attempt, musically speaking, to turn the German stage from artifice to natural sentiment. Reichardt's interesting account of his experiment and the reasons which led to it will be found in A.M.Z., 1801, pp. 709-17. After Reichardt a number of other composers, including Himmel and Lortzing, as well as Eberwein and other second-class writers, composed *Liederspiele*, which were very popular but short-lived.

Mendelssohn called his 'Heimkehr aus der Fremde' ('Son and Stranger') a *Liederspiel*, but that could be only by an extension of the term beyond its original meaning. Schumann's 'Spanisches Liederspiel' for vocal quartet and pianoforte (Op. 74) is also quite unconnected with the proper meaning of the

term: it is merely a song cycle for several voices.

A. L.

See also Singspiel.

**LIEDERTAFEL** (Ger. lit. song-table). Originally a society of men who met together on fixed evenings for the practice of vocal music in four parts, drinking forming part of the entertainment. These clubs arose during the political depression caused by Napoleon's rule in Germany; and the first, consisting of twenty-four members only, was founded by Zelter in Berlin on 28 Dec. 1808. Others soon followed at Frankfurt o/M. and Leipzig, gradually relaxing the rules as to numbers. Bernhard Klein founded the Jüngere Berliner Liedertafel, which aimed at a higher standard of art. These societies gave an immense impetus to men's part-singing throughout Germany. After the establishment of the *Männergesangsvereine* proper (male singing-societies), the word *Liedertafel* came to mean a social gathering of the society, i.e. a gathering of invited ladies and gentlemen at which the members performed pieces previously learned. They were in fact informal concerts, where the guests moved about, ate, drank and talked as they pleased, provided they kept silence during the singing. The *Liedertafeln* of the large male singing-societies of Vienna, Munich and Cologne were pleasant and refined entertainments, not without a musical significance of their own.

F. G.

See also Nageli (revival).

**LIER, Bertus van** (b. Utrecht, 10 Sept. 1906).

Dutch composer. He studied with local teachers and later at the Amsterdam Conservatory under Orobio de Castro (cello) and Willem Pijper (composition) and at Strasbourg under Hermann Scherchen for the latter subject. He early made a good impression as a composer, though his output has not been large. For a time he acted as music critic for various newspapers in Amsterdam and conductor of several amateur orchestras and choral bodies and then became teacher of harmonic analysis at the Utrecht Conservatory.

Van Lier composed three Symphonies, incidental music to Sophocles' 'Ajax' and Balthazar Verhagen's marionette play 'De Mager' ('The Thin Man'), a declamation with orchestra, 'De Dyk' ('The Dyke'), which won a prize offered by the radio society AVRO, two sonatas for pianoforte, chamber music and songs. His a *cappella* choruses have achieved more than ordinary success.

'Het Hooglied' ('The Song of Songs'), produced in 1949 in Amsterdam, was the result of exegetical studies which only after a long period led to musical results. It is a work of exceptional originality written for soprano, tenor and bass soloists, chorus and orchestra. The music is made to fit either Dutch or

English words. The first performance was attended by Queen Juliana as an expression of her interest in the music of Holland.

H. A.

**LISS, Andreas** (b. Klein-Kniegnitz, Silesia, 16 June 1903).

Austrian musicologist. He went to school at Strehlen (Silesia) and studied music at Breslau and Danzig, and later at the State Academy for Music and the University in Vienna (with Guido Adler and Rudolf Ficker), taking the Ph.D. degree in 1928. He settled in Vienna, where he was corresponding music critic to the 'Frankfurter Zeitung' in 1938-45 and devoted himself to research for a complete edition of Fux's works on behalf of the Styrian authorities. He has been a regular contributor to the 'Oesterreichische Musikzeitschrift' since 1945. His publications include:

# BOOKS

- 'Die Grundelemente der Harmonik in der Musik von Claude Debussy' (Vienna, 1927, unpublished except an extract, 'L'Harmonie dans les œuvres de Claude Debussy', Rev. Mus., XII, 111, 1931).
- 'Claude Debussy: das Werk im Zeitbild', 2 vols. (Strasbourg, 1936).
- 'Claude Debussy und das deutsche Musikschaffen' (Würzburg, 1939).
- 'Die Trio-Sonaten von J. J. Fux: eine Studie zum dynamischen Geschichtsbild im süddeutschen Spätbarock' (Berlin, 1940).
- 'J. Michael Vogl, K.K. Hofoperist und Schubertsänger' (Vienna, 1942).
- 'Franz Schmidt' (Vienna, 1944).
- 'Wiener Barockmusik' (Vienna, 1946).
- 'Die Musik im Weltbild der Gegenwart' (Lindau, 1948).
- 'Beethoven und Wagner im Pariser Musikleben' (Hamburg, 1939-45; revised ed. Vienna, 1948).
- 'Joseph Marx: Leben und Werk' (Graz, 1943 & Vienna, 1948).
- 'Johann Joseph Fux, ein steirischer Meister des Barock' (Vienna, 1948).
- 'J. J. Fux' ('Das Johanneum', III, Graz).
- 'Hugo Wolf und die Steiermark' (*ibid.*, VI).

# EDITION

J. J. Fux, 4 Church Sonatas.

H. R.

**Lifar, Sergey.** See Delvincourt (choreog. for 'Lucifer').

**LIFE FOR THE TSAR, A** ('Жизнь за Царя'); called 'Ivan Sussanin' in Soviet Russia). Opera in 4 acts, with an epilogue, by Glinka. Libretto by Baron Georgy Fedorovich Rosen. Produced St. Petersburg, 9 Dec. 1836. 1st perf. abroad, Prague (in Czech), 29 Aug. 1866. 1st in England, London, Covent Garden Theatre (in Italian), 12 July 1887.

**LIFE IS SHORT** (Falla). See VIDA BREVE, LA.

**LIGATA** (Ital., from *ligare* = to bind). A fugue was said to be a *fuga ligata* if its answer was so exact that it did not need to be fully written out, but could be merely indicated by the composer and was then performed according to the rules, in fact a strict canon — hence the word "canon" still in use.

**LIGATO.** See LEGATO.

**LIGATURE** (Fr. *liaison*; Ital. *legatura*; Lat. *ligatura*).

(1) In medieval manuscripts and in early printed music the ligature was a compound notational symbol indicating a group of two, three or more notes to be sung upon one syllable: used also in instrumental music, when it very often has a phrasing value ("legato", exactly); though at times it takes the place of separate notes merely to save time in writing and space on parchment. For its various forms see NOTATION.

A. H.

(2) (In reed instruments). The flexible metal band, regulated by two adjusting screws, which is used to secure the reed to the mouthpiece in instruments such as the clarinet and the saxophone. In former days the reed was held in position merely by a binding of waxed thread.

D. J. B.

**LIGAWKA.** See ALPHORN.

**LIGHT, Edward** (b. ?; d. ?).

English 18th-19th-century musician and instrument maker. He worked in London and claimed the invention of the harp-lute and a kindred instrument named the Apollo lyre. The harp-lute, known also as the dital harp, was popular at the junction of the 18th and 19th centuries, and the Apollo lyre less so. The latter took the form of the ancient instrument, but it had a centre fingerboard and a sound-chamber. In 1794 Light was living at Kensington, and about this period he was making these two instruments for sale. He soon removed to 8 Foley Place, Cavendish Square, and was "lyrist to the Princess of Wales". In 1818 he took out a patent in connection with the harp-lute which shortly after this date was made by Wheatstone & Co. Light was a teacher of the guitar and arranged some music for it. He published a number of works, being arrangements and instructions for the harp-lute, Apollo lyre and guitar.

F. K.

See also Harp-Lute.

**LII SHIANNMON.** See CHINESE MUSIC (MODERN). TCHEREPPIN (A.).

**LILAC TIME** (Operetta on themes by Schubert). See BERTÉ. CLUTSAM.

**LILIEN, Ignace** (b. Limburg, 29 May 1897).

Dutch composer. His works comprise operas, 'Beatrix' (in Dutch), 'Die grosse Katharina' (in German) based on G. B. Shaw's 'Great Catherine', 4 symphonies and other orchestral works, a pf. Concerto, chamber music and a large number of songs. In recent times he has made a reputation in his own country as a conductor of his own works.

H. A.

**Liliencron, Detlev von.** See Brahms (2 songs). Graener ('Wiebke Pogwisch', choral ballad). Pfützner (2 songs). Reger (song). Strauss (R., 2 songs).

**LILIENCRON, Rochus (Freiherr) von**

<sup>1</sup> W. H. Grattan Flood gives 1816.



(b. Plön, Holstein, 8 Dec. 1820; d. Coblenz, 5 Mar. 1912).

Gérman scholar. Having studied theology and law at Kiel and Berlin, and taking the D.D. and Ph.D., he devoted himself chiefly to old Norse languages and literature. In 1850 he became professor of these subjects at Kiel, and in 1852 of "Germanistik" at Jena. In 1855 he published 'Lieder und Sprüche aus der letzten Zeit des Minnesangs', containing twenty melodies with texts from the celebrated Jena Minnesänger codex, written about 1320. Wilhelm Stade of Jena provided the melodies with a modern setting in four-part harmony. Liliencron afterwards settled at Munich as editor of the 'Allgemeine deutsche Biographie'. It was also during his stay at Munich that he published 'Die historischen Volkslieder der Deutschen vom 13.-16. Jahrh.' in five volumes (1865-69), the last containing valuable notes on the old tunes, besides eighteen polyphonic settings of some of them by Isaac, Senfl, H. Finck, Mahu and others. For Kürschner's 'Deutsche National-Literatur', Vol. XIII (1884), he published 'Deutsches Leben im Volkslied um 1530', which contains 147 folksongs of the 16th century with texts and melodies. Later he occupied himself much with church music. Besides contributing various essays on the subject to 'Siona' and other church and musical periodicals, he published in 1893 'Liturgisch-musikalische Geschichte der evangel.-Lutherischen Gottesdienste von 1523 bis 1700', which is a valuable sketch of the history of Lutheran church music from the liturgical point of view up to the rise of the form of church cantata as perfected by Bach.

Other historico-musical works of some importance by Liliencron were 'Chorordnung für die Sonn- und Festtage des evangelischen Kirchenjahres' (Gütersloh, 1900) and 'Die Horazischen Metren in deutschen Komponisten des 16ten Jahrhunderts', which includes nineteen odes of Horace as set in simple note-for-note counterpoint and in accordance with metrical principles by Tritonius, Senfl and Hofhaimer.

Among the more recent works by Liliencron may be mentioned a novel, 'Wie man im Amwald Musik macht' (1903), written to further the cause of reform in church music. Mention may also be made of an earlier writing on the Danish composer C. E. F. Weyse and Danish music generally (1878). From 1900 he was president and leading director of the Royal Prussian Commission for the editing and publication of the D.D.T.

J. R. M.

**Lilienfein, Heinrich.** See Albert (E. d., 'Stier von Olivera', lib.).

**LILIS** } (Instrument). See BABY-  
**LILISSU** } LONIAN MUSIC.

**LILIUS (Gigli),** Polish family of musicians and publishers of Italian origin.

(1) **Wincenty Lilius** (b. Rome, ?; d. Warsaw, 1636). He went to Poland about 1600 and became a member of the royal orchestra at Cracow. In 1604 he published a collection under the title of 'Melodiae sacrae', containing motets by various composers both Polish and foreign, mainly Italian (J. Abbatis, S. Amorosius, L. Belloti, A. Pacelli, A. Pagani, A. Potarto, G. C. Gabussi, A. Hakenberger, L. Marenzio, G. Osculati, V. Bertolusi, A. Stabile, R. Veggio) as well as his own motet with the ambitious title of 'Congratulamini mihi omnes'. In 1609 he moved with the whole court to Warsaw, still remaining a member of the royal chapel.

(2) **Franciszek Lilius** (b. Cracow, c. 1600; d. Cracow, 1657), son of the preceding. He was most probably a pupil of his father or of A. Pacelli, who at that time acted as the master of the royal chapel in Warsaw. On 18 Jan. 1630 the church authorities of Cracow appointed him to the post of conductor of the cathedral choir, which he retained until his death. During his lifetime only one of his works was published: 'Nabożne pieśni' ('Pious Songs'), consisting of four 4-part songs. In manuscript remain a dozen of his Masses ('Tempori Paschali', 'Offitium de Conceptione Beatae Virginis Mariae', 'Offitium pro defunctis', 'Missa pro defunctis', 'O salutaris Hostia', etc.) and many motets.

(3) **Jan Lilius** (b. ?; d. ?), brother of the preceding, son of (1). He was choirmaster to the bishopric at Włocławek.

(4) **Szymon Lilius** (b. ?; d. ?), brother of the preceding, son of (1). He was royal organist in Warsaw and died after 1652. C. R. H.

**LILJEFORS, Ingemar (Kristian)** (b. Göteborg, 13 Dec. 1906).

Swedish pianist, organist and composer. He first learnt music from his father, Ruben Liljefors and later studied at the Stockholm Conservatory and in Munich, 1928-29, and qualified as an organist in Stockholm in 1933. He has taught pianoforte and theoretical subjects at the Conservatory since 1938 and has played as soloist in Sweden and Germany. In 1933 he was one of the founders of the Fylkingen Society in Stockholm for the performance of works by young composers, and since 1947 he has been chairman of the Association of Swedish Composers.

His compositions include a Symphony, Op. 15 (1941), a Symphonic poem 'Berget' ('The Mountain'), Op. 6, two suites and other works for orchestra; a Rhapsody, Op. 5, and a Concerto Op. 11, both for pianoforte and orchestra; a Divertimento for strings (1948); pianoforte pieces, songs, etc. K. D.

**LILJEFORS, Ruben (Mattias)** (b. Uppsala, 30 Sept. 1871; d. Uppsala, 4 Mar. 1936).

Swedish composer and conductor, father of the preceding. He was a pupil of I. Hedenblad at Uppsala and of Jadassohn at the Leipzig Conservatory in 1895-99. He also studied composition with F. Draeseke and conducting with Kutzschbach at Dresden, and composition with Reger at Leipzig in 1909-11. He held many appointments as conductor, especially of choirs. He edited 'Uppländsk folk-musik' in 1929.

His compositions include :

- Cantata, 'Bohuslän' (1908).
- Symphony, in E♭ ma. (1906).
- 'Intermezzo' (1903) and other works for orch.
- Pf. Concerto (1899).
- Romance for vn. & orch.
- Songs with orchestra.
- Sonata for vn. & pf. (1896).
- Part-songs.

K. D.

BIBL.—HÅKANSON, K., 'Svenska sångkomponister : No. 3, Ruben Liljefors' ('Ares', 1922, No. 13).

**LILLIBURLERO.** A 17th-century party tune, and used in the late 19th and early 20th centuries by Irish Orangemen to a song called 'Protestant Boys'. It has been attributed to Henry Purcell, but whether Purcell composed the melody or only fitted the bass is a question not finally settled.<sup>1</sup>

The tune first appears as a "Quick Step" in the 2nd edition of 'The Delightful Companion, or Choice New Lessons for the Recorder or Flute' (1686), as follows :



The words are a doggerel set of satirical verses upon the appointment of General Talbot to the Lieutenancy of Ireland in 1687. They begin :

Ho! broder Teague, dost hear de decree,  
Lilliburlero, bullen a la,  
Dat we shall have a new deputie,  
Lilliburlero, bullen a la,  
Liero, lero, lilliburlero lero, lero, bullen a la.

Ho! by Shaint Tyburn it is de Talbote,  
Lilliburlero, etc.,  
And he will cut all de English troate,  
Lilliburlero, etc., etc.

The whole words will be found in Percy's 'Reliques of Ancient English Poetry'. The words or the tune quickly caught on, and Bishop Burnet in his 'History of His Own Time' mentions the effect that the "foolish ballad, treating the Papists and chiefly the Irish in a ridiculous manner", had upon the political events of that day. "The whole army and at last the people, both in the city

and country, were singing it, and perhaps never had so slight a thing so great an effect." There were numerous songs set to the air, all having a strong Protestant bearing.

Whether the tune which we now know as 'Lilliburlero' is the original one for the song is rather doubtful, for in the Bodleian Library at Oxford is an early broadside, with music, headed 'A New Song', the words being the same as above quoted. The broadside formerly belonged to Antony à Wood.

The music is as follows :



It will be noticed that the tune is 'Cold and Raw' or 'Stingo'.

Henry Purcell's name was first associated with this tune in the second part of 'Musick's Hand Maid, containing the newest Lessons, Grounds, Sarabands, Minuets and Jiggs set forth for the Virginal and Spinnet' (1689). It is set down there as 'A New Irish Tune', and on the same line "H. Purcell", either as composer or merely responsible for the bass. There are no words given. Purcell used the air as a ground bass to the fifth piece in 'The Gordian Knot unty'd' in 1691.

An attempt has been made to fathom the mystery of the words "Lilliburlero", etc., but nothing that can be relied upon has been elicited. The chances are they are merely nonsense words.

F. K.

Lillo, George. See Arnold (S., 'Fatal Curiosity'). Ballad Opera ('Silvia').

**LILT** (verb and noun), to sing, pipe or play cheerfully or, according to one authority, even sadly; also, a gay tune. The term, which is of Scottish origin, but is used in Ireland and occurs in Chaucer, would seem to be derived from the bagpipe, one variety of which is described in the 'Houlate' (an ancient allegorical Scottish poem dating 1450) as the "Lilt-pype". Whenever, in the absence of a musical instrument to play for dancing, the Irish peasant girls sing lively airs to the customary syllables la-la-la, it is called "lilting". The classical occurrence of the word is in the Scottish song 'The Flowers of the Forest', a lament for the disaster on the field of Flodden, where it is contrasted with a mournful tone :

I've heard them liltin' at the ewe milkin',  
Lasses a-liltin' before dawn of day;  
Now there's a moanin' on ilka green loanin',  
The Flowers of the Forest are a' wede away.

The Skene Manuscript, ascribed (though not conclusively<sup>2</sup>) to the reign of James VI of

<sup>1</sup> See W. Chappell's criticisms, 'Popular Music', p. 614.

<sup>2</sup> See Purcell Society's edition, VI, 31.

Scotland, contains six lilt: 'Ladie Rothe-mayeis' (the air to the ballad of the burning of 'Castle Frindraught'), 'Lady Laudians' (Lothian's), 'Ladie Cassilles' (the air of the ballad of Johnny Faa), 'Leslies, Aderneis and Gilcreich's Lilt'. We quote 'Ladie Cassilles':



W. Daune, editor of the Skene Manuscript, supposes the lilt pipe to have been a shepherd's pipe, not a bagpipe, and the lilt to have sprung from the pastoral districts of the Lowlands.

R. P. S.

**LILY MAID, THE** (Opera). See BOUGHTON.

**LILY OF KILLARNEY, THE.** Opera in 3 acts by Benedict. Libretto by John Oxenford and Dion Boucicault, based on the latter's play 'Colleen Bawn'. Produced London, Covent Garden Theatre, 8 Feb. 1862. 1st perf. abroad, Brunswick (trans. by F. von Dingelstedt as 'Die Rose von Erin'), 28 Jan. 1863. 1st in U.S.A., New York, 1 Jan. 1868.

**LIMA, Jeronymo Francisco de** (b. Lisbon, 30 Sept. 1743; d. Lisbon, 19 Feb. 1822).

Portuguese conductor and composer. He came from a musical family; his younger brother, Bras Francisco de Lima (c. 1745-1813) was a composer of oratorios.<sup>1</sup> Jeronymo was soon recognized as a composer, as his early election to the Brotherhood of St. Cecilia (1767) shows. He visited Italy and afterwards (1798) succeeded Carvalho as conductor of the Royal Opera at Lisbon. His works<sup>1</sup> include occasional cantatas and church music.

J. B. T.

For the stage Lima wrote six Italian operas: 'Lo spirito di contradizione' (1772), 'Gli Orti Esperidi' (1779), 'Enea in Tracia' (1781), 'Teseo' (1783), 'Le nozze d' Ercole e d' Ebe' (1785) and 'La vera costanza' (the same libretto as that set by Haydn, 1785). All these were produced at Lisbon, and all the scores are extant, as well as those of 3 cantatas, one in Italian, 'La Galatea' (n.d.) and 2 in Portuguese, 'Hymeneo' (1783) and 'O templo da gloria' (1802).

A. L.

**LIMMA.** See INTERVALS.

**LIMPUS, Richard** (b. Isleworth, Middlesex, 10 Sept. 1824; d. London, 15 Mar. 1875).

English organist and composer. He was a

student at the R.A.M. in London, and organist successively of Brentford, of St. Andrew Undershaft and St. Michael's, Cornhill. He composed a good deal of minor music, but his claim to remembrance is as one of the founders of the College of Organists, which, owing to his zeal and devotion, was established in 1864. He was secretary to the College till his death.

G.

See also Royal College of Organists.

**LINCKE<sup>2</sup>, Joseph** (b. Trachenberg, Prussian Silesia, 8 June 1783; d. Vienna, 26 Mar. 1837).

German violoncellist and composer. He learnt the violin from his father, a violinist in the chapel of Prince Hatzfeld, and the cello from Oswald. At the age of ten he lost his parents and was obliged to support himself by copying music, until in 1800 he procured a place as violinist in the Dominican monastery at Breslau. There he studied the organ and harmony under Hanisch and also pursued the cello under Lose, after whose departure he became first cellist at the theatre of which Weber was then *Kapellmeister*. In 1808 he went to Vienna and was engaged by Prince Rasumovsky for his private quartet party, at the suggestion of Schuppanzigh. In that house he had the opportunity of playing Beethoven's works under his own supervision. Beethoven's two Sonatas for cello and piano-forte (Op. 102) were composed by Beethoven while he and Lincke were together at the Erdödy's in 1815.

Lincke played in Schuppanzigh's public quartets, and Schuppanzigh in turn assisted Lincke at his farewell concert, when the programme consisted entirely of Beethoven's music and the great composer himself was present. Lincke's playing appears to have been remarkable for its humour, and he is said to have been peculiarly happy in expressing Beethoven's characteristic style, whence no doubt the master's fondness for him. For a year and a half he was chamber virtuoso to Countess Erdödy at Pancovecz, near Agram, and in 1818 he was engaged by Freiherr von Braun as first cellist in the Theater an der Wien in Vienna. In 1831 he played in the orchestra of the Court Opera there.

Lincke's compositions consist of concertos, variations, capriccios, etc., his first three works only (variations) having been published.

C. F. P., abr.

**Lincoln, Abraham.** See Copland ('Lincoln Portrait', speaker & orch.). Damrosch (3, 'A. L.'s Song', choral work). Gould ('L. Legend' for orch.). Ives (C., choral work on L.). Mason (3, Symphony). Palmer (R., 'A. L.', chorus & orch.).

**LINCOLN, Henry Cephas** (b. ?, 1789; d. London, 1864).

English organ builder. He built the organ

<sup>2</sup> He always wrote his name thus, though it is usually spelt Linke.

<sup>1</sup> Bibl. da Ajuda, Lisbon.

in the Pavilion at Brighton, which is now at Buckingham Palace in London. v. de P.

**LINCOLN, Henry John** (b. London, 15 Oct. 1814; d. London, 16 Aug. 1901).

English organist and critic, son of the preceding. He began as organist of Christ Church, Woburn Square, in London, and from 1846 was employed upon 'The Daily News', succeeding George Hogarth as its critic in 1866 and retaining the post till 1886. He lectured frequently on musical subjects in London, Edinburgh, Glasgow, Manchester, Liverpool, etc. In a lecture on Mendelssohn, at the Western Literary Institution, on 23 Dec. 1845, that master's violin Concerto was played for the first time in England by Kreutzer, with Lincoln at the pianoforte. J. A. F.-M.

#### LINCOLN'S INN FIELDS THEATRE.

There were successively three theatres in London occupying approximately the same site on the south side of Lincoln's Inn Fields, all in some way connected with music and opera:

(1) The first Duke's (Duke of York's) Theatre opened under the management of Sir William Davenant on 28 June 1661. On 2 July Pepys

took coach and went to Sir William Davenant's Opera; this being the fourth day that it hath begun, and the first that I have seen it. To-day was acted the second part of 'The Siege of Rhodes'.

This was a revival of the first English opera, music by Matthew Locke and others (1656), notable also for the fact that scenery was for the first time seen on the Restoration stage. After 'The Siege of Rhodes' only plays were given at the Duke's Theatre, but many of them had incidental music, as for instance Davenant's and Dryden's version of 'The Tempest' (7 Nov. 1667) which contained at least one song each by Humfrey and Banister. The theatre was in use until 1673, when the company moved to Dorset Garden in the Strand.

(2) The New Theatre in Lincoln's Inn Fields, fitted up from a tennis court, founded by Congreve, Betterton, Mrs. Bracegirdle, Mrs. Barry and other actors under special licence, after their having quarrelled with the patentees of Drury Lane. This theatre was opened on 30 Apr. 1695 with Congreve's 'Love for Love' and was in existence until 1705, when the company moved to the Haymarket.<sup>1</sup> Among the musical plays originally produced at the second Lincoln's Inn Fields Theatre may be mentioned Ravenscroft's 'The Sham Doctor', which contained as an interlude 'The Loves of Mars and Venus', with music by Finger and Eccles (14 Nov. 1696). Purcell's 'Dido and Aeneas' had its first public performance there in Feb. 1700, when it formed part of Charles Gildon's adaptation of 'Measure for Measure'.

<sup>1</sup> See KING'S THEATRE.

(3) The third Lincoln's Inn Fields Theatre stood nearly in the centre of the south side of Lincoln's Inn Fields, the principal entrance being in Portugal Street. It was erected by Christopher Rich and opened (after his death) on 18 Nov. 1714 by his son, John Rich, who there first introduced his pantomimes, curious mixtures of masque and harlequinade in which he himself, under the name of Lun, performed the part of Harlequin. Leveridge, Galliard and Pepusch were among the composers who provided music for Rich's pantomimes and other pieces. The most notable event in the history of this theatre was of course the first production of 'The Beggar's Opera' on 29 Jan. 1728. In Dec. 1732 Rich and his company moved to the newly built theatre in Covent Garden, and the house in Lincoln's Inn Fields was let for a variety of purposes. There in 1733-34 Italian operas were given "for the English Nobility" in opposition to Handel's enterprise at the King's Theatre, with Porpora as composer and Senesino as principal singer; and Handel himself gave the first performances of his 'Ode on St. Cecilia's Day' (22 Nov. 1739), of 'L' Allegro, il Penseroso ed il Moderato' (27 Feb. 1740), 'Imeneo' (22 Nov. 1740) and of his last opera 'Deidamia' (10 Jan. 1741) at Lincoln's Inn Fields. The theatre was occasionally used until about the middle of the 18th century. In 1756 the building was converted into a barrack and later served as Spode & Copeland's Salopian China Warehouse, until it was taken down in 1848 for the enlargement of the Royal College of Surgeons. A. L.

**LIND, Jenny** (b. Stockholm, 6 Oct. 1820; d. Malvern, 2 Nov. 1887).

Swedish soprano singer. When she was nine years old the director of the court theatre at Stockholm admitted her to the school of singing attached to that establishment, and she received there her first lessons from the singing-master and court secretary Croelius, and later from a master named Berg. After appearing in children's parts from 1830 onwards she made her début at the Stockholm Opera on 7 Mar. 1838, as Agathe in Weber's 'Freischütz'. In 1840 she was made a member of the Royal Swedish Academy of Music, and was appointed court singer. In July 1841 she went to Paris in hope of improving her style of singing. There Manuel Garcia, after expressing the opinion that her voice had been worn out by faulty method and overwork, ultimately gave her lessons, during a period of eleven months. Meyerbeer arranged a private audition for her at the Opéra and recommended her for the Opera at Berlin. She returned to Stockholm for two years, and in 1844 went to Dresden to study German. In Sept. she was again at Stockholm and took part in the coronation festivities for King Oscar, but went

to Berlin in Oct. and obtained an engagement at the Opera through the influence of Meyerbeer, who had written for her the principal part in his 'Feldlager in Schlesien', afterwards remodelled as 'L'Étoile du nord'. In the following spring she sang at Hanover and Hamburg. After this tour she returned again to Stockholm and once more enjoyed a triumphant success. She sang before Queen Victoria and Prince Albert at Stolzenfels in the following Aug. and appeared at Frankfurt o/M., Darmstadt and Copenhagen; she was again in Berlin in the winter and at the Gewandhaus, Leipzig, she made her first appearance on 4 Dec. 1845. Engaged soon after for Vienna, she appeared there on 22 Apr. 1846, and at Whitsuntide of the same year sang in the Lower Rhenish Festival at Aachen, appearing at Hanover and Hamburg in the summer. After engagements at Darmstadt, Munich, Stuttgart and various other German cities she returned to Vienna in the autumn.

Difficulties had arisen between the two London managers, Bunn and Lumley, as to the validity of a contract Jenny Lind had been induced to sign with the former, and it was not until 4 May 1847 that she appeared at Her Majesty's Theatre in 'Robert le Diable'. Moscheles had already met her in Berlin, and wrote thus (10 Jan. 1845) of her performances:

Jenny Lind has fairly enchanted me; she is unique in her way, and her song with two concertante flutes<sup>1</sup> is perhaps the most incredible feat in the way of bravura singing that can possibly be heard. . . . How lucky I was to find her at home! What a glorious singer she is, and so unpretentious withal!

This character, though true to life, was, however, shamefully belied by the management of the London theatre, both before and after her arrival. It is curious now to look back upon the artifices employed, the stories of broken contracts (this not without some foundation), of long diplomatic *pourparlers*, special messengers, persuasion, hesitation and vacillations, kept up during many months — all in order to excite the operatic public's interest.

Her great singing in the part of Alice disappointed none but a very few, and those were silenced by a tumultuous majority of idolaters. She certainly sang the music splendidly, and acted the part irreproachably:

From that first moment till the end of that season, nothing else was thought about, nothing else talked about, but the new Alice — the new *Sonnambula* — the new Maria in Donizetti's charming comic opera, — his best. Pages could be filled by describing the excesses of the public. Since the days when the world fought for hours at the pit-door to see the seventh farewell of Siddons, nothing had been seen in the least approaching the scenes at the entrance of the theatre when Mlle Lind sang. Prices rose to a fabulous height. In short, the town, sacred and profane, went mad about "the Swedish nightingale".<sup>2</sup>

Her voice, which even at its very best showed some signs of early wear, was a soprano of

bright, thrilling and remarkably sympathetic quality, from b to g'''. The upper part of her register was rich and brilliant, and superior both in strength and purity to the lower. These two portions she managed, however, to unite in the most skilful way, moderating the power of her upper notes so as not to outshine the lower. She had also a wonderfully developed "length of breadth", which enabled her to perform long and difficult passages with ease and to fine down her tones to the softest *pianissimo* while still maintaining the quality unvaried. Her execution was very great, her shake true and brilliant, her taste in ornament altogether original, and she usually invented her own cadenzas.<sup>3</sup>

On 22 July 1847 Jenny Lind appeared, with Lablache, in the part of Amelia written for her in the only opera ever commissioned by a London theatre from Verdi, 'I masnadieri'. In 1848 she returned to Her Majesty's Theatre, but the next year she announced her intention not to appear on the stage again. However, she gave six more operatic performances, her last "on any stage" being on 10 May 1849.

The concert platform suited her better than the theatre. The wondrous effect with which she sang a simple ballad, in the simplest possible manner, can never be forgotten by those who ever heard her. After another season in London, and a visit to Ireland in 1848, she was engaged by Barnum<sup>4</sup>, the American speculator, to make a tour of the United States. She arrived there in 1850 and remained for nearly two years, during part of the time unfettered by an engagement with any impresario, but accompanied by Julius Benedict. The Americans everywhere welcomed her with frantic enthusiasm, and she made £20,000 in this progress. Here it was, at Boston on 5 Feb. 1852, that she married Otto Goldschmidt.

Returned to Europe, Mme Goldschmidt now travelled through Holland, and again visited Germany. Dresden was her home from 1852 to 1855. In 1856 she went once more to England, and for some years appeared frequently in oratorios and concerts. Her actual last appearance was at a concert for a charity at Malvern, 23 July 1883. In that year she accepted an appointment as teacher of singing at the R.C.M., which she held till 1886.

The whole of her American earnings was devoted to founding and endowing art scholarships and other charities in her native Sweden; while in England, the country of her adoption, among other charities she gave a whole hospital to Liverpool and a wing of

<sup>1</sup> Specimens of three cadenzas were given in music-type in earlier editions of this work; they will now be found in the article on SINGING, p. 805. Others are in 'The Musical Union Record', 1849, and in Holland & Rockstro's book (see Bibl.).

<sup>2</sup> For an American account of this tour see 'P. T. Barnum' by M. R. Werner (1923).

<sup>1</sup> In Meyerbeer's 'Feldlager'.

<sup>2</sup> Chorley.

another to London. In the winter of 1848-49 she raised a sum of £10,500 for charities. The scholarship founded in memory of her friend Felix Mendelssohn also benefited largely by her help and countenance.

Jenny Lind was respected and admired by all who knew her, the mother of a family, mixing in society, but in no degree losing her vivid interest in music. The Bach Choir, conducted by Goldschmidt, which gave the English public the first opportunity of hearing the B minor Mass in its entirety, profited in no small degree by the careful training bestowed on the female portion of the chorus by this great singer and the enthusiasm inspired by her presence among them. She died at Wynd's Point, the house she had bought at Malvern. On 20 Apr. 1894, H.R.H. Princess Christian unveiled a medallion of Jenny Lind in Westminster Abbey. J. M., rev.

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 See also Belletti (influence on). Berg (I. A., teacher). Rubinstein (1, homage for pf.). Verdi (appearance in 'Masnadieri', p. 732).

**LINDA DI CHAMOUNIX** (Opera). See DONIZETTI.

**LINDBERG, Alie (Alexandra)** (b. Åland, 5 May 1849; d. Stockholm, 19 Mar. 1933).

Finnish pianist. She was a pupil of Tausig, Liszt and Henselt and gave many pianoforte recitals in Finland, Russia, Germany and, in 1872-73, in London. A. R.

**LINDBERG, Armas.** See LAUNIS.

**LINDBERG, Helge (Igor)** (b. Helsingfors, 1 Oct. 1887; d. Vienna, 3 Jan. 1928).

Finnish baritone singer. He began studying the violin in Helsingfors, but after 1907 he

went to Munich (studying with Schinkel) and Florence. He became known as a singer and teacher at Stuttgart and Vienna. He gave recitals all over Europe and his fame as an excellent artist rose year by year. He was in particular a great performer of Bach and Handel, and in his last years he became an excellent interpreter of the early songs by Kilpinen. A. R.

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**LINDBERG, Oskar (Fredrik)** (b. Gagnef, 23 Feb. 1887).

Swedish composer and organist. He was at the Stockholm Conservatory in 1903-11, studied composition privately with E. Ellberg and A. Hallén, and was a pupil of Corbach and Grabovsky at Sondershausen. He travelled for study purposes in Germany and Austria in 1913, 1926 and 1927; was organist of Trinity Church, Stockholm in 1906-14 and of the Engelbrekt Church from 1914. In 1919 he became a teacher of harmony at the Conservatory (professor's title 1936), in 1922 he was conductor of the Academic Orchestral Society and he became a member of the committees on chorale music in 1936 and liturgical music in 1941. He was elected a member of the Academy of Music in 1926.

Lindberg's compositions, which are romantic and nationalist in style, include:

- Opera 'Fredlös' (based on Selma Lagerlöf's 'The Outlaw'), prod. Stockholm, 1943.  
 Several works for chorus & orch., incl.  
 Requiem (1929).  
 'Det ljusa Landet' (1935).  
 2 church cantatas.  
 'Skansen Cantata.'  
 'Bergslags Cantata' (1947).  
 Symphony, F mi. (1912).  
 Symphonic poems  
 'Florez och Blanzeflor.'  
 'Från de stora skogarna.'  
 'Hemifrån' ('Aus Dalecarlien').  
 'Vildmark.'  
 'Gesunda' (1947).  
 3 Concert Overtures.  
 3 Suites for orch., including 'Leksands svit'  
 'En liten Dalar rapsodi.'  
 Rhapsody 'Per Spelman, han spelte' (1932).  
 Pieces for small orch., marches and dances.  
 Songs with orch., incl. 'Jungfru Maria' (1934).  
 Pf. Quartet, D mi.  
 Pf. Quintet.  
 Sonata for organ.

K. D.

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**LINDBLAD, Adolf Fredrik** (b. Skeninga nr. Stockholm, 1 Feb. 1801; d. Linköping, 28 Aug. 1878).

Swedish composer. He passed several years of his early life in Berlin and studied music there under Zelter. In 1827 he returned to Stockholm and founded a music school, where he himself taught singing. In 1831 he was elected a member of the Swedish Academy. He remained in Stockholm until his death.

Lindblad composed comparatively little instrumental music: 2 symphonies, one of which,

in C major'<sup>1</sup>, was given under Mendelssohn's<sup>2</sup> direction at one of the Gewandhaus concerts at Leipzig in Nov. 1839, 7 string quartets, a pianoforte Trio (with viola) and a Duo for pianoforte and violin (Op. 9) are considered the best, but they aim so little at effect and are so full of the peculiar personality of their author that they never became popular. His vocal compositions, on the other hand, made him famous. He was eminently a rational composer. He published a large collection of songs for voice and piano to Swedish words, which are full of melody, grace and originality. Written for the most part in the minor mode, they are tinged with the melancholy which is characteristic of Swedish music. In such short songs as 'The Song of the Dalecarlian Maiden', 'Lament', 'The Wood by the Ären Lake', etc., the extreme simplicity of which is of the very essence of their charm, his success has been most conspicuous. In longer and more elaborate songs, where the simplicity at which he aimed in his accompaniments limits the variety of harmony and figures, the effect is often marred by repetition and consequent monotony. Yet even in this class of work there are many beautiful exceptions, and 'A Day in Spring', 'A Summer's Day' and 'Autumn Evening' are specially worthy of mention.

Jenny Lind, who was Lindblad's pupil, introduced his songs into Germany, and their rapidly acquired popularity earned for the author the title of "the Schubert of the North". His only opera, 'Fronörerna' ('The Frondists') was performed in Stockholm on 11 May 1835 and revived for the opening of the new opera-house there in 1898. Several of his vocal duets, trios and quartets have a considerable reputation in Sweden.

A. H. W., rev.

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**LINDBLAD, Otto Jonas** (b. Karlstorp, Småland, 31 Mar. 1809; d. N. Mellby, Skåne, 24 Jan. 1864).

Swedish composer. He was sent to Växjö to be educated as a clergyman. Here he was also instructed in music by Svensson, whom Lindblad himself mentions as an excellent

organ-player "à l'abbé Vogler". In 1829 he matriculated at Lund and about this time fell ill with smallpox. During his long convalescence he drifted, owing to his musical bent, farther and farther away from his academic studies. Together with two friends, Lindblad organized a trio, arranged for vocal as well as instrumental music, in which he took part as second tenor and also performed on the violin; it was by studying music and practising it that he developed his own talent in composition, in which he only had a few lessons from Krebs during a visit to Copenhagen. He was taught the violin by K. M. Lundholm, in whose home he lived for three years. Of great significance to Lindblad's musical education became the Heuserska theatre company, which in 1836 visited the south of Sweden, producing operas by Mozart, Weber, Rossini, Boieldieu, etc. Lindblad took part in the orchestra and joined the company on their tour as orchestral leader. In 1841 he visited Hamburg, where he was invited as guest of honour to the musical festival. While Haefner and Geijer founded the Swedish Student Song Society at Uppsala, it was not long before Otto Lindblad organized the same at Lund, and it is due to him that it was raised to one of the foremost in the north.

Lindblad became parish clerk at N. Mellby in 1847 and was elected a member of the Swedish Academy of Music in 1857. He composed 124 songs, of which 66 were quartets, 5 choruses, with solos, 14 trios, 3 duets and 36 solo songs. The best-known of his quartets for men's voices are: 'Ur svenska hjärtans djup'; 'Du som världar har till rike'; 'Orpheus sång'; 'Ur Ossians dunkla sago-värld'; and of his solo songs with piano 'Barcarolle', 'Dalen', 'Trollhättan' and 'Livdrabanten och Kung Erik'. He is of some importance mainly as a vocal composer, but he also wrote pianoforte pieces. The manuscripts of his works, and of an autobiography, are in the library of the Royal Musical Academy, Stockholm.

G. A. S., adds.

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 See also National Anthems (Sweden).

**LINDEGREN, Johan** (b. Ullared, 7 Jan. 1842; d. Stockholm, 8 June 1908).

Swedish musician. He studied at the Stockholm Conservatory, where he subsequently became a teacher of counterpoint in 1881. He was an organist, cantor of the church of St. Nicholas in 1884, a composer of music in the polyphonic style and the teacher of several

<sup>1</sup> Analysed in A.M.Z., 23 Oct. 1839.

<sup>2</sup> There is a pleasant reference to Lindblad in a letter of Mendelssohn's, 28 Dec. 1833.



notable Swedish composers, including Beckman, Alfvén, Melchers, Bäck, Håkanson and Wiklund. As a musicologist he specialized in church music, was chairman of a committee surveying this subject in 1895, edited the journal 'Tidning för kyrkomusik' in 1881-82 and published a book of chorales in 1905. His compositions include a string Quartet (1906), a Sonata and Fugue for pianoforte and a Festival March.

K. D.

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**LINDELHEIM** (?), **Johanna Maria** (b. ?; d. ?).

This seems to have been the real name of a singer, ? of German origin, who made her first appearance in London at Drury Lane Theatre on 23 Jan. 1703. The 'Daily Courant' of 19 Jan. (No. 236) announces that "Signiora Joanna Maria Lindehleim will sing several songs in Italian and French, compos'd by Signior Sajoni lately arriv'd from Italy". "Lindehleim", a very improbable name, may be a slight misprint for "Lindelheim" — uncommon, but possible; unfortunately there is no means of checking it from other advertisements, as the very next day her surname was dropped for good; in further announcements and librettos she is called simply Joanna Maria and under this heading she has hitherto appeared in dictionaries and histories.

"Joanna Maria" has been wrongly identified with Maria Margherita Gallia; but she was perhaps the "Signiora Maria" who appeared at the Haymarket on 17 Nov. 1705 as "of late taught by Signior Nicolini Haym". On the operatic stage she made her début as Lavinia in M. A. Bononcini's 'Camilla' on 30 Mar. 1706; her name is given in the libretto as "Mrs. Joanna Maria . . .", whereas in the contemporary score, published by Walsh & Hare, that part is allotted to "the Baroness", a fact that seems to suggest<sup>1</sup> that Joanna Maria Lindelheim was also known by that designation. Her further appearances, as the "Baroness", were at Drury Lane on 15 Nov. (revival of 'Camilla') and 8 Dec. 1707 (name-part in 'Thomyris', which at the first production of that opera, 1 Apr. 1707 had been taken by "Signiora Margarita", i.e. Marguerite de l'Épine rather than Maria Margherita Gallia); Eurilla in 'Love's Triumph', Queen's Theatre, 26 Feb. 1708; Deidamia in Scarlatti's 'Pyrrhus and Demetrius', *ibid.*, 14 Dec. 1708; finally once more Lavinia in 'Camilla' at the revival of 25 Jan. 1709. After that season, the "Baroness" disappears.

<sup>1</sup> This suggestion was first made by Prof. Allardyce Nicoll in 'Anglia', Vol. XXXIV ('Italian Opera in England. The first five years'). Similarly, in the same opera, the part of Prento was sung by "Mr. Holcomb" according to the libretto, by "the Boy" according to the score.

as "Joanna Maria Lindehleim" and "Joanna Maria" had disappeared before. A. L.

**LINDEMAN**. Norwegian family of musicians, probably of German origin, but established at Trondhjem during the 18th century.

(1) **Ole Andreas Lindeman** (b. Surnadal, 17 Jan. 1769; d. Trondhjem, 26 Feb. 1857). He was educated at Trondhjem cathedral school, graduated in 1789 and went to Copenhagen to study law. Musical inclinations becoming stronger, he studied violin, pianoforte, organ and composition, and in 1799 was appointed organist of Our Lady's Church at Trondhjem. In 1835 he edited the first Norwegian chorale-book.

(2) **Fredrik Christian Lindeman** (b. Trondhjem, 4 Dec. 1803; d. Trondhjem, 29 July 1868), son of the preceding. As a student in Christiania he deputized at the organ of Our Saviour's Church until 1826, when his brother Jacob (1805-46) took his place. In 1829 he became a teacher of the deaf, in which capacity he remained at Trondhjem for the rest of his life. He is said to have been a skilful improviser on the organ.

(3) **Ludvig Mathias Lindeman** (b. Trondhjem, 28 Nov. 1812; d. Christiania, 23 May 1887), brother of the preceding. At an early age he assisted his father as organist, but was not encouraged to think of music as a career. Coming to Christiania to study theology, he deputized for his brother Jacob at Our Saviour's Church and played the cello in the theatre orchestra. In 1839 he succeeded Jacob in his post at Our Saviour's Church, which he retained until his death. He was regarded as the foremost organ virtuoso in the country and composed a great deal of music for the instrument. He also wrote a number of hymns. But the work by which he is chiefly remembered is his great collection of Norwegian folk melodies. His interest in this field began in 1840, when he contributed a short melodic supplement to Jørgen Moe's 'Songs, Folk Tales and Sayings in the Norse Peasant Dialects'. This was followed in 1841 by '68 Norwegian Mountain Melodies, harmonized and arranged for Pianoforte'. In 1848 Lindeman received a State subsidy for the purpose of travelling about Norway and increasing his collection of material from the oral tradition of the peasantry. In the first summer alone he collected 220 melodies. The monumental work that resulted from this and other tours and researches was entitled 'Older and Newer Mountain Melodies collected and arranged for Pianoforte'. This was published in three volumes between 1853 and 1867 and contained in all nearly 600 melodies. Other publications by Lindeman included 'Fifty Norwegian Melodies arranged for male voices' (1862) and '30 Norwegian Ballads' (1863). In 1883 Lindeman founded, in

collaboration with his son Peter Brynie Lindeman (1858-1930), a school of music in Christiania. Another son, K. T. M. Lindeman (1870-1934) became organist of Trondhjem Cathedral in 1894. J. H. (ii).

See also Chorale-Variations.

**LINDEMANN, Johann** (b. Gotha, c. 1550; d. ?).

German composer. He was cantor at Gotha from 1571 or 1572 and did not resign from the post until 1631. He wrote sacred songs, words and music, and published a collection of Christmas and New Year songs by various masters (1598). Only the second of three volumes has been rediscovered: it contains two songs by Pevernage.

E. V. d. S.

**LINDEN, Albert van der** (b. Louvain, 8 July 1913).

Belgian musicologist. He studied law, in which he took a doctor's degree, and musicology with Charles van den Borren in Brussels and Jacques Handschin at Basel. He is secretary of the French section of the Société Belge de Musicologie. His publications include:

- 'La Musique et la danse dans les Pays-Bas au XVIII<sup>e</sup> siècle' (Brussels, 1937).
- 'Du régionalisme en musique: danses des provinces belges' (Brussels, 1938).
- 'La Légende d'un psautier perdu de Samuel Mareschall' (in 'Homage à Charles van den Borren', Antwerp, 1945).

A. L. C.

**LINDGREN, (Karl) Adolf** (b. Trosa, 14 Mar. 1846; d. Stockholm, 8 Feb. 1905).

Swedish music critic and historian. He studied philosophy and theoretical musical subjects at Uppsala from 1863, graduated in 1873, and from 1874 until his death was music critic to the newspaper 'Aftonbladet'. In 1881 he founded, with F. Vult v. Steyern, the 'Svensk Musiktidning', the most important musical journal in Sweden, which he edited until 1884. He wrote articles for 'Illustrerade Tid' and was music correspondent to the 'Nordisk Musiktidende', Christiania, and to several German musical journals. The most important of his historical works were the sections on music in the first edition of the Scandinavian Encyclopaedia. He also contributed the section on Swedish music to H. Panum and W. Behrend's 'Illustreret Musikhistorie'.

His books include:

- 'Musikalske studier' (1896).
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K. D.

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**LINDLEY, Robert** (b. Rotherham, 4 Mar. 1776; d. London, 13 June 1855).

English violoncellist and composer. He showed so early a predilection for music that when he was about five years of age his father, an amateur performer, began teaching him the violin, and at nine years of age the cello also. He continued to practise the latter until he was sixteen, when Cervetto, hearing him play, encouraged him and undertook his gratuitous instruction. He left Yorkshire and obtained an engagement at the Brighton theatre.

In 1794 Lindley succeeded Sperati as principal cello at the Opera in London and all the principal concerts, retaining undisputed possession of that position until his retirement in 1851. His friendship with Dragonetti, with whom he shared a desk in the orchestras and appeared in duets for cello and double bass, lasted for half a century. He was appointed professor of his instrument in the R.A.M. on its foundation in 1822.

Lindley's tone was remarkable for its purity, richness, mellowness and volume. His technique, for that date, was remarkable, and his accompaniment of recitative was in its way perfection, though his style was wholly unsuited to *recitativo secco*.<sup>1</sup> He composed several concertos and other works for his instrument, but his composition was by no means equal to his execution. His daughter married John Barnett the composer. W. H. H.

See also Barnett (J., son-in-law).

**LINDLEY, William** (b. London, 1802; d. Manchester, 12 Aug. 1869).

English violoncellist, son of the preceding. He was a pupil of his father and first appeared in public in 1817, soon taking a position in all the best London orchestras. He gave great promise of future excellence, but was unable to achieve any prominence as a solo performer owing to extreme nervousness. W. H. H.

Lindner, Anton. See Strauss (R., song).

**LINDNER, Friedrich** (b. Liegnitz, Silesia, c. 1540; d. Nuremberg, 15 Sept. 1597).

German composer and musical editor. He was at first a boy chorister in the electoral chapel at Dresden, received his further education at the famous school at Pforta and afterwards studied at Leipzig University. After serving for a while as *Hof-Musikus* to the Margrave of Brandenburg at Ansbach, he received in 1574 the appointment of cantor to the important Church of St. Giles (St. Aegidius) at Nuremberg.

Although Lindner published none of his own compositions, he is known to have sent to the Duke of Württemberg in 1567 a 'Cantionalbuch' for which he received the then considerable honorarium of 30 florins, and again in 1570 and 1572 he also sent two musical settings of the Passion for which he received 6 and 10 florins respectively.<sup>2</sup> But he is known

<sup>1</sup> See RECITATIVE for a specimen of his extravagances.

<sup>2</sup> Eitner, 'Monatshefte', XXXI, 18-19.

chiefly as the meritorious editor of various collections of music, sacred and secular, published by the Nuremberg firm of Gerlach, which are important as testifying to the kind of music which continued to be cultivated and favoured in the Lutheran churches and schools of Nuremberg and elsewhere. They are as follows:

1. 'Sacrae cantiones', 1585, 41 numbers, *a* 5-9; motets by Italian composers, chiefly of the Venetian school, but including some by Palestrina.
2. 'Continuatio Cationum sacrarum', 1588, 56 numbers, *a* 4-12.
3. 'Corollarium Cationum sacrarum', 1590, 70 numbers, *a* 4-12.
4. 'Missae quinque', *a* 5.
5. 'Magnificat octo tonorum', 1591; three sets by Guerrero, Ruffo and Varotto, *a* 4 and 5.
6. 'Bicinia sacra', 80 numbers.
7. 'Gemma musicalis', three books, 1588, 1589, 1590, containing altogether 190 Italian madrigals by the most representative composers of the species, such as Marenzio, the Gabrieli, Striggio and many others.

J. R. M.

**LINDPAINTNER, Peter Joseph von** (*b.* Coblenz, 9 Dec. 1791; *d.* Nonnenhorn, Lake Constance, 21 Aug. 1856).

German conductor and composer. He studied the violin, pianoforte and counterpoint at Augsburg, and subsequently appears to have received some instruction at Munich from Winter. In 1812 he accepted the post of *Musikdirector* at the Isartor Theatre of Munich, and while so engaged completed his musical studies under Joseph Grätz, an excellent contrapuntist. In 1819 he was appointed *Kapellmeister* to the royal orchestra at Stuttgart, a post he held until his death, which took place during a summer holiday at Nonnenhorn. He died full of honours, a member of almost every musical institution of the Continent and the recipient of gifts from many crowned heads—among others a medal from Queen Victoria, in 1848, for the dedication of his oratorio of 'Abraham'. He was buried at Wasserburg.

By quiet and persistent labour Lindpaintner raised his orchestra to the level of the best in Germany and acquired a high reputation. "Lindpaintner", says Mendelssohn, describing a visit to Stuttgart in 1831,

is in my belief the best conductor in Germany; it is as if he played the whole orchestra with his baton alone; and he is very industrious.

Of the many professional engagements offered him in other towns and foreign countries he accepted but one, and that, in 1853, three years before his death, was to conduct the New Philharmonic concerts in London, at which his cantata 'The Widow of Nain', his overtures to Goethe's 'Faust' and to his opera 'The Vampyre', and others of his compositions were given with success, including the song of 'The Standard-Bearer', at that time very popular. He conducted some of the New Philharmonic concerts in 1854. Lind-

paintner wrote 28 operas, 3 ballets, 5 melodramas and oratorios, several cantatas, 6 masses, a 'Stabat Mater' and over 50 songs with pianoforte accompaniment. To these were added symphonies, overtures, concertos, fantasies, trios and quartets for different instruments. He re-scored Handel's 'Judas Macabaeus'. Some of his symphonies and operas, his ballet 'Joko', the overture to which was often heard at concerts, his music to Goethe's 'Faust' and setting of Schiller's 'Lied von der Glocke' have been pronounced to be among the best of his works. And two of his songs, 'The Standard-Bearer' and 'Roland', created at the time a veritable furore.

Though wanting in depth and originality, Lindpaintner's compositions pleased by their clearness and brilliancy, melody and well-developed form; and the hand of a clever and practised musician is everywhere visible in them. His most successful operas were the following:

- 'Der Bergkönig' (libretto by Carl Hanisch<sup>1</sup>), prod. Stuttgart, 30 Jan. 1823.
- 'Der Vampyr' (lib. by Casar Max Heigel, based on John William Polidori's novel 'The Vampyre'), prod. Stuttgart, 21 Nov. 1828.
- 'Die Genueserin' (lib. by Carl Philipp Berger), prod. Vienna, Kärntnerthor Theatre, 8 Feb. 1839.
- 'Lichtenstein' (lib. by Franz von Dingelstedt, based on a novel by Wilhelm Hauff), prod. Stuttgart, 26 Aug. 1846.

A. H. W., adds.

**Lindsay, Maurice.** See Scott (F. G., song). Thorpe Davie ('Ode for St. Andrew's Night', choral work). **Lindsay, (Nicholas) Vachel.** See Kubik ('In Praise of Johnny Appleseed', choral work). Maconchy (song). Palmer (R., 'Abraham Lincoln . . .', chorus & orch.). Swanson (song).

**LINEAR.** A special way of writing music in parts, especially a new kind of counterpoint. It aims, not in the first place at euphony in the coincidence of separate parts, but at satisfactory lines traced by each part individually, often apparently regardless of the way in which they clash, though needless to say a composer worthy of the name never leaves this to chance. An advantage in writing linear counterpoint is to give each part to an instrument of different tone-colour rather than, for example, to string instruments, so that they should the more clearly strike the ear as separate strands in the fabric of sound. The least satisfactory medium is thus the pianoforte. E. B.

**LINEV, Evgenia.** See MELGUNOV.

**LING (De Hernando Balmori), Dorothy (Evelyn)** (*b.* London, 27 Oct. 1906).

English musicologist and educationist. She was educated at the Mary Datchelor School 1918-25, L.R.A.M. (Aural Training teacher's degree); Turle Organ scholar, Girton College,

<sup>1</sup> The same subject, treated by a different librettist, as that of Spohr's opera 'Der Berggeist', produced at Cassel less than two months later, on 24 Mar. 1825.

<sup>2</sup> The same subject, at that time attributed to Byron, as that of Marschner's opera of the same name but by a different librettist, produced only a few months earlier, on 29 Mar. 1828, at Leipzig.

Cambridge, 1925–28. In 1926 she took her Mus.B., part 1, with first-class honours — being the first woman to obtain this distinction. Again, in 1928, she was the first woman to obtain the Stewart of Rannoch open scholarship for sacred music. 1929, Mus.B. part 2; first woman to obtain this degree at Cambridge. In 1928–30 she did research work on primitive music under Hornbostel at Berlin University. She then married and went to Spain, arriving in Argentina in Sept. 1939. In 1941 she was appointed director of music at the Escuela Vocacional Sarmiento by the University of Tucumán and 1946 became director of the Institute of Art projected and founded by her under the auspices of that University.

Dorothy Ling writes extensively on educational and artistic subjects and has made numerous arrangements of Spanish folksongs and dances.

N. F.

See also Argentina.

**Lingg, Hermann.** See Brahms (song). Pfitzner (2 songs). Reger ('Römischer Triumphgesang', choral work, 1 song). Schoenberg (song).

**LINIGKE (Linicke), Johann Georg** (b. ?; d. ?, after 1737).

German violinist and composer. He was the son of Christian Bernhard Linigke (a cellist in the Berlin court orchestra and later in the orchestra at Coethen, under J. S. Bach) and, according to Mattheson, a pupil of Johann Theile. He entered the Berlin orchestra as a violinist in or before 1710. When three years later the orchestra was dissolved by King Frederick William I, Linigke was appointed leader of the orchestra at the small court of Weissenfels in Thuringia, where he stayed until at least 1720. Subsequently he entered the opera orchestra at Hamburg in the same capacity.

As a composer Linigke is known by a number of instrumental works: overtures, concertos, suites, trios and sonatas preserved in various libraries. A "mortorium" (?) for 5 instruments in the Schwerin library is dated 1737. For the Hamburg opera Linigke wrote a prologue, 'Wettstreit der Poesie, Musik und Malerei', in 1725, and in the same year he adapted Handel's 'Giulio Cesare' for the Hamburg stage, contributing the German recitatives and the accompaniments, as well as "symphonies" (according to the libretto, in which he is still called "hertzogl. Weissenfelscher Concert-Meister"). Mattheson, in his 'Critica Musica' of 1725 (II, 250 ff.) prints two letters by Linigke and states that after 1713 he spent some years in England; if this is true, his presence did not leave any trace.

A. L.

**LINJAMA (formerly Lindeman), Jaakko (Armas)** (b. Äänekoski, 16 May 1909).

Finnish composer. He came of a very poor family, but contrived to study musical theory, composition and orchestration privately under Sulho Ranta, Aarre Merikanto and Leo Funtek. Later he taught at the Conservatory of Jyväskylä. He changed his name in 1935.

Linjama's output consists of partsongs, some cantatas, orchestral pieces, etc., which secured him no more than a local reputation; but in 1952 he suddenly became known the world over as the winner of the prize in a competition for the Olympic Hymn, performed with great success at the opening and closing of the Olympic Games (XV) in Helsingfors.

A. R.

**LINKE, Joseph.** See LINCKE.

**Linklater, Eric.** See Gerhard (R., 'Don Quixote', incid. m.).

**LINKO (formerly Lindroth), Ernst (Fredrik)** (b. Tampere [Tammerfors], 14 July 1889).

Finnish pianist and composer. He changed his name in 1906. In 1909–11 he was a pupil of Sigrid Schneevoigt and Karl Ekman in Helsingfors, in 1914–15 he studied in Berlin under Martin Krause (pianoforte), Wilhelm Klatte (theory) and E. Sandow (chamber music), later with Leonid Nikolayev in Petrograd and in 1925 with Jean Batalla in Paris. He has given recitals in Europe and the U.S.A., and in 1936 he was appointed professor and director of the Sibelius Academy in Helsingfors.

Linko's compositions include a 'Symphonic chevaleresque' (1949), 3 pianoforte Concertos, a string Quartet, pianoforte sonatas and pieces, songs, etc.

A. R.

**LINKO-MALMIO, Liisa (Elina)** (b. Käkisalmi [Kexholm], 28 May 1918).

Finnish soprano singer, daughter of the preceding. She studied in Finland, Sweden and London, and has been successful both as a recitalist and in opera (e.g. Britten's 'Peter Grimes'). Since 1951 she has been attached to the Copenhagen Opera and toured in other countries.

A. R.

**LINLEY.** English family of musicians.

(1) **Thomas Linley, sen.** (b. Badminton, 17 Jan. 1733; d. London, 19 Nov. 1795), singing-master and composer. He began the study of music under Thomas Chilcot, organist of Bath Abbey church, and completed his education under Paradisi. He established himself as a singing-master at Bath and for many years carried on the concerts there with great success. On the retirement of John Christopher Smith in 1774 Linley went to London, though still carrying on his activities at Bath, and joined Stanley in the management of the oratorios at Drury Lane Theatre, and on the death of Stanley in 1786 he continued them in partnership with Arnold. In 1775, in conjunction with his eldest son,

Thomas (3), he composed and compiled the music for 'The Duenna', by his son-in-law, Sheridan, which had the then unparalleled run of seventy-five nights in its first season. In 1776 he purchased part of Garrick's share in Drury Lane, settled permanently in London and undertook the management of the music of the theatre, for which he composed several pieces of merit. He became a member of the Royal Society of Musicians in 1777. He died at his house in Southampton Street, Covent Garden, and was buried in Wells Cathedral.

Apart from his stage works, tabulated below, Linley set such portions of Sheridan's Monody

on the Death of Garrick, 1779, as were intended to be sung. 'Six Elegies' for three voices, composed at Bath (much commended by Burney) and 'Twelve Ballads' were published in his lifetime. The posthumous works of himself and his son Thomas, which appeared a few years after his death, in 2 vols., consist of songs, cantatas, madrigals and elegies, including the lovely five-part madrigal by him, 'Let me, careless', one of the most graceful productions of its kind.

As an English composer Linley takes high rank. The following is a complete list of his works for the stage:

## CATALOGUE OF STAGE WORKS

<i>Title</i>	<i>Category</i>	<i>Libretto or Play</i>	<i>Production</i> <sup>1</sup>	<i>Remarks</i>
'The Royal Merchant.'	Opera.	Thomas Hull (founded on Beaumont and Fletcher's 'The Beggar's Bush').	Covent Garden, 14 Dec. 1767.	
'The Quaker.'	Comic Opera.	Charles Dibdin.	Drury Lane, 3 May 1775.	Music by the author; one song only by Linley.
'The Duenna, or The Double Elopement.'	Comic Opera.	Richard Brinsley Sheridan.	Covent Garden, 21 Nov. 1775.	7 numbers by Linley (6 by his son, 10 by other composers).
'Selima and Azor.'	Dramatic Romance (later Persian Tale).	Sir George Collier (from Marmontel's 'Zémire et Azor').	Drury Lane, 5 Dec. 1776.	Utilizing to some extent Grétry's original music.
'The School for Scandal.'	Comedy.	Sheridan.	Drury Lane, 8 May 1777.	One song ("Here's to the maiden") by Linley.
'The Camp.'	Musical Entertainment.	Sheridan.	Drury Lane, 15 Oct. 1778.	Utilizing some of the music of 'The Royal Merchant'.
'The Beggar's Opera.'	Ballad Opera.	John Gay.	Drury Lane, 29 Jan. 1779.	Orchestrated by Linley for this revival.
'Zoraida.'	Tragedy.	William Hodson.	Drury Lane, 13 Dec. 1779.	Music for the epithalamium.
'Fortunatus, or The Wishing Cap.'	Pantomime.	Henry Woodward, revised by Sheridan.	Drury Lane, 3 Jan. 1780.	2 additional songs by Linley.
'The Generous Impostor.'	Comedy.	Thomas Lewis O'Beirne (founded on Destouches's 'Le Dissipateur').	Drury Lane, 22 Nov. 1780.	A pastoral interlude by Linley.
'Robinson Crusoe, or Harlequin Friday.'	Pantomime.	Sheridan, after Defoe.	Drury Lane, 29 Jan. 1781.	Overture by Shield.
'Dissipation.'	Comedy.	Miles Peter Andrews.	Drury Lane, 10 Mar. 1781.	One rondo by Linley.
'The Gentle Shepherd.'	Pastoral.	Richard Tickell, altered from Allan Ramsay.	Drury Lane, 29 Oct. 1781.	New music by Linley for this version.
'The Carnival of Venice.'	Comic Opera.	Tickell.	Drury Lane, 13 Dec. 1781.	
'The Triumph of Mirth, or Harlequin's Wedding.'	Pantomime.	?	Drury Lane, 26 Dec. 1782.	
'The Spanish Rivals.'	Musical Farce.	Mark Lonsdale.	Drury Lane, 4 Nov. 1784.	
'Arthur and Emmeline.'	Entertainment.	Abridged from Garrick's version of Dryden's 'King Arthur'.	Drury Lane, 22 Nov. 1784.	Music by Purcell and Arne, additions by Linley.
'The Strangers at Home.'	Comic Opera.	James Cobb.	Drury Lane, 8 Dec. 1785.	
'Hurly Burly, or The Fairy of the Well.'	Pantomime.	Cobb and Thomas King.	Drury Lane, 26 Dec. 1785.	
'Richard Cœur de Lion.'	Historical Romance.	John Burgoyne, from Sedaine's opera.	Drury Lane, 24 Oct. 1786.	Utilizing to some extent Grétry's original music.

<sup>1</sup> All in London.

<i>Title</i>	<i>Category</i>	<i>Libretto or Play</i>	<i>Production</i> <sup>1</sup>	<i>Remarks</i>
'Love in the East, or Adventures of Twelve Hours.'	Comic Opera.	Cobb.	Drury Lane, 25 Feb. 1788.	
'The Tempest, or The Enchanted Island.'	Comedy.	John Philip Kemble's adaptation from Shakespeare-Dryden.	Drury Lane, 13 Oct. 1789.	Music arranged by Kelly, orchestrated by Linley.
'The Haunted Tower.'	Comic Opera,	Cobb.	Drury Lane, 24 Nov. 1789.	Pasticcio, chiefly by Storace, one song by Linley.
'Cymon.'	Dramatic Romance.	Altered from Garrick.	King's Theatre, 31 Dec. 1791.	Music chiefly by Arne and Storace, 2 songs by Linley.
'The Mariners.'	Musical Entertainment.	Samuel Birch.	King's Theatre, 10 May 1793.	Pasticcio, chiefly by Attwood, 1 song by Linley.
'Macbeth.'	Tragedy.	Shakespeare.	Drury Lane, 21 Apr. 1794.	Accompaniments by Arne and Linley.
'The Prospect of Peace.'	Allegorical Burletta.	Thomas John Dibdin.	Sadler's Wells, 2 Sept. 1797.	Pasticcio, music selected from Dibdin, Shield, Storace, Linley, &c.

See also Bishop (H., adapt. by).

(2) **Elizabeth Ann Linley** (b. Bath, 5 Sept. 1754; d. Bristol, 28 June 1792), soprano singer, daughter of the preceding. She received her musical education from her father (1) and appeared at an early age with great success at the Bath concerts as a soprano singer. In 1770 she sang at the oratorios in London and at the Worcester Festival, and rose high in public favour. In 1771 she sang at the Hereford Festival and in 1772 at that of Gloucester. On 13 Apr. 1773 she became, in romantic circumstances, the wife of Richard Brinsley Sheridan, and after fulfilling engagements at the Worcester Festival and at Oxford, contracted before her marriage, she retired at the zenith of her popularity. Her voice was of extensive compass and she sang with equal excellence in both the sustained and florid styles. She was painted by Reynolds as St. Cecilia and sat for the Virgin in his 'Nativity'. She died of consumption at Hotwells, Bristol.

(3) **Thomas Linley, jun.** (b. Bath, 5 May 1756; d. Grimsthorpe, 5 Aug. 1778), violinist and composer, brother of the preceding. He displayed at an early age extraordinary skill on the violin, and at eight years of age performed a concerto in public. After studying with his father (1) he was placed under Boyce. He then went to Florence and took lessons on the violin from Nardini, and while there became acquainted with Mozart, who was of his own age, and a warm attachment sprang up between them; when they parted they were each bathed in tears, and Mozart often afterwards spoke of Linley with the greatest affection.

On returning to England Linley became leader and solo player at his father's concerts at Bath, and subsequently in London, at the oratorios, etc., at Drury Lane. In 1773 he composed an anthem with orchestra ('Let

God arise') for the Worcester Festival. In 1775 he assisted his father in supplying music for his brother-in-law's comic opera, 'The Duenna', by writing the overture, three or four airs, a duet and a trio. He subsequently composed a chorus and two songs for introduction into Shakespeare's 'The Tempest'. 'A Jyric Ode on the Fairies, Aerial Beings and Witches of Shakespeare' was performed in London, at Drury Lane, on 20 Mar. 1776, and a 3-act comic opera, 'The Cady of Bagdad', followed at the same theatre on 17 Feb. 1778. The scores of both works are preserved at the B.M., the opera in autograph, the ode in a transcription which also contains a biographical account of the composer, not so far published. The oratorio 'The Song of Moses', which is mentioned there, was apparently never performed<sup>2</sup>, and is lost.

The young composer was unfortunately drowned, through the upsetting of a boat, while on a visit to the Duke of Ancaster, at Grimsthorpe in Lincolnshire. An anonymous 'Monody (after the manner of Milton's "Lycidas") on the Death of Mr. Linley' appeared in 1778. The greater part of his miscellaneous compositions are contained in the 2 vols. of posthumous works mentioned under (1) above.

(4) **Mary Linley** (b. Bath, 4 Jan. 1758; d. Clifton, Bristol, 27 July 1787), singer, sister of the preceding. She was also a pupil of her father (1) and sang with her sister Elizabeth (2) at oratorios, festivals, etc., and for a few years after the latter's retirement, until her marriage in 1780 to Richard Tickell, commissioner of stamps and dramatist, who wrote 'The Carnival of Venice' for his father-in-law and altered Ramsay's 'Gentle Shepherd' for him.

<sup>1</sup> C. Black (see Bibl.) states that it was heard at Drury Lane on 20 Mar. 1777, but the newspaper advertisements prove this to be wrong.

<sup>2</sup> All in London.

(5) **Maria Linley** (b. Bath, Sept. or Oct. 1763; d. Bath, 5 Sept. 1784), singer, sister of the preceding. She became a concert and oratorio singer, but her career was cut tragically short by her early death. Shortly before she died she raised herself in bed, and with momentary animation sang part of Handel's air 'I know that my Redeemer liveth', and then, exhausted with the effort, sank down and soon afterwards expired.

(6) **Ozias Thurston Linley** (b. Bath, Aug. 1765; d. London, 6 Mar. 1831), organist and clergyman, brother of the preceding. He was also instructed by his father (1), but entered the church and obtained a living, which he resigned on being appointed, on 5 May 1816, a junior fellow and organist at Dulwich College, where he died in that post.

(7) **William Linley** (b. Bath, Feb. 1771; d. London, 6 May 1835), author, civil servant and composer, brother of the preceding. He was educated at St. Paul's School in London and at Harrow, and learnt music from his father (1) and Abel. Fox procured for him a writership at Madras. He returned to England in 1796, joined his brother-in-law, Sheridan, in the management of Drury Lane theatre, and between that year and 1800 brought out three pieces, 'Harlequin Captive', 'The Honey Moon' and 'The Pavilion' (afterwards called 'The Ring'). They were unsuccessful, and in 1800 the author resumed his official duties at Madras. He was subsequently paymaster at Nellore and in 1805 sub-treasurer to the presidency, Fort St. George. In 1806 he returned from India with a competence and devoted his attention to literature and music, composed many glees ('At that dread hour' won the Glee Club prize in 1821), published a set of songs, two sets of canzonets and many detached pieces, edited 'Shakspeare's Dramatic Songs', 2 vols., fol., 1815-16, and wrote two novels and several pieces of poetry. Other musical plays of his are 'Vortigern', 'The Grave' and 'The Trip to the Nore'.

W. H. H., adds. A. L.

BIBL.—BLACK, C., 'The Linleys of Bath' (London, 1926).

See also Burghersh (ode on Webbe's death). Webbe (1, do.).

**LINLEY, Francis** (b. Doncaster, 1771; d. Doncaster, 13 Sept. 1800<sup>1</sup>).

English organist, music dealer and composer. He was blind from birth. Having studied music under Dr. Miller, he became an able organist. He was chosen organist of St. James's Chapel, Pentonville, London, and soon afterwards married a blind lady of considerable fortune. He purchased the business of Bland, the music seller in Holborn, in 1796, but his affairs becoming embarrassed, his wife parted from him and he went to America in the same year, where his playing and composi-

tions were much admired. He returned to England in 1799. His works consist of songs, pianoforte and organ pieces, flute solos and duets, and an 'Organ Tutor'. His greatest amusement was to explore churchyards and read the inscriptions on the tombstones by the sense of touch.

W. H. H. & F. K.

**LINLEY, George** (b. Leeds, 1798; d. London, 10 Sept. 1865).

English composer and author. His birthplace was a house in Briggate, Leeds<sup>2</sup>, where his father, James Linley, carried on business as a tinplate worker. As a young man he amused himself with much satirical literature, directed against the magnates of the town. He removed to London, and besides doing much literary work of sundry kinds, wrote the words or the music (frequently both) of some of the most popular drawing-room lyrics of the day: 'Ever of thee', 'I cannot mind my wheel, mother', 'Thou art gone from my gaze', being among these productions.

His operas include 'Francesca Doria' (1849), 'The Toymaker', an adaptation of A. C. Adams's 'La Poupée de Nuremberg', with additional numbers, given at Covent Garden in 1861, and 'Law versus Love' (1862). He wrote the librettos of Balfe's 'Catherine Grey' (1837), Benedict's 'The Gypsy's Warning' (1838, with R. B. Peake) and Frank Mori's 'The River Sprite' (1865), and translated and adapted several foreign operas. He also edited and arranged several collections of songs such as 'Scottish Melodies', 'Songs of the Camp', 'Original Hymn Tunes', etc. Two books of Nursery Rhymes were among his latest musical works. His 'Musical Cynics of London' (1862) was an attack on the metropolitan music critics, H. F. Chorley being severely treated. The 'Modern Hudibras' was published in 1864. He is said to have been a skilled cellist and to have played at the Italian Opera.

F. K., adds.

**LINNALA** (formerly **Bergman**), **Eino** (**Mauno Aleksanteri**) (b. Helsingfors, 19 Aug. 1896).

Finnish composer. He changed his name in 1906. He was a pupil of Melartin at the Helsingfors Conservatory and of Arthur Willner in Vienna from 1924 to 1927. In 1921-24 he taught at the Conservatory of Viipuri (Viborg) and from 1924 at the Sibelius Academy in Helsingfors. His works include cantatas and partsongs, two Symphonies (1928 and 1936), several orchestral pieces and songs. Most of them are in the Finnish national style. He also published several musical textbooks, e.g. 'Soinnutuksen perusteet' ('Principles of Harmony') (1950).

A. R.

<sup>2</sup> The statement made in Batty's 'History of Rothwell' (1877), p. 230, that he was born at Glass Houses near Rothwell is undoubtedly erroneous.

<sup>1</sup> Wilson's 'Biography of the Blind'.



**Linstead, George Frederick** (b. Melrose, 24 Jan. 1908).

Scottish composer, pianist and critic. He evinced considerable interest in music from an early age, as may be seen from the fact that his outstanding youthful compositions were an oratorio 'The Revelation of St. John' (composed at the age of thirteen) and an opera based on the 'Agamemnon' of Aeschylus (composed at the age of sixteen). Later he studied with Sir Edward Bairstow (composition), James Ching (pianoforte), and with Professor F. H. Shera at Sheffield University. He took the D.Mus. degree at Durham University. Most of his work has been done in the Sheffield district, where he is well known, for he was appointed organist and choirmaster at Walkley Parish Church in 1933 and music critic to 'The Sheffield Daily Telegraph' in 1940. During and after the war (from 1939 to 1946) he was a Regional Labour Officer in the Ministry of Supply, after which he was appointed assistant lecturer in music to the University of Sheffield (1947).

As a composer he is happiest when writing in the smaller forms (e.g. the short pianoforte pieces in which the influence of his friend Poulenc is evident). But his larger works are nevertheless vital and effective. The 'In Nomine' for orchestra (1940) was frequently performed during the 1939-45 war, and the string Quartet (1941) was selected by the British Selection Committee of the I.S.C.M. Festival, 1946, although it was not one of the works finally chosen for performance. K. A.

## CATALOGUE OF WORKS

### OPERA

'Eastward in Eden' (1937).

### ORCHESTRAL WORKS

Symphonic Movement (1937).  
Suite, 'Cadmus et Hermione' (after Lully).  
'In Nomine' (1940).  
'Moto Perpetuo' (1947).  
Folksong arrangements.

### PIANOFORTE AND ORCHESTRA

Concertino No. 1 (1939).  
Concertino No. 2 (1941).

### MILITARY BAND

Folksong arrangements.

### CHAMBER MUSIC

String Quartet (1941).

### VIOLIN AND PIANOFORTE

Sonata (1934).

### PIANOFORTE SOLO

Sonatina.  
5 Two-part Inventions.  
'Four Moods.'  
'Le Babil.'  
'Une Brioche.'

**Lintern, James & Walter** (b. ?; d. ?).

English 18th-19th-century music publishers and musical-instrument makers. They worked at Bath about 1782-1817, first at Abbey-Yard, later 3 Abbey Church-Yard. James Lintern

carried on the business alone at 13 Grove (now Orange Grove), about 1813-17. He is said to have been a blacksmith and to have given the title 'The Harmonious Blacksmith' (a nickname bestowed on him) to Handel's well-known composition, which he published. But this story is open to question, and no copy of the work published by Lintern with this title has been traced. F. K., rev. W. C. S.

**"LINZ" SYMPHONY.** The familiar name of Mozart's Symphony in C major, K. 425, composed at the residence of Count Thun at Linz, where Mozart and his wife stayed on their return from Salzburg to Vienna in Oct.-Nov. 1783. The work was first performed at Linz by Thun's domestic orchestra on 4 Nov.

**Lion, Ferdinand.** See Andrae ('Abenteuer des Casanova', lib.). Cardillac (Hindemith, lib.). Hindemith ('Cardillac', do.).

**Lioncourt, Guy de** (b. Caen, 1 Dec. 1885).

French scholar and composer. He became a pupil of d'Indy at the Schola Cantorum, Paris, in 1904, and was later appointed director of studies and secretary of that institution. In 1918 he won a prize for his musical fairy-tale 'La Belle au bois dormant' (after Perrault), composed in 1912.

Among Lioncourt's works are the opera 'Jean de la lune' (1915-23), a liturgical drama, 'Le Mystère d'Emmanuel', 'Hyalis le petit faune' (Samain) for solo voices, chorus and orch. (1909), church music, sacred cantatas, chamber music, &c. E. B.

**LIONEL AND CLARISSA.** Opera in 3 acts by Dibdin. Libretto by Isaac Bickersstaffe. Produced London, Covent Garden Theatre, 25 Feb. 1768. 1st perf. abroad, Philadelphia, 14 Dec. 1772. Modern revival, London, Lyric Theatre, Hammersmith, 28 Oct. 1925.

**LIU FUH.** See CHINESE MUSIC (MODERN).

**LIU LIANGMO.** See CHINESE MUSIC (MODERN).

**LIPATTI, Dinu** (b. Bucharest, 19 Mar. 1917; d. Geneva, 2 Dec. 1950).

Rumanian pianist and composer. He studied the pianoforte under Florica Musicesco at the Bucharest Conservatory until 1931. After winning a prize at the international competition for pianists in Vienna in 1933, he went to Paris and took lessons from Cortot, Dukas and later Nadia Boulanger. By the year 1935 he was established as a pianist of unusual brilliance and power, and he brought to each work he played, whether it was by Schumann, Mozart, Bartók or whoever, the same appreciation of detail and mastery of technical difficulties. He played in England, Holland, Belgium, France and Switzerland with exceptional success, and in 1943 he accepted the post of professor of the virtuoso class at Geneva Conservatory.

Unhappily his very precarious health forced him to cancel many of his later engagements; but, although he died so young, he had reached the topmost rank as a pianist.

Lipatti's first composition, the symphonic suite 'Satrarii' composed in 1933, won him the first prize in the Georges Enesco competition in Bucharest a year later. His other compositions include the Concertino in classical style for pianoforte and orchestra (1935), a 'Symphonic concertante' for two pianofortes and string orchestra, 'Three Nocturnes' and Sonatina for the left hand for pianoforte and 'Three Rumanian Dances' for two pianofortes.

M. K. W.

**LIPIŃSKI, Karol (Józef)** (b. Radzyń, 30 Oct. 1790; d. Urłów nr. Lwów, 16 Dec. 1861).

Polish violinist, conductor and composer. His father, Feliks Lipiński (1765-1847), who taught him the elements of fingering and the rudiments of music, recognizing his unusual gift, wished to show him off as a child prodigy; but the young boy's strong opposition prevailed, and he was allowed to concentrate on his studies and acquire the necessary knowledge of violin technique. In 1810 he became the leader and then the conductor of the Opera orchestra at Lwów. Not being able to play the pianoforte, he led the rehearsals with his violin, thus acquiring that skill in part-playing which was one of his great characteristics as a virtuoso. After four years (1814) he resigned his post and gave himself up to private study. In 1817 he went to Italy, chiefly in the hope of hearing Paganini. They met at Milan. Lipiński attracted the attention of Paganini, who played with him daily and even performed publicly with him at two concerts (17 and 30 Apr. 1818). Undoubtedly these two appearances with Paganini greatly increased Lipiński's reputation. Towards the end of that year Lipiński returned to Germany, but soon went back to Italy wanting to hear and see Dr. Mazzurana, the famous pupil of Tartini. Mazzurana, dissatisfied with Lipiński's performance of one of Tartini's sonatas, but unable on account of his old age (ninety) to correct him by playing it himself, gave him a poem he had written to explain the master's intentions. With this aid Lipiński mastered the sonata and in consequence endeavoured in future to embody some poetical idea in his playing — the secret of his own success and of that of many others who imitated him in this respect. In 1829 Lipiński and Paganini again met, in Warsaw, but unfortunately a rivalry was incited between them which destroyed the old friendship. In 1835-36, in the course of a prolonged musical tour, Lipiński visited Leipzig and there made the acquaintance of Schumann, who, it is worth noting, besides dedicating 'Carneval' (Op. 9) to Lipiński wrote: "Ich habe die grossen

Violinisten der neueren Zeit fast alle gehört von Lipiński an bis zu Prume herab".

Lipiński visited England and played his 'Military Concerto' in London, at the Philharmonic concert of 25 Apr. 1836. In 1839 he discontinued touring as a virtuoso and accepted the post of *Konzertmeister* at Dresden, where he entirely reorganized the royal orchestra and, instead of appearing as soloist, turned his attention towards chamber music, cultivating especially the Beethoven string Quartets. It was at Dresden that Lipiński gave a joint recital with Liszt, performing Beethoven's "Kreutzer" Sonata.

At the age of seventy he retired with a pension and moved to his own estate of Urłów near Lwów, where he died of a sudden paralysis of the lungs.

Lipiński's reputation as a violin virtuoso was great and recognized by all critics, and he was frequently spoken of as the only rival to Paganini. In W. J. Wasielewski's book 'Die Violine und ihre Meister' the author gave a description of Lipiński's technique from which the following passage is quoted:

Lipiński was an eminent violinist of special gifts. Although he had neither a beautiful trill nor a staccato discoverable in his playing, he balanced that lack partly by his spiritual virtues and partly by his marvellous technique of the bow. The sound produced was deep and penetrating. There was absolute certainty in double and triple stops, arpeggio chords and beautiful, clear intonation. He took his bow across the strings slowly and heavily, as do all the great virtuosos who wish to produce a sound of particular strength. He was an eminent exponent of Beethoven, on whose works as well as those of J. S. Bach he spent hours of detailed study. The works of these two masters allowed him to develop successfully his individual style, especially his attitude towards a subjective emotion imbued with mysticism, as well as gravity and emphasis almost pathetic in their expression.

Lipiński's compositions (now forgotten) are numerous. His studies (Opp. 3, 10, 27 and 29), forming a useful complement to the fundamental works of this type by Nardini, Locatelli and Tartini, were included in 'Die Kunst des Violinspiels', a huge collection of violin music (in 8 large volumes) compiled by G. Witting.

Next in importance to the studies are Lipiński's concertos for violin, amounting to four, the third of which (Op. 24, in E minor), called 'Military Concerto', was much played. He wrote several polonaises: two in Op. 6 and three in Op. 9, and the 'Rondos alla polacca' (Opp. 7 & 13), which stand half-way between the strikingly beautiful but elementary polonaises of Ogiński and the masterpieces of Chopin. He also wrote many variations and capriccios for violin, and interludes for an operetta: 'The Quarrel provoked by a Bet' (libretto by J. N. Kamiński). He further adapted for the Polish stage a Viennese opera, Kauer's 'Donauweibchen', with additional music of his own, staged at Lwów in 1814 and

repeated every season for nearly thirty years. The music for both these works is lost.

C. R. H.

BIBL.—OPIEŃSKI, H., 'La Musique polonaise' (Paris, 1918).

POLIŃSKI, A., 'The Outlines of the History of Music in Poland' (Lwów, 1907).

'Polish Music', a collective monograph, ed. by M. Gliński (Warsaw, 1927).

SOWIŃSKI, A., 'Les Musiciens polonais et slaves anciens et modernes' (Paris, 1857).

**LIPKOVSKA, Lydia** (b. Poltava, c. 1887).

Russian soprano singer. She studied in St. Petersburg during the three or four years preceding 1910, when she made her début there at the Maryinsky Theatre. She was engaged for London in the following year for the summer season at Covent Garden and made her first appearance on 11 July in Wolf-Ferrari's 'Segreto di Susanna'. To a voice of singular purity and sweetness, not lacking power in the head register, mounting easily to E♭<sup>'''</sup>, and admirably trained, she added the charm of an engaging stage presence and a refined, intelligent style. Her success as Susanna she followed up with others as Mimi, Gilda and Violetta, sustaining the last-named part on 22 May 1912, when 'La Traviata' was given at Covent Garden for the 150th time. In these same years she also sang with marked acceptance in New York, Boston and Chicago, extending her repertory by singing Tatiana (in Tchaikovsky's 'Eugene Onegin'), Manon Lescaut and Juliette.

H. K.

**LIPOWSKY, Felix Joseph** (b. Wiesensteig, 25 Jan. 1764; d. Munich, 21 Mar. 1844).

German musical lexicographer and composer. He was a high official and councillor in the Bavarian government. On the dissolution of the religious orders under Napoleon he saved the documents and collected them in the State Library, of which he became the head. In 1811 he produced his 'Baierisches Musik-Lexikon'. He composed a Mass for 4 voices (1789) and a number of pianoforte solos and sonatas with and without other instruments, which remained in manuscript.

E. V. d. s.

**LIPP, Maria Magdalena.** See HAYDN (MICHAEL).

**Lipparini.** See Alfano ('Dormiveglia', songs).

**LIPPARINO, Guglielmo** (b. ?; d. ?).

Italian 16th–17th-century composer. He was an Augustinian monk and *maestro di cappella* at Como Cathedral from 1619. He afterwards returned to Bologna. Between 1609 and about 1639 he composed 8- and 9-part masses with a 'Te Deum', madrigals for 5 voices (1614), motets (1635), psalms for 8 voices (1637), 'Sacri concerti', canzonets, etc.

E. V. d. s.

**LIPPHARDT, Walther** (b. Wiescherhöfen, Westphalia, 14 Oct. 1906).

German musicologist. He went to school at Cassel and studied musicology under Gur-

litt and Bessler at the Universities of Freiburg i/B. and Heidelberg respectively, taking his doctor's degree in 1932. In 1943 he became adviser in German, history and music at the schools of Frankfurt o/M. and in 1947 lecturer in Gregorian music and Catholic church music at the High School for Music there. He also directs song-gatherings of Catholic youth at Altenberg. He has edited various sociable and religious song-books as well as works by Leonhard Lechner (Cassel, 1928–34). He is working at a palaeographic investigation of the 10th-century neumes of Metz, and his finished literary works include:

'Rhythmisch-metrische Hymnenstudien' ('Jahrbuch für Liturgiewissenschaft', Vol. XIV).

'Geschichte des mehrstimmigen Proprium missae' (Heidelberg, 1947).

'Die Weisen der lateinischen Osterspiele des Mittelalters' (Heidelberg, 1948).

E. B.

**LIPPIUS, Johann** (b. Strasbourg, 25 June 1585; d. on journey to Speyer, 24 Sept. 1612).

Alsatian theorist. He was a doctor of philosophy, theologian and musician. For music he had been a pupil of Calvisius. He wrote a number of theoretical works on music which were held in high repute and was one of the pioneers in the change of viewpoint from polyphony to harmony.

E. V. d. s.

**LIPSIUS, Marie** (b. Leipzig, 30 Dec. 1837; d. Leipzig, 2 Mar. 1927).

German writer on musicians, known under the pseudonym of La Mara. She was a member of a literary family. Her works consist of the following: 'Musikalische Studienköpfe' (5 vols., 1868–82, of which the first series went through nine editions); 'Musikalische Gedanken-Polyphonie' (1873), a collection of musicians' sayings about their art; 'Beethoven' (2nd ed. 1873); 'Das Bühnenfestspiel in Bayreuth' (1877); a translation of Liszt's 'Chopin' (1880); 'Musikerbriefe aus fünf Jahrhunderten' (1886); 'Klassisches und Romantisches aus der Tonwelt' (1892). Many other books of hers are of some slight biographical value. She edited several collections of letters, such as Liszt's correspondence of 1828–86 (translated into English by Constance Bache and issued, with some additional letters, in 1894); three volumes of letters to Liszt from various contemporaries (1893–1904); the correspondence between Liszt and Bülow (1898); Berlioz's letters to the Princess Carolyne Sayn-Wittgenstein (1903). Further volumes of Liszt records include 'Liszt und die Frauen' (1911) and 'Briefe F. Liszts an seine Mutter' (1918).

In her book 'Beethoven und die Brunsviks' (1920) La Mara held that the "unsterbliche Gebiete" was Josephine, Therese's younger sister, but, whatever the merits of the claim as such, she is not to be taken seriously as an investigator. She held the title of Royal

Professor till her eightieth birthday and in that year published her autobiography, 'Durch Musik und Leben im Dienste des Ideals' (2 vols.). J. A. F.-M., adds.

**LIPSKI, Stanisław** (b. Warsaw, 9 Apr. 1880; d. Cracow, Sept. 1937).

Polish pianist and composer. He studied music first at the Cracow Conservatory with Żeleński (1892-1900), later in Berlin with Jedliczka and Leichtentritt, and later still in Vienna with Leschetizky and Robert Fuchs. In 1910 he became teacher of the pianoforte at the Cracow Conservatory. As a composer he cultivated the miniature form, in songs as well as in choral works and pianoforte pieces. He undoubtedly was a melodist. The sincerity and striking beauty of his tunes, combined with refined and independently treated pianoforte parts, produce fullness of musical expression. He published numerous songs for solo voice and for male-voice quartet, for which he was awarded many prizes, as well as pianoforte pieces. C. R. H.

**LIRA.** See LYRA.

**LIRA DA BRACCIO** (Ital.; *lira di sette corde*; *lira moderna*). A bowed instrument, of great popularity in Renaissance times, that passed out of use in the early 17th century. It was a direct development of the flat and waistless "fidel" of the Middle Ages that is always shown played on the shoulder. The tunings given by Jerome of Moravia (c. 1270) for the "fidel" have an affinity with the tunings given later for the *lira* proper. The instrument had a large, shallow body, often with only a slight waist; the bridge was flat, to allow two or more strings to be played together. The characteristic head is flat and heart-shaped, with vertical pegs. There were seven strings, only three of which were on the fingerboard: the other four formed two bourdons in pairs. In the 15th century a single bourdon was more usual, and sometimes more stopped strings are shown. Ganassi<sup>1</sup> (1543) compares the use of a solo viol for music of several parts (see LYRA-VIOL) with the *lira de sette corde*. Lanfranco<sup>2</sup> (1533) gives precise intervals, translated into definite notes by Cerone (1613):



Praetorius<sup>3</sup> (1618) gives a slightly different setting, in the same pitch. Lanfranco and Bottrigaro<sup>4</sup> (1599) distinctly say that the *lira* was unfretted, but the illustration in Prae-

torius shows frets. In spite of its long and widespread use, no music specially intended for the *lira* is known. Apart from its own interest, the *lira da braccio* may have been an important factor in the evolution of the violin.

G. H. (ii).

**LIRA DA GAMBA** (Ital.; *archiviola da lira*; *lirone*). A bass form of the *lira da braccio*, but much elaborated. It was evolved in the early part of the 16th century and had a vigorous life in Italy and, later, in France, until the mid-17th century, when it passes from sight. The Italian instrument was large and rested on the ground, but the French form was smaller and could be held on the knees. The number of strings varied from eleven to fifteen, or even sixteen. Five or six varieties of tuning are recorded, though all follow a general pattern: the alternate strings are tuned to diatonic scales pitched a fifth apart. There are two bourdons of pairs in octaves. The purpose of this tuning was to facilitate the performance of music of several parts, such as transcribed madrigals, on this solo instrument. The fingerboard was always fretted. There is a considerable amount of information about the *lira da gamba*, its technique and its music, in contemporary works: Cerreto<sup>5</sup> (1601) and Mersenne<sup>6</sup> (1636) are especially useful. In spite of the obvious technical difficulty of such an instrument, the names of a number of 16th-century virtuosi are recorded: the great French violist Maugars<sup>7</sup> heard it played in Rome as late as 1639. G. H. (ii).

**LIRA ORGANIZZATA.** See VIELLE ORGANISÉE.

**LIRA SACRO-HISPANA.** See ESLAVA.

**LIRONE.** See LYRA DA GAMBA.

**LISÁN AL-DIN IBN AL-KHATÍB.** See IBN AL-KHATÍB.

**LISBETH** (Opera). See GRÉTRY.

**LISCHEN ET FRITZCHEN** (Operetta). See OFFENBACH.

**LISINSKI, Vatroslav** (b. Zagreb, 8 July 1819; d. Zagreb, 31 May 1854).

Yugoslav composer. He studied at his birthplace and later with Kittl in Prague. Although he composed assiduously, he failed to make his way, living to the end in obscurity and dying in poverty. Only the first of his two operas, 'Ljubav i zloba' ('Love and Malice'), to a Croatian libretto by Dimitrije Demeter, was produced in his lifetime, at Zagreb on 28 Mar. 1846, and even then only by amateurs and with the music orchestrated, according to contemporary papers, by F. Wiesner von Morgenstern.<sup>8</sup> The work was

<sup>5</sup> S. Cerreto, 'Della prattica musica' (Naples, 1601).

<sup>6</sup> M. Mersenne, 'Harmonie universelle' (Paris, 1636).

<sup>7</sup> A. Maugars, 'Le Sentiment de la musique d'Italie' (Paris, 1639).

<sup>8</sup> The libretto was twice printed, in 1846 (copy in the B.M.) and 1872.

<sup>1</sup> S. Ganassi, 'Regola Rubertina' (Venice, 1542-43).

<sup>2</sup> G. M. Lanfranco, 'Scintille di musica' (Brescia, 1533).

<sup>3</sup> M. Praetorius, 'Syntagma musicum', II (Wolfenbüttel, 1618).

<sup>4</sup> H. Bottrigaro, 'Il desiderio' (Venice, 1594).

revived at Zagreb in 1871 and 1895, and Lisinski's second opera, 'Porin', again to a Croatian libretto by Demeter set about 1848-1849, was produced at Zagreb forty-three years after his death, on 2 Oct. 1897.

Lisinski's other works include 7 overtures and 'Evening' for orchestra, many dances, choruses, songs, etc.

A. L.

**Lisle, Leconte de.** See Leconte de Lisle.

**LISLEY, John** (b. ?; d. ?).

English 16th-17th-century composer. He contributed a six-part madrigal — 'Faire Citharea presents hir doves' — to 'The Triumphes of Oriana', 1601 (see Eng. Madr. Sch., Vol. XXXII), but no other composition by him has survived, nor is anything known of his biography.

W. H. H.

**LISSA, Zofia** (b. Lwów, 19 Oct. 1908).

Polish musicologist. After completing her musical and general education at Lwów in 1924 and 1925 respectively, she took an academic course at the University there (Professor Chybiński), obtaining the degree of B.Mus. in 1930 and later that of Ph.D. From 1930 she pursued a pedagogic career at the Lwów Conservatory, teaching the theory of music until 1941. After the second world war she acted as cultural attaché at the Polish Embassy in Moscow (1945-47) and after her return to Poland she was appointed to the post of vice director of the Music Department in the Ministry of Art and Culture in Warsaw (1947-49). In 1948 she was made lecturer of Warsaw University, becoming Professor of Musicology there in 1950. For her activities she was awarded the silver and gold Medals of Merit. She has been a member of the committee of management of the Polish Composers Association since 1948.

Zofia Lissa has written scores of books, essays and articles, including 'The Social Significance of Music in the History of Mankind' (Lwów, 1930); 'The Harmony of A. N. Scriabin' (Warsaw, 1930); 'On the Child's Musical Psychology' (Warsaw, 1932); 'Broadcasting and Contemporary Musical Culture' (Warsaw, 1933); 'The Outlines of Musical Science' (Lwów, 1934), re-edited and enlarged after the war (1948); 'Music and Film' (Lwów, 1937); 'Musical Humour' (Cracow, 1938); 'The Psychology of Music' in 3 vols.; 'Remarks on the Marxist Method in Musicology' (Cracow, 1951); 'The History of Russian and Soviet Music' (1951).

C. R. H.

**LISSENKO, Nikolay Vitalevich** (b. Grinsky, Ukraine, 22 Mar. 1842; d. Kiev, 6 Nov. 1912).

Russian composer. Coming of a family of small landowners — his father was an officer in the Cossack army — he displayed an early

interest in the music performed by the private bands which in those days were attached to neighbouring great houses. He attended the Universities of Kharkov and Kiev, from which latter he graduated in 1864 as a physicist; but it was decided to develop his apparent musical aptitude, and he migrated to Leipzig to enter the Conservatory, studying composition and pianoforte with Reinecke and theory with Richter. He returned to Kiev in 1868, but later spent two years (1874-76) in St. Petersburg studying orchestration with Rimsky-Korsakov, after which he began to devote himself to researches in musical ethnography. On publication of his series of songs of the Kobzars (minstrels) to words by Shevchenko he was acclaimed as a Ukrainian hero and was affectionately dubbed "the Little-Russian nightingale". In a brochure published in 1874 Lissenko traces the origin of Ukrainian folksong to the ancient Greek modes and explains their difference from those of Great Russia. In the latter are to be found a more or less strict adherence to the church modes of the middle ages, and they are consistently diatonic, whereas in the songs of the Ukraine there is a measure of chromaticism — due to the Ukrainian urge to express the emotions felt by the singer. In them also is a consistency of rhythm in place of the constant changes to be observed in the songs of Great Russia. Such differences appear to have inspired his disinclination to permit the translation of his Ukrainian operatic librettos into Russian when performances of them were mooted outside his country, and this, in turn, is evidence of his profound anxiety to resist the "russification" so prevalent in his day. He was a patriot who suffered from and repeatedly protested against the suppression of his country's music, art, literature and language during the tsarist rule. He greatly assisted in immortalizing the martyr-poet Shevchenko, whose poems he set to music.

Lissenko's principal operas were based on texts from Gogol. 'Rizdiviana Nich' is the Ukrainian title bestowed on 'Christmas Eve Revels' and 'The Drowned Woman' is a version of 'A Night in May'. 'Taras Bulba', based on the "Russian Dickens's" famous novel, attracted the favourable attention of Tchaikovsky, who attempted to secure a performance in Moscow, but became disenchanted owing to its composer's dislike of translation from the Ukrainian vernacular. In his Memoirs Rimsky-Korsakov refers to an evening spent with his former pupil, Lissenko, in 1896, when the 'Snow Maiden' was being staged at Kiev, at which party he became acquainted with a Ukrainian dish called *varenik* and parts of 'Taras Bulba' — expressing a distinct preference for the gastronomic example. Referring to the characterization of

Oxana, the heroine of 'Christmas Eve Revels', Cheshikhin expresses the opinion that Lissenko's portrait is much nearer to Gogol's lively young village maiden than Tchaikovsky's presentation in his 'Tcherevichky'.

In celebration of thirty-five years of his activity Lissenko resolved to found a musico-dramatic school. Thoroughly dissatisfied with the dry methods of teaching music adopted by the Imperial Russian Musical Society's branch establishment at Kiev, which he described as "a withered flower daubed over with rouge", he was able to carry out this project with the assistance of a number of loyal and patriotic subscribers. He had every reason for dissatisfaction with the Society. Ivanov, considering that he was writing long before the Revolution, was surprisingly candid when he wrote that the Imperial Society, doubtless for political reasons, completely ignored Lissenko's music for some forty years and even its Kiev branch behaved as though he did not exist. Such an attitude is the more astonishing in consideration of the widespread esteem in which the composer was held in all parts of the Ukraine. It should be understood that post-revolutionary communications describing him as a prophet of the present administration of the Ukraine — an agricultural country which now objects so strongly to being considered "ripe for development" of myriad industrial enterprises — should be accepted with reserve.

The following are Lissenko's principal compositions:

#### OPERAS

- 'Taras Bulba', after Gogol.
- 'Sappho.'
- 'Christmas Eve Revels', after Gogol.
- 'Aeneid', after Virgil.

#### OPERETTAS

- 'Chinomortsy.'
- 'Night in May' ('The Drowned Woman'), after Gogol.
- 'Pan Kotsky', for children.
- 'The Goat' for children.
- 'Winter and Spring.'

#### CHORAL WORK

- 'Zapovit' (Shevchenko) for tenor & men's chorus.

#### VIOLIN AND PIANOFORTE

- 3 Rhapsodies.

#### FLUTE AND PIANOFORTE

- Fantasy.

#### PIANOFORTE MUSIC

- 40 works, chiefly on Ukrainian themes.

#### SONGS

- Numerous songs with pf., incl. settings of Heine trans. into Little-Russian by Lesia Ukrainka.

#### FOLKSONG COLLECTIONS

- 40 Ukrainian Songs for voice & pf.
- 80 Songs (2 books).
- 100 Songs (10 books).

#### WRITINGS

- 'Musical Characteristics of Little-Russian Tunes and Songs as sung by the Kobzarist Ostap Veresay.'
- 'Origins of Little-Russian Musical Instruments.'

M. M.-N.

See also Gorielov (cantata in honour of L.). Liato-shinsky (orch. of Lissenko's opera). Revutsky (ed. of works by L.).

**LIST, Eugene** (b. Philadelphia, 6 July 1918).

American pianist. A year after his birth his family moved to Kiverside, California, where he began to study the pianoforte at an early age with Julius V. Seyler. When twelve years old he appeared as soloist with the Los Angeles Philharmonic Orchestra. A benefit concert provided funds to send him east for further study; going to Philadelphia at the age of thirteen, he won a competition for a scholarship for study with Olga Samaroff-Stokowski. In 1934 he was the winner in a competition held by the Philadelphia Orchestra, with which he made his first appearance that Dec. in the American première of Shostakovich's Concerto. This was also the vehicle of his New York début with the Philharmonic-Symphony Orchestra in Dec. 1935, followed by his first New York recital on 6 Jan. 1936.

In Mar. 1942, when he was nationally known as an unusually promising young pianist, List joined the U.S. Army, with which he served for nearly four years. While stationed in New York he was able to make occasional public appearances. In 1944-45 he served in the European war theatre for nine months, entertaining for the Army's Special Services. On 19 July 1945 he played for President Truman, Winston Churchill and Josef Stalin during their meeting at Potsdam, and he was discharged with the rank of technical sergeant in Jan. 1946. He made European tours in 1946 and 1947. In 1943 he married Carroll Glenn, a young concert violinist, with whom he has made many joint concert appearances in recent years. In 1952 they were the soloists in Paris in the first performance of Manuel Rosenthal's 'Aesopi Convivium', with the composer conducting the Orchestre National.

F. D. P.

**LISTENIUS, Nikolaus** (b. Brandenburg, c. 1500; d. ?).

German theorist. He wrote a small compendium of music, 'Rudimenta musica, . . .', published at Wittemberg in 1533, which until 1583 appeared in numerous editions, legitimate and pirated.

E. v. d. s.

**LISTOV, Konstantin** (b. ?, 1900).

Russian composer. He was of working-class origin, but as a child played the mandoline, balalaika and the pianoforte by ear and in 1914 entered a school for music at Tsaritsin — now Stalingrad. He graduated in 1917, having completed courses in pianoforte and composition. The following year he enlisted

voluntarily in the ranks of the Red Army and was frequently in action; he was seriously wounded at the time of the heroic defence of Tsaritsin. The soldiers of the Tenth Army, to which he belonged, often sang songs composed by him at the front. The command of the Army, having noticed his talent, decided to send him to Saratov to continue his musical education. There he spent three years, 1919-1921, and graduated from the Conservatory after studying composition under Rudolph, a pupil of Sergey Taneyev. But even during these years he often went to the front and visited units of the Red Army and Navy, teaching the men the songs which he had written. From the atmosphere of the front line he derived inspiration for new songs.

In 1923 Listov moved to Moscow, where he devoted himself to creative work. In the course of his years of study he wrote several symphonic compositions and a Concerto for pianoforte and orchestra. On his arrival in Moscow he spent much time on a number of musical comedies, among them 'The Queen is Wrong', 'The Ice House' and 'Jenny', which were successfully produced in several theatres. In addition, he wrote music for a production of Molière's 'Bourgeois gentilhomme', 'Money Box' by Labiche ('La Cagnotte'), and for satirical revues produced in the Moscow Maly Theatre.

Listov's main field remains, however, the song of battle. He is thoroughly acquainted with the life of the Red Army and Navy, with the moods and aspirations of the men, with whom he fought shoulder to shoulder during the years of the Civil War. This is why his songs are so popular in the Red Army and Navy, and among the whole Soviet people — for example, the famous 'Song of Tachanka', 'Beloved Grass', 'On Guard', 'In the Dugout', etc. In all he has written over two hundred such songs, many of them composed in the course of the war. S. C. R.

**LISZT, Ferencz (Franz)** (b. Raiding, Hungary, 22 Oct. 1811; d. Bayreuth, 31 July 1886).

Hungarian pianist and composer. He was the son of Adam Liszt, a steward in the service of Prince Esterházy and a musical amateur of sufficient attainment to instruct his son in the rudiments of pianoforte playing. The family spoke German, and although part of Liszt's career was devoted to the teaching of music in Hungary and to the cultivation of what was then regarded as national Hungarian music, he never spoke Hungarian well. He became a thorough cosmopolitan, living mainly at Weimar and in Rome, and speaking and writing French by preference.

At the age of nine he made his first appearances in public at Sopron and Bratislava with such success that several Hungarian noblemen

guaranteed him sufficient means to continue his studies for six years. For that purpose he went to Vienna, where he made his first public appearance on 1 Dec. 1822. His genius was acknowledged with an enthusiasm in which the whole musical public of the Austrian capital joined unanimously. Liszt gave a second concert on 13 Apr. 1823, at which Beethoven was present and at the end publicly kissed him on the forehead. Liszt took lessons from Czerny on the pianoforte and from Salieri and possibly Randhartinger in composition. The latter introduced the lad to his friend Schubert. His first appearance in print was with a variation (the 24th) on the waltz by Diabelli which prompted Beethoven's famous set. Liszt's variation was part of another set contributed to by numerous composers.<sup>1</sup>

In 1823 Liszt proceeded to Paris, where it was hoped that his rapidly growing reputation would gain him admission to the Conservatoire in spite of his foreign origin. But Cherubini refused to make an exception in his favour, and he continued his studies under Reicha and Paer. In 1824 he paid his first visit to England, appearing in the Argyll Rooms, London, on 21 June, and on 29 June at Drury Lane, having, in the words of the original playbill, "consented to display his inimitable powers on the New Grand Piano Forte, invented by Sébastien Érard". In the following season he visited London again and played at the Duke of Devonshire's on 13 May 1825 and elsewhere, and in June he played twice at Manchester. Shortly afterwards he made his first serious attempt at composition: an operetta in one act, called 'Don Sanche', was produced at the Académie Royale, Paris, on 17 Oct. 1825.<sup>2</sup> Artistic tours to Switzerland, France and England occupied Liszt till 1827, when he lost his father and was thrown on his own resources to provide for himself and his mother. During his stay in Paris, where he settled for some years, he became acquainted with the leaders of French literature, Victor Hugo, Lamartine and George Sand, the influence of whose works may be discovered in his compositions. More important still was his intercourse with Chopin and Berlioz, who both profoundly influenced his development as a composer. For a time he was attracted by the tenets of the Saint-Simonians, but in later years he denied that he had ever joined that body.<sup>3</sup> In 1833 he became acquainted with the Countess d'Agoult, better known by her literary name of Daniel Stern, with whom he formed an intimacy which lasted till 1839

<sup>1</sup> See VATERLANDISCHER KÜNSTLERVERLIN.

<sup>2</sup> Score discovered (1903) by Chantavoine (see 'Die Musik', May 1904).

<sup>3</sup> "I neither officially nor unofficially belonged to the Saint-Simonians." See Rainann, Vol. I. Heine is inaccurate on this point.



(though they continued to meet at regular intervals till 1844), and by whom he had three children, a son, one daughter who became the wife of Émile Ollivier, the French statesman, and another, Cosima, married first to Hans von Bulow and later to Wagner. He spent a good part of the years 1835-39 with the countess in Switzerland and Italy, and composed the 'Années de pèlerinage' at this period.

The public concerts which Liszt gave during the latter part of his stay in Paris placed his claim to the first rank among pianists on a firm basis, and at last he was induced, much against his will, to adopt the career of a virtuoso. The dazzling career of Paganini, to which his own was to be in some sort a parallel, no doubt attracted him forcibly, as did also that artist's compositions: Liszt's transcriptions for pianoforte of five of his Caprices and 'La Campanella' were first published in 1840. The years 1839-47 Liszt spent in travelling almost incessantly from one country to another. This was the period of his greatest brilliance and success; he was lionized everywhere he went as no virtuoso had been before. His travels covered the whole of Europe, from Portugal to Turkey and Russia. In London he played at the Philharmonic concerts of 21 May 1827, 11 May 1840, 8 June 1840 and 14 June 1841. His reception seems to have been less warm than was expected<sup>1</sup>, and Liszt, with his usual generosity, at once undertook to bear the loss that might have fallen on his agent. Of this generosity numerous instances might be cited. The disaster caused at Pest by the inundation of the Danube (1838) was considerably alleviated by the princely sum — the result of several concerts — which he contributed. When two years later a sum had been collected for a statue to be erected to him at Pest, he insisted that the money should be given to a struggling young sculptor, whom he, moreover, assisted from his private means. The poor of Raiding also had cause to remember the visit paid by Liszt to his native village about the same time. It is well known that Beethoven's monument at Bonn, erected in 1845, owed its existence, or at least its speedy completion, to Liszt's liberality. When the subscriptions for the purpose began to fail, Liszt offered to pay the balance required from his own pocket, provided only that the choice of the sculptor should be left to him.

From 1842 dates Liszt's more intimate connection with Weimar, where in 1848 he settled for thirteen years. This stay was to be fruitful in more than one sense. The Princess Carolyne von Sayn-Wittgenstein united her life with his in 1848, and their house at Weimar, the Altenburg, was for many years a centre of artistic influence, always exerted on behalf of

the most modern tendencies in music. The princess undoubtedly collaborated with Liszt in the composition of various literary efforts that made a considerable stir at the time: including the *Life of Chopin* and some pamphlets on the early works of Wagner<sup>2</sup>, whom Liszt had first met in 1841, and whose genius he had quickly recognized. When Liszt closed his career as a virtuoso and accepted a permanent engagement as conductor of the court theatre at Weimar, he did so with the distinct purpose of becoming the advocate of the rising musical generation, by the performance of such works as were written regardless of immediate success, and therefore had little chance of seeing the light of the stage. At short intervals some twenty operas by living composers were either performed for the first time or revived on the Weimar stage. Among these there may be mentioned Wagner's 'Lohengrin', 'Tannhäuser' and 'The Flying Dutchman', 'Benvenuto Cellini' by Berlioz, and Schumann's 'Genoveva' and music to Byron's 'Manfred'. Schubert's 'Alfonso und Estrella' was also rescued from oblivion by Liszt's exertions. For a time it seemed as if this small provincial city were once more to be the artistic centre of Germany, as it had been in the days of Goethe, Schiller and Herder. From all sides musicians and amateurs flocked to Weimar, to witness the astonishing feats to which a small but excellent community of singers and instrumentalists were inspired by the genius of their leader. It was, indeed, at these Weimar gatherings that the musicians who formed the so-called School of the Future, till then unknown to each other and divided locally and mentally, came first to a clear understanding of their powers and aspirations.

But in a still higher sense the soil of Weimar, with its great traditions, was to prove a field of rich harvest. When, as early as 1842, Liszt undertook the direction of a certain number of concerts each year at Weimar, his friend Duverger wrote: "Cette place, qui oblige Liszt à séjourner trois mois de l'année à Weimar, doit marquer peut-être pour lui la transition de sa carrière de virtuose à celle de compositeur", a prophecy that was before long to come true.

The last concert given by Liszt for his own benefit was that at Elisabethgrad towards the end of 1847<sup>3</sup>, after which his artistic activity was exclusively devoted to the benefit of others. No more striking evidence of the nobility of Liszt's purpose and of the gracious manner in which he fulfilled it could be wished for than that contained in the published correspondence between Liszt and Wagner.<sup>4</sup> The first two

<sup>1</sup> See W. Ashton Ellis's 'Life of Wagner', Vol. IV.

<sup>2</sup> Ramann's 'F. Liszt als Künstler und Mensch', Vol. II.

<sup>4</sup> 'Briefwechsel zwischen Wagner und Liszt.'

<sup>1</sup> Some amusing English criticisms may be read in Ramann's *Life*, Vol. II, pp. 82, 83, 109, etc.

volumes cover the Weimar period, but by no means represent the extent of the friendship between these two great men, which suffered somewhat when Wagner induced Cosima to leave Bulow for him, but remained fundamentally sound until the younger master's death.

Liszt made Weimar, during the thirteen years of his residence, the centre of a new musical life in Germany. "I had dreamed for Weimar a new art period", he wrote in 1860, "similar to that of Karl August, in which Wagner and I would have been the leaders as formerly Goethe and Schiller had been; but unfavourable circumstances brought these dreams to nothing." Though he did not accomplish all he wished for Weimar, the little town continued to rank high among German art centres, and in some degree the work of advancement so firmly established between the years 1844 and 1861 was carried on in subsequent years.

The aspect of Liszt's everyday life at Weimar has become known through the accounts of some of the host of aspiring pianists and music-lovers who gathered round him there. Liszt's teaching had already borne fruit in the achievements of his most distinguished pupils — Bulow, Tausig and others — and no wonder that the music-room which the generous artist had thrown open to all comers was thronged by a number of gifted young people in search of inspiration.

Liszt held his classes in the afternoon, during which several of the pupils would play in the presence of the rest — some dozen or more, perhaps — all being expected to attend. At times he would seat himself at the piano and play, but this supreme pleasure could never be counted upon. A lively description of this professorial life has been given by an American lady who visited Weimar in 1873.<sup>1</sup> In 1853 Liszt left his official position at the Weimar Opera<sup>2</sup> owing to the captious opposition made to the production of Cornelius's 'Barber of Bagdad'. There then ensued a period with Rome as his headquarters which Liszt called his *vie trifurquée*, divided between Budapest, Weimar and Rome. The Hungarian government, in order to ensure Liszt's presence in Budapest during part of the year, created him a Royal Hungarian councillor (1871); a proposal to found a National Academy of Music with Liszt as president was at first rejected, but accepted in 1875. Impressive scenes occurred when the Magyars publicly fêted their compatriot<sup>3</sup>, and hero-worship was at its height on such occasions as the jubilee of the master's career in 1873, when 'Christus' was performed at the Hungarian capital. 'The

Legend of St. Elizabeth' had already been given there in 1865.

In Rome again Liszt found himself the centre of an artistic circle. The significance, however, of his residence there lies rather in the view he took of it as his *années de recueillement*, which ultimately led to his binding himself as closely as he could to the Church of Rome. He who in his youth, with the thirst for knowledge upon him, had enjoyed the writings of freethinkers and atheists (without being convinced by them), was now content with his breviary and book of hours; the impetuous artist who had felt the fascination of Saint-Simonianism before he had thoroughly understood its *raison d'être*, who had been carried away by the currents of the Revolution and had even in 1841 joined the Freemasons<sup>4</sup>, received the tonsure on 25 Apr. 1865 and thus became a secular priest. Three months later he received the other three minor orders. In 1879 he was made an honorary canon of St. Albano in Rome. The Abbé Liszt, who as a boy had wished to enter the priesthood but was dissuaded therefrom by his parents and his confessor, now rejoiced in the public avowal of his creed as conveyed by his priestly garb, although he could neither say Mass nor hear a confession and was at liberty to discard his cassock, and even to marry if he chose, without causing scandal. But marriage with the Princess Sayn-Wittgenstein, by which he had long desired to legalize his union with her, had been frustrated at the very moment when success seemed to be at hand, by a papal decree which refused to sanction a divorce from her Russian husband. Thus, in the struggle with the world which the youth of sixteen had so much dreaded, his religious fervour was destined to carry the day. Extracts from Liszt's private papers throwing further light on his inmost thoughts have been published.<sup>5</sup>

In the last year of his life he received special honours in the two capitals where his earliest successes had been won. On 25 Mar. 1886 his 'Gran Mass', first performed at the consecration of Gran cathedral on 31 Aug. 1856, was given at Saint-Eustache, Paris, while his former triumphs in England were destined to be eclipsed by the enthusiasm of the reception which awaited him upon his long-deferred return. In 1824 George IV had given the sign to the aristocracy of homage to the child prodigy; and his visits in the following year and in 1827 had been successful enough. In 1840-41<sup>6</sup> Queen Victoria's favour was granted to him, and he shared with Thalberg a reputation as a skilful pianist in fashionable circles.

<sup>4</sup> At Frankfurt o/M., during the period of the sojourn at Nonnenwerth with the Countess d'Agout.

<sup>5</sup> 'Allgemeine Musik-Zeitung', 13 May 1887.

<sup>6</sup> His project of conducting German opera in London in 1842 came to nothing.

<sup>1</sup> Amy Fay, 'Music Study in Germany'. See also F. Hueffer in the 'Fortnightly Review', Sept. 1886.

<sup>2</sup> He continued to conduct there till 1861.

<sup>3</sup> Janka Wohl, 'François Liszt'.

But it was not until 1886 that the vast success which had hitherto been withheld from him was accorded him in full measure.

Liszt paused a while in Paris on his way to London and received much attention, his musical friends and followers gathering to meet him at the concerts of Colonne, Lamoureux and Padeloup. At length, on 3 Apr., he reached the English shores, and on the same evening three or four hundred people met at Mr. Littleton's house at Sydenham to do him honour, and a programme consisting entirely of his compositions was gone through by his pupil Walter Bache and others. Liszt, however, chose to play Chopin's Nocturne in A♭. On the following day he played part of his E♭ Concerto before a few friends. On the Monday he attended the rehearsal of his oratorio 'St. Elizabeth' in St. James's Hall, and in the evening he astonished his host and a circle of friends by an improvisation on some of the themes. The date of the concert, which was conducted by Mackenzie, was 6 Apr., and when the composer walked into the hall he received such ovations as had probably never been offered to an artist in England before. Even before he entered his arrival was announced by the shouts of the crowd outside, who hailed him as if he were a king returning to his kingdom. During the afternoon Liszt had been entertained at the R.A.M., where the Liszt Scholarship, raised by the zeal of Walter Bache, was presented by him to the master. A short programme was performed, Shakespeare and Mackenzie conducting, and then Liszt rose, moved to the piano and played, to the delight of all present. A visit to Windsor, where he played to the queen a reminiscence of the Rose Miracle scene from 'St. Elizabeth', filled up most of the following day (7 Apr.); on the next evening Bache's reception at the Grosvenor Gallery took place. The events which followed in the course of the visit included a performance of 'St. Elizabeth' at the Crystal Palace on the 17th. On the 20th, a week later than he intended, Liszt left England, pleased with his reception and promising to repeat his visit. But he did not return and his death was felt by English people as the loss of a personal friend. The last music he wrote was a bar or two of Mackenzie's 'Troubadour', upon which he had intended to write a fantasia.

Paris gave him a performance of 'St. Elizabeth' at the Trocadéro. Leaving Paris in May, Liszt visited in turn Antwerp, Jena and Sondershausen. He attended the summer festival there while suffering from weakness and cold. "On m'a mis les bottes pour le grand voyage", he said, excusing himself to a friend for remaining seated. His last appearance on a concert platform was on 19 July, when, accompanied by M. and Mme Mun-

kácsy, he attended a concert of the Musical Society of Luxemburg. At the end of the concert he was prevailed upon to seat himself at the piano. He played a fantasia and a 'Soirée de Vienne'. In the pages of Janka Wohl's 'François Liszt' there is an account of a scene during Liszt's stay at the Munkácsys' house, according to the writer a record of the last time the greatest master of the pianoforte touched his instrument. A flying visit had been paid to Bayreuth on the marriage of Daniela von Bülow — Liszt's granddaughter — on 3 July. Liszt returned again for the performance of 'Parsifal' on the 23rd. He was suffering from a bronchial attack, but the cough for a day or two became less troublesome, and he ventured to attend another performance, an exceptionally fine one of 'Tristan', during which his face shone full of life and happiness, though his weakness was so great that he had been almost carried between the carriage and Cosima Wagner's box. This memorable performance, in which the singers (Sucher, Vogl, etc.) and players surpassed themselves, lingered in Liszt's mind until his death. When he returned home he was prostrate, and those surrounding him feared the worst. The patient was confined to his bed and kept perfectly quiet. The case was from the first hopeless, the immediate cause of death being general weakness rather than the severe cold and inflammation of the lungs which supervened on 31 July 1886. His death that night was painless.

Liszt's memory has been honoured in a practical way in many places. Liszt societies existed during his lifetime, and after his death they multiplied. Immediately after the funeral a meeting of the leading musicians was held at Bayreuth, at which Richter made a speech and urged that all the living forces of the artistic world should unite to preserve the master's memory by perfect renderings of his own and other modern works. The Grand Duke of Weimar, Liszt's friend and protector, sent the intendant of the theatre to Bayreuth to confer with Richter upon the best means of perpetuating Liszt's intentions. He proposed a Liszt foundation after the manner of the Mozarteum at Salzburg. A Liszt museum was to be established in the house where he lived at Weimar, and scholarships were to be offered to promising young musicians, and on similar lines scholarships have been instituted elsewhere. The outcome of this project was the Fondation Liszt.

Among portraits of the master the bust executed by Boehm, and exhibited in 1886 at the Grosvenor Gallery in London, has great interest for English people, as Liszt sat for it during his visit to Sydenham in the same year. The head of Liszt upon his death-bed has been successfully represented in a plaster cast by

Weissbrod & Schnappauf of Bayreuth. On pp. 149 and 219 of Janka Wohl's volume, and in the second volume of L. Ramann's *Life*, a detailed account and list of portraits and paintings may be found.

L. M. M. & F. H., rev. H. S. (ii).

LISZT AS A PIANIST.—The subject of Liszt's playing is more fully discussed elsewhere.<sup>1</sup> It must suffice here to quote two descriptions dating from different periods in his life. Sir Charles Hallé heard him for the first time in 1836, and wrote<sup>2</sup>:

Such marvels of executive skill and power I could never have imagined. He was a giant, and Rubinstein spoke the truth when, at a time when his own triumphs were greatest, he said that in comparison with Liszt all other pianists were children. Chopin carried you with him into a dreamland, in which you would have liked to dwell for ever; Liszt was all sunshine and dazzling splendour, subjugating his hearers with a power that none could withstand. For him there were no difficulties of execution, the most incredible seeming child's play under his fingers. One of the transcendent merits of his playing was the crystal-like clearness which never failed for a moment even in the most complicated and, to anybody else, impossible passages; it was as if he had photographed them in their minutest detail upon the ear of his listener. The power he drew from his instrument was such as I have never heard since, but never harsh, never suggesting "thumping".

Fifty years later J. A. Fuller-Maitland heard him on the occasion of his last visit to London in 1886, and wrote in an earlier edition of this Dictionary:

... his playing was a thing never to be forgotten or approached by later artists. The peculiar quiet brilliance of his rapid passages, the noble proportion kept between the parts and the meaning and effect which he put into the music were the most striking points.

The general consensus of opinion seems to be that Liszt was unrivalled as a pianist in his own age, and has probably remained so; and a study of his earlier and more brilliant pianoforte works will show the formidable nature of the technical difficulties which he surmounted with such apparent ease.

ORIGINAL PIANOFORTE WORKS.—As a composer Liszt explored practically every field of activity; but, as might be expected, a large part of his output is for pianoforte solo. His earliest surviving works, written in his teens, show a Czernian technical brilliance, but little personality; the most interesting are the original versions of the 'Transcendental Studies'. His first mature works, the 'Apparitions' and the single piece 'Harmonies poétiques et religieuses' (1834) mark an astonishing step forward; they show a romantic sensitivity and contain daring harmonic and rhythmic experiments. The third 'Apparition' is also interesting as being Liszt's first transcription of Schubert, written only six years after the latter's death. The 'Album d'un voyageur' and 'Années de pèlerinage', also dating in their ori-

ginal versions from the 1830s, show the same sensitivity and a remarkable faculty for mood-painting. Finally, in the *Transcendental* and *Paganini Studies*, Liszt translated Paganini's virtuosity into terms of the pianoforte and thereby laid the foundations of modern pianoforte technique.

His travels as a virtuoso in the 1840s kept Liszt too busy to write much more than pieces of a fairly superficial character, but after settling at Weimar he produced the bulk of the pianoforte music by which he is chiefly known. Apart from revised versions of the two sets of studies and the 'Années de pèlerinage', this included the 'Grosses Konzertsolo' and the Sonata, to which Liszt applied the system of "transformation of themes" he had evolved in his symphonic poems, the second 'Ballade' and the set of 'Harmonies poétiques et religieuses'. Though the last-named collection is uneven in value, it contains at least two masterpieces, the 'Bénédiction de Dieu dans la solitude' and 'Funérailles'. At the same time he published the first fifteen Hungarian Rhapsodies, which date in their original form from the previous decade; they are brilliant if superficial exploitations of gypsy music, as opposed to the native Hungarian folk music.

The pianoforte works of the 1860s are few, and mainly religious in character; they include the two 'Legends' and the 'Weinen, Klagen' Variations, which show an advanced use of chromaticism. But it is the works of Liszt's last years which are the most remarkable; these sombre, austere and desolate pieces look forward harmonically to Debussy and even Bartók, and it is almost unbelievable that the composer of 'La lugubre gondola', 'Nuages gris' or the third 'Mephisto Waltz' should be the same man who wrote brilliant fantasies on themes of Donizetti and Rossini. These late pieces are unique in music and are unjustly neglected to-day.

PIANOFORTE TRANSCRIPTIONS.—Liszt's transcriptions fall mainly into two categories: the *partitions de piano*, which are more or less straight arrangements of orchestral works and songs, and the operatic fantasies. The former fulfilled in their day the function of the modern gramophone record, that of enabling audiences and amateurs to become familiar with new or underplayed works when no orchestra or singer was available. In this way Liszt was able to popularize the symphonies of Beethoven and Berlioz, the songs of Schubert and the operas of Wagner at a time when these composers' music was either controversial or unknown. His capacity for translating orchestral effects into pianistic terms is certainly astonishing; who would have believed it possible to transcribe Berlioz's 'Fantastic Symphony' successfully for pianoforte? Yet

<sup>1</sup> See *PIANOFORTE PLAYING*.

<sup>2</sup> 'Life and Letters of Sir Charles Hallé' (London, 1896).

Liszt's performance of the 'March to the Scaffold' is said by Sir Charles Hallé<sup>1</sup>, who was present, to have made an even greater effect than the orchestral version at a concert where both were played. But brilliant though many of these transcriptions are, their usefulness is not great in a world equipped with more realistic means of reproduction.

The operatic fantasies are a different matter; they are original compositions on other composers' themes, and not mere conventional *pot-pourris*. The best of them, such as those on 'Norma' and 'Don Giovanni' and the waltz from Gounod's 'Faust' give, as it were, a miniature survey of the operas they derive from, and though many of them are not first-class musically, there is no mistaking the brilliance with which they are carried out. A further point is that Liszt was able to help a number of younger composers, such as Cui, Raff, Saint-Saëns and Tchaikovsky by making transcriptions of their works.

ORCHESTRAL WORKS.—Liszt's principal achievement here was the evolution of the one-movement symphonic poem, based on the principle of "transformation of themes". This idea was not new: it had been used, for instance, by Schubert in his "Wanderer" Fantasy, but Liszt developed it to a far greater degree than ever before, and it became the genesis of the Wagnerian system of *Leitmotive*. The symphonic poems in general attempt to portray the over-all mood of their subject (e.g. 'Hamlet') rather than to tell a detailed story like those of Strauss; but in some cases there is a simple literary programme which is followed in the music (e.g. 'Hunnenschlacht', 'Mazeppa'). Harmonically they show an advanced degree of chromaticism which had a considerable influence on Wagner, as he himself admitted.

Liszt began the study of orchestration late in life, and the early versions of the symphonic poems were mainly scored by Raff and Conradi; but he quickly achieved considerable mastery in this direction, and the final published versions of all his orchestral pieces are the work of his own hand.

Liszt applied the principles of his symphonic poems to his 'Faust' and 'Dante' symphonies, the former of which is generally considered his masterpiece. His later orchestral works include the 'Two Episodes from Lenau's "Faust"' (of which the second is the well-known first 'Mephisto Waltz'), the remarkable symphonic poem 'From the Cradle to the Grave' and the 'Trois Odes funèbres', of which the first, 'Les Morts', is a moving elegy in memory of his son Daniel. The middle section of the first 'Mephisto Waltz' contains some interesting anticipations of Scriabin's harmonic methods, while

'From the Cradle to the Grave' goes even farther in its experimental use of harmony. The second 'Mephisto Waltz', of a rather different character from the first, is remarkable for the extraordinary violence of its final pages.

WORKS FOR PIANOFORTE AND ORCHESTRA.—Liszt's works in this category also follow the one-movement form of the symphonic poems in the main. One of the most interesting is the so-called 'Malediction' concerto for pianoforte and strings, written probably some time in the 1840s; it presents a varied selection of mood-pictures and some remarkable harmonic effects. It also appears to be one of Liszt's earliest attempts at original orchestration; the string writing, though undeniably effective in sound, is extremely awkward for the players. This defect disappears in the two concertos, which are most skilfully written for both soloist and orchestra; the second is the longer and the more important musically, though the first tends to be underrated because of the modern practice of playing it much too fast. Liszt's most important work in this form is the 'Totentanz', a set of variations on the 'Dies irae' inspired by Orcagna's 'Triumph of Death' at Pisa; here his romantic and macabre imagination is seen at its finest. His transcription for pianoforte and orchestra of Schubert's "Wanderer" Fantasy is both extremely effective and also faithful to Schubert.

ORGAN MUSIC.—Apart from numerous arrangements for pianoforte duet and two pianos, Liszt wrote little in the way of other instrumental music. He did, however, produce some important works for the organ, of which the finest are the Fantasy and Fugue on "Ad nos, ad salutarem undam" (from Meyerbeer's 'Le Prophète') and the Prelude and Fugue on B.A.C.H. In these works Liszt introduced his new chromatic technique to a field which had produced little but academic music since Bach's day; and his example influenced a number of later composers, including, for instance, Julius Reubke in his Sonata on Psalm XCIV. The opening section of the Fugue on B.A.C.H. is so chromatic as to be almost atonal, and the whole work is full of dramatic effects which had hitherto been considered outside the sphere of organ music.

CHORAL WORKS.—Liszt's interest in choral music began with his Weimar period and culminated in the two big oratorios, 'St. Elizabeth' and 'Christus'. In these he attempted to vivify the academicism of much of contemporary choral writing by introducing the dramatic effects of his symphonies and symphonic poems. They are uneven works, which do not always seem to fulfil the composer's aspirations, but they contain a good

<sup>1</sup> *Op. cit.*

deal of fine and effective music which deserves to be heard more often than it is to-day. The same may be said of the Gran and Hungarian Coronation Masses and the dramatic setting of Psalm XIII for tenor solo, chorus and orchestra. Liszt also composed a number of smaller choral works which he intended for liturgical use, but the conservatism of the ecclesiastical authorities of the time prevented him from carrying out his aim of revolutionizing church music. Some of these later choral works are extremely remarkable harmonically, especially the 'Via Crucis' (the 14 Stations of the Cross) for soloists, chorus and organ (1878-79). Among a number of secular choral works the most important are the two Beethoven cantatas (the first being written for the unveiling of the Beethoven memorial at Bonn in 1845) and the choruses from Herder's 'Prometheus Unbound'. On the whole this category does not represent Liszt at his most characteristic.

SONGS.—Liszt's first songs date from 1839, and between then and the end of his life he composed over seventy. They are settings in the original languages of French, German, Italian, Hungarian and English poems, and show a lyrical feeling and a sensitivity of mood comparable to the best of the pianoforte pieces. Particularly successful are the settings of Goethe, Heine and Hugo, mostly composed in the 1840s and revised later. The songs of the last period are similar to the late pianoforte pieces in their desolate gloom and extraordinary harmonic effects. All in all, Liszt's songs can certainly be ranked with the finest of 19th-century romantic *Lieder* and deserve more attention than they normally get.

H. S. (ii).

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## CATALOGUE OF WORKS

The original sources for a catalogue of Liszt's works are: (i) two thematic catalogues compiled by Liszt himself and published in 1855 and 1877 respectively (Leipzig, B. & H.); (ii) a MS list of the works played by Liszt at his concerts between 1838 and 1848, together with a catalogue of his compositions; (iii) a MS catalogue compiled by the Princess Savn-Wittenstein. The two latter are in the Liszt Museum at Weimar. Further useful sources are the 'Musikalsch-literarischer Monatsbericht' of the publishing-house of Hofmeister, Ludwig Friwitzer's 'Chronologisch-systematisches Verzeichnis sämtlicher Tonwerke Franz Liszt's' (Vienna, 1887) and the catalogue in August Gollerich's 'Franz Liszt' (Berlin, 1908). The best and most complete catalogue is that in the second volume of Peter Raabe's 'Franz Liszt' (Stuttgart, 1931), and Raabe's numbering is given below, so that his catalogue may be consulted for further details, though it needs some additions and corrections, some of which will be found in Emil Haraszti's article 'Le Problème Liszt' (see Bibl.). The detailed corrections to Raabe's catalogue kindly supplied by Dr. Friedrich Schnapp, Hamburg, have also been invaluable. The section and volume in which each work appears in the collected edition, published by Breitkopf & Hartel under the auspices of the Franz Liszt-Stiftung, is also added.

The following catalogue attempts to include all Liszt's works, except for a number of unpublished pieces of only a few bars' length written for private albums. In so complicated a task it cannot be hoped that all errors will have been avoided; corrections and additions will be welcomed. The order is chronological as far as possible, except that works of the same type are grouped together. The catalogue has been revised and the works renumbered in this edition to conform to other catalogues. No arrangements of Liszt's works are mentioned except those made by the composer himself. The titles are given in their original languages except where it would be pedantic to insist on this.

The three principal private collections of Liszt MSS are those of Busoni, now in the Prussian State Library, Berlin, of the late August Gollerich at Linz and of the late Marchese Silvio della Valle di Casanova at Pallanza Lago Maggiore. The Busoni collection also contains numerous first editions.

The following abbreviations are used:

Aut.	= Liszt's autograph manuscript.	G.R.	= Gottschalch's 'Repertorium für Orgel, Harmonium oder Pedalfußel'.
MS	= manuscript copy in another hand.	H.	= Catalogue of the former Heyer Museum at Cologne, ed. Georg Kinsky.
Copy	= printed copy.	H.N.M.	= Hungarian National Museum, Budapest.
A.M.Z.	= 'Allgemeine Musik-Zeitung.'	L. d'A. Corr.	= 'Correspondance de Liszt et de la Comtesse d'Agoult', Paris, 1933.
B. & H.	= Breitkopf & Hartel.	L.M.	= Liszt Museum, Weimar.
B.d.L.	= 'Buch der Lieder.'	M.A.	= Franz Liszt Music Academy, Budapest.
Br.	= 'Franz Liszt's Briefe', ed. La Mara.	N.Z.f.M.	= 'Neue Zeitung für Musik.'
Br. L.-B.	= 'Letters of Liszt and Hans von Bulow', ed. La Mara.	P.C.	= Paris Conservatoire.
Br. L.-R.	= 'Letters of Liszt and Raff' ('Die Musik', Vol. I).	P.S.L.	= Prussian State Library, Berlin.
B.M.	= British Museum.	R.	= Raabe, 'Franz Liszt'.
Ges.d.M.f.	= Gesellschaft der Musikfreunde, Vienna.	R. & G.	= 'Revue et Gazette Musicale', Paris.
G.L.	= Franz Liszt's 'Gesammelte Lieder'.		

An asterisk against the number of a work implies that a thematic quotation from that work is given at the end of the catalogue.



(a) ORIGINAL WORKS  
I OPERA

No.	Title	Composed	Published	Dedication	Collected Edition	Reabe
1	'Don Sanche, ou Le Château d'amour. Opéra en un acte. Paroles de Mrs. Théaulon et de Rancé' (after Clariis de Florian).	1824-25, with Paer's help. MS of score in Paris Opéra Library; aut. of chorus "Il est tombé" in the Nat. Lib., Vienna. Perf. Paris Opéra, 17 Oct. 1825 (and 3 times more). The overture perf. Manchester, 16 June 1825, as "New Grand Overture".	Text, Roulet, Librairie de l'Académie royale de Musique. Costumes in Calvocoressi's 'Franz Liszt' (Paris, 1906). Fragments of the music in Jean de Chantavoine's article in 'Die Musik', Vol. III, No. 16.			476
II. SACRED CHORAL WORKS						
2	'Die Legende von der heiligen Elisabeth. Oratorium nach Worten von Otto Roquette.' S.A. 3 Bar., B. solos, chorus, orch. & organ.	1857-62 (planned 1855), using some traditional melodies. Sketches and MS score, L.M.; printed score with L.'s corr., Kahnt. Perf. Budapest, 15 Aug. 1865, under L.		King Ludwig II of Bavaria.		477
3	'Christus.' Oratorio on texts from the Holy Scripture and the Catholic Liturgy. S.A.T.Bar.B. solos, chorus, orch. & organ. I. Christmas Oratorio 1. Introduction. 2. Pastorale and Annunciation. 3. Stabat mater speciosa. 4. Shepherds' song at the manger. 5. The three holy kings (March). II. After Epiphany 6. The Beatitudes. 7. Pater noster. 8. The Foundation of the Church. 9. The Miracle. 10. The Entry into Jerusalem. III. Passion and Resurrection 11. Tristis est anima mea. 12. Stabat mater dolorosa. 13. O fili et filiae. 14. Resurrexit. 'Cantic del sol di San Francesco d'Assisi.' Bar. solo, male chorus, orch. & organ.	6, 1855-59; 7, 1860, as separate pieces. The rest, 1862-66. 8 (arr. 1865 from 261 and 13 added 1867. Aus. and MSS B.M. (complete exc. for 8 [vocal parts only] and 13). L.M., H.N.M. and H. 1386. First complete perf. Weimar Stadtkirche, 29 May 1873, under L. 3, Rome, Franciscan church "Ara coeli", 1866; 1-5 and 8, Rome, Dante Gallery, 1867, under Szymbati. 6, see 25; 7, see 29; 4 and 5, for pf. 4 hands, 579; 8, cf. 261; for organ, 664; for chorus & organ, 36.  1862; with pf. or organ accomp.; revised 1880 and 1881; uses the chorale 'In dulci jubilo'. Aus. of both versions, L.M. 1st version perf. Rome, 1862, by Capponi, and Freiburg, 1871, by Franz von Milde. For pl. 2 hands, 499; cf. also 175: 1, 183, 1, 665, and 677. 1871; the chief theme is a Gregorian melody. An earlier setting of this	Kahnt; vocal score, 1867 (2nd ed. 1871; Introduction, March of the Crusaders and Interlude also separately for pf. 2 hands); score 1869 (Introd. and March also separately, 1872); four pieces for pf. 4 hands, 578. Also Novello. 1874, Schubert (later Kahnt); full and vocal scores (6 to 8 and 12 also separately). 4 and 5 also separately as 'Zwei Instrumentalsätze', for orch. or pf.  1884, Kahnt; full and vocal scores.			478
4				Dr. Arnold Freiherr Senfft von Pilach.	V. 5	479
5	'Die heilige Cäcilia. Legende, gedichtet von Mad. Émile de		1876, Kahnt; full and vocal scores.	Ludwig Haynald, Archbishop of Kalocsa.		480

6	Girardin.' M.-S. solo, chorus ( <i>ad lib.</i> ), orch. or pf.  'Die Glocken des Strassburger Munsters.' Gedicht von H. W. Longfellow.' M.-S. Bar. solos, chorus & orch. 1. Vorspiel; Excelsior. 2. Die Glocken.	poem by L. seems to be lost. MS M.A. Aut. (chorus & organ). P.C. 1874 (planned 1869). Aut. and MSS L.M. Sketches for 1, with ded. to Max Pinner, G. Ernst, Berlin (1917). Perf. Budapest, 10 Mar. 1875, in a Wagner-Liszt concert. 1 for pf. 2 hands, 500; 1 for pf. 4 hands, 580; organ or pf., 666; cf. 135.	1875, Schubert, full and vocal scores; also 1 for M.-S. (or Bar.) solo, male chorus & pf. (? not arr. by L.).	H. W. Longfellow.	482
7	'Cantantibus organis. Antifonia per la festa di Sta. Cecilia.' Solo, chorus & orch. 'Missa quatuor vocum ad aequales concinentes organo.' (Male chorus & organ.) 1st version.	1848. Aut. L.M., without organ. Perf. Weimar, Catholic Church, 15 Aug. 1852. P.C.; proof. H. 1588. 1869. Aut. P.C.; proof. H. 1588. Perf. Jena, June 1872. Cf. 264.	1880, Manganelli, later Kahnt; full score, with pf. score underneath; 1881, separate pf. score.		481
8					485
9	'Missa solennis zur Einweihung der Basilika in Gran.' S.A.T.B. solos, chorus & orch.  2nd version.	1853. B. & H.  1869. Repos; 1870, B. & H. as "Editio nova". 1859, full score, Imperial Press, Vienna; 1871, Schubert. 1874, revised score, Schubert.		Pater Albach.	484
10	'Missa choralis, organo concinente.' Mixed chorus & organ.	1869, Kahnt.			486
11	'Hungarian Coronation Mass.' S.A.T.B. solos, chorus & orch.	1869, Schubert; Benedictus, Graduale and Offertorium also separately.			487
12	Requiem. T.T.B.B. solos, male chorus, organ & brass ( <i>ad lib.</i> ).	1869, Repos; 1870, Kahnt; the 'Libera' also in the '12 Kirchenchorgesänge'; cf. 38, 45.			488
13	Psalms XIII. 'Lord, how long?' T. solo, chorus & orch.	1864, Kahnt; full and pf. scores together; separately, 1878. Also Novello.		Peter Cornelius.	489
14	Psalms XVIII. 'Coeli enarrant.' Male chorus with orch. or organ or woodwind & brass.	1871, Schubert; full and pf. scores.		Princess Sayn-Wittgenstein.	490
15	Psalms XXIII. 'The Lord is my shepherd'. 1. T. (or S.) solo, harp (or pf.) & organ (or harm.). 2. Do, with male chorus ( <i>ad lib.</i> ).	1. 1864. 2. Unpublished.			491
15a	Psalms CXVI, 'Laudate Dominum'. Male chorus & pf.	Schubert.			

No.	Title	Composed	Published	Dedication	Collected Edition	Reache
16	Palm CXXIX. 'De Profundis' 1. Bar. solo, male chorus & organ. 2. B. (or A.) & pf. Palm CXXXVII. 'By the waters of Babylon.' S. solo, women's chorus, vn. solo, harp & organ.	Nov. 1881. 2 MSS, L.M. Later added to St. Stanislaus, 688. 1859; revised 1862. MS, L.M. Aus. of 2 unpub. versions (without chorus), L.M. No orch. version so far discoverable. In the 1840s; 1 for 3 equal voices; 2-5 for mixed chorus; melody of 5 by Chateaubriand. Aut. L.M.; of 2 and 5, P.C.	1. Supplement to N.Z.f.M. 2. 1883, Kahnt. 1864, Kahnt. Unpublished.			492 493 506
17	Five choruses with French texts 1. Qui m'a donné 2. L'Éternel est son nom (Racine). 3. Chantons, chantons l'auteur. 4. (A ma., without text). 5. Combien j'ai douce souvenance (Chateaubriand).					
18	'Hymne de l'enfant à son réveil' (Lamartine). Women's chorus, harm. (or pf.) & harp ( <i>ad lib.</i> ). 'Ave Maria.' I 1st version. Chorus & organ (B) ma.). 2nd version. "Quatuor vocum concinente organo" (A ma.).	c. 1845; revised 1862 and 1874. Aus. and MSS, L.M. Perf. Weimar, 17 June 1875. For pf. 2 hands, 173, 6. 1846. Aut. L.M. c. 1852. Cf. 173, 2, 264.	1875, Tábořsky & Parsch. 1846, Haslinger, Ricordi, later Schle- singer, with 21, 1. 1852, B. & H., with 21, 2.	The Liszt Choral Society in Budapest. Pater Albach.	V. 5 V. 6 V. 6	508 496 518a
19	'Pater noster' II 1. Male chorus unaccomp.	1846, from the liturgical setting. Sketch in P.C., headed 'Pater noster, d'après la Psalmodie de l'église'. c. 1848. For pf. 2 hands, 173, 5.	1846, Haslinger, with 20, 1. 1852, B. & H., with 20, 2.	Pater Albach.	V. 6	518b
20*	2. 'Pater noster quatuor vocum adaequales concinente organo secundum rituale SS. ecclesiae Romanae.' 'Pater noster' IV. Mixed chorus & organ.	1850. Aut. L.M.	Unpublished.			520
21*	'Domine salvum fac regem.' T. solo, male chorus & organ. 'Hymnus SS. 'Te Deum' II.† 'Male chorus & organ. 'Die Seligkeiten.' Bar. solo, mixed chorus & organ ( <i>ad lib.</i> ).	1853. Aut. and orchestration by Raff, L.M. 1853 (?). Aut. P.C.; MS, L.M. 1855-59. 2 Aus. L.M. Perf. Weimar. 2 Oct. 1859, under Karl Montag. Later added to 'Christus', 3, 6. 1858. MS with L.'s corr. Perf. Weimar, 27 May 1858.	1856, B. & H. 1856, B. & H. 1861, Kahnt. 1859, Kuhn (Sulzer).		V. 5 V. 7 V. 6 V. 6	504 529 505
22*	'Festgesang zur Eröffnung der zehnten allgemeinen deutschen Lehrerver- sammlung.' (Hoffmann von Fallers- leben). Male chorus & organ ( <i>ad lib.</i> ).	1859 (?). 2 MSS, L.M.	1856, B. & H.	Princess Sayn - Wittgen- stein. The German School Teachers' Association.	V. 6 V. 6	529 505
23	'Te Deum' I.† Mixed chorus, organ, brass & drums ( <i>ad lib.</i> ).	1860, at latest; revised c. 1874. Cf. 175, 2.	1856, B. & H. 1875, Tábořsky & Parsch.		V. 7 V. 5	533 494
24*	'An den heiligen Franziskus von Paula. Gebet.' Male voices (solos and chorus), harm. or organ, 3 trom- bones & tamps. ( <i>ad lib.</i> ).					

29*	'Pater noster' I: Mixed chorus & organ.	1860, at latest; from the Gregorian intonation. Aut. L.M. Perf. Dessau, 25 May 1865. Later added to 'Christus', 3, 7. 1860. Aut. L.M.	1864, Kahnt.	V. 6	519
30	'Responses and Antiphons.' Mixed chorus & organ (?).			V. 7	526
31*	'Christus ist geboren' I ('Weihnachtslied von Theophil Landmesser') 1. Mixed chorus & organ. 2. Male chorus & organ. 'Christus ist geboren' II 1. Mixed chorus & organ.	Prob. 1863. Aut. L.M. (without organ). Prob. 1863. 1863 (?). Aut. L.M., without text. For pf. 2 hands, 502. 1863 (?). 1863 (?). 1863, for the millenary of SS. Cyril and Methodius; words by Count Urso Pucić of Dubrovnik. Aut. L.M. Perf. Rome, 3 July 1863. For pf. 2 hands, 503; organ, 568. 1865 or 1866. 1868. Aut. P.C. For pf. 2 hands, 506; organ, 669; voice and pf. or harm., 686. 1865. Aut. of both versions, P.C.	1865, Bote. 1865, Bote. 1865, Bote. 1865, Bote. 1865, Bote. 1865, B. & H.	V. 6 V. 6 V. 6 V. 6 V. 6 V. 6	536a 536c1 536b 536c2 536d 531
32*	2. Male chorus, unaccomp. with organ postlude. 3. S.S.A. unaccomp. 'Slavino Slavno Slaveni!' Male chorus & organ.			V. 6	499
34	'Ave maris stella' 1. Mixed chorus & organ. 2. Male chorus & organ or harm.	1870, Kahnt; cf. 38. Also Novello, Church. 1868, Repos; 1871 and 1882, Kahnt; cf. 38. 1865, Imp. Anner. (Brest).		V. 6 V. 6 V. 6	501
35	'Crux! Hymne des marins avec Antienne approbative de N.T.S.P. Pie IX. Paroles de M. Guichon de Grandpont, Commissaire Général de la Marine' 1. Male voices unaccomp. 2. Female voices & pf. organ. 'Dall' alma Roma.' 2-part chorus & organ. 'Mihl autem adhaerere.' Male chorus & organ. 'Ave Maria' II. Mixed chorus & organ.	After 1867, from 3, 8. Aut. and sketch, L.M. 1868. 1869. Aut. and MS, L.M. For pf. or harm., 504; for voice & organ or harm., 681. 1869. Aut. and MS, L.M.	Unpublished. 1871 and 1882, Kahnt; cf. 38. 1870, Pustet, with 41, 1; 1871, Kahnt, with 34, 1 and 2, 44, 45, 37, 40, 43, 59, 1, and 42, 1, as '9 Kirchenchor-Geänge'; the same collection, 1882, Kahnt, with 46, 2, 59, 1 and 2, as '12 Kirchenchorgeänge'. 1836, B. & H.	V. 6 V. 6 V. 6	502 513 497
36			Mme Jessie Lausot.		
37				V. 5	510
38*	'Inno a Maria Vergine.' Mixed chorus, harp; organ or pf. 4 hands & harm. 'O salutaris hostia' I. Female chorus & organ.	1871, Pustet, Curwen, with 42, 1; separately, Schirmer; 1871 and 1882, Kahnt; cf. 38. 1871 and 1882, Kahnt; cf. 38.		V. 6	516a
39				V. 6	521a
40*					
41*	'Pater noster' III: 1. Mixed chorus & organ (F ma.).	1869. Aut. and MS, L.M.; also arr. of organ part for pf. (unpub.). 1 Numbered as in the C.E.			

No.	Title	Composed	Published	Dedication	Collected Edition	Raabe
42	2. Male chorus & organ or harm. or pf. (B7 ma.). 'Tantum ergo'.	1869. Aut. and MS, L.M. 1869. Aut. L.M.	1936, B. & H. 1871, Pustet, Curwen; cf. 40; 1871 and 1882, Kahnt, cf. 38.	F. X. Witt (Pustet only).	V. 6 V. 6	5216 532
43*	1. Male chorus & organ. 'O' salutaris hostia' II. Mixed chorus & organ.	c. 1870 (?). 1871.	1871 and 1882, Kahnt; cf. 38. 1871 and 1882, Kahnt; cf. 38.		V. 6 V. 6	5166 500
44	'Ave verum corpus.' Mixed chorus & organ ( <i>ad lib.</i> ).	1871.	1871 and 1882, Kahnt; cf. 38. Also in the Requiem, 12.			511
45	'Libera me.' Male chorus & organ.	1871.				495
46	'Anima Christi sanctifica me.' Male chorus & organ. 1st version.	June 1874. Aut. P.C. c. 1874 (?). Planned 1874. MS with L.'s corrs., L.M.	1936, B. & H. 1882, Kahnt; cf. 38. Unpublished.	Pater Joseph Mohr.	V. 6 V. 6	483
47	'Sankt Christoph.' Legend for Bar. solo, female chorus, pf., harm. & harp ( <i>ad lib.</i> ).	1875. MS, L.M.	1887, Licht (Kistner), with 92.		V. 6	503
48	'Der Herr bewahret die Seelen seiner Heiligen.' Festgesang zur Enthüllung des Carl-August-Denkmal in Weimar am 3. September 1875. Mixed chorus, organ & wind.					
49	'Weihnachtslied (O heilige Nacht).' T. solo, female chorus & organ or harm.	After 1876; from 186, 2. Perf. Rome, 25 Dec. 1881.	1882, Furstner.		V. 6	535
50	Chorales 1. Es segne uns Gott. 2. Gott sei uns gnädig ('Meine Seel' erhebet'). 3. Nun ruhen alle Wälder. 4. O Haupt voll Blut. 5. O Lamm Gottes. 6. Was Gott tut. 7. Wer nur den lieben Gott. 8. Vexilla regis. 9. Crux benedicta. 10. O Traurigkeit. 11. Nun danket alle Gott. 12. Jesu Christe ('Die fünf Wunden').	Prob. 1878-79; 1 and 2 for mixed chorus & organ, the rest for unaccomp. chorus or pf. 4 and 8-10 are also used in 'Via Crucis', 53; 11 was extended to 61, and 2 to 51. Aut. and MSS, L.M. 5 for pf. 4 hands, 58a. See introd. to C.E. V. 7.	1-7 only; 1936, B. & H. 8-12, unpublished.		V. 7	72
51	'Gott sei uns gnädig und barmherzig. Kirchensegn.' ('Meine Seel' erhebet den Herrn!') Mixed chorus & organ.	1878. Aut. L.M. (H. 1591). Cf. 50, 2.	Unpublished.	R. Pohl.		507
52	'Septem Sacramenta. Responsoria cum organo vel harmonio concludendo'. 1. Baptisma. 2. Confirmatio. 3. Eucharistia.	1878. MS, L.M. 3 and 7 perf. Vienna, 8 Apr. 1879, under Hellmesberger; the whole work Weimar, 10 July 1879, under L.	1936, B. & H.		V. 7	530

53	4. Poenitentia. 5. Extrema unctio. 6. Ordo. 7. Matrimonium. M.-S., Bar. solos, mixed chorus & organ. 'Via Crucis. Les 14 Stations de la Croix pour Chœur et Soli avec accompagnement d'orgue (ou Piano-forte).'	1878-79 (planned 1873, sketched 1876-77). Aut. and MS. L.M., H.N.M. and M.A. Perf. Budapest, Good Friday, 1929, under Arthur Harnat. For pf. 4 hands. 583; ? also for 2 hands. 1879. Melody noted by Abbate Giuseppe Baini. Aut. L.M.; 2 MSS, B. & H. 1879. Aut. MS and sketch for a version with brass. L.M. Nov. 1879; 1-3 for mixed chorus & organ or harm.; 4 for Bar. solo or male chorus (unis.) & organ or harm. Aut. and MS, L.M. 1-3 for organ. 670.	1936, B. & H.	V. 7	534
54	'O Roma nobilis.' Mixed chorus & organ ( <i>ad lib.</i> ) or solo voice & organ.	1879. Aut. MS and sketch for a version with brass. L.M. Nov. 1879; 1-3 for mixed chorus & organ or harm.; 4 for Bar. solo or male chorus (unis.) & organ or harm. Aut. and MS, L.M. 1-3 for organ. 670.	1936, B. & H.	V. 7	514
55	'Ossa arida.' Male chorus (unis.) & organ 4 hands or pf. 4 hands.	1879. Aut. MS and sketch for a version with brass. L.M. Nov. 1879; 1-3 for mixed chorus & organ or harm.; 4 for Bar. solo or male chorus (unis.) & organ or harm. Aut. and MS, L.M. 1-3 for organ. 670.	1936, B. & H.	V. 6	517
56	1. <i>Mysteria gaudiosa.</i> 2. <i>Mysteria dolorosa.</i> 3. <i>Mysteria gloriosa.</i> 4. <i>Pater noster</i> (no connection with 21, 22, 29, 41).	1879. Aut. MS and sketch for a version with brass. L.M. Nov. 1879; 1-3 for mixed chorus & organ or harm.; 4 for Bar. solo or male chorus (unis.) & organ or harm. Aut. and MS, L.M. 1-3 for organ. 670.	1936, B. & H.	V. 7	527
57	'In domum Domini ibimus.' Mixed chorus, organ, brass & drums.	1879. Aut. MS and sketch for a version with brass. L.M. Nov. 1879; 1-3 for mixed chorus & organ or harm.; 4 for Bar. solo or male chorus (unis.) & organ or harm. Aut. and MS, L.M. 1-3 for organ. 670.	1936, B. & H.	V. 5	509
58	'O sacrum convivium.' A. solo, female chorus ( <i>ad lib.</i> ) & organ or harm.	1879. Aut. MS and sketch for a version with brass. L.M. Nov. 1879; 1-3 for mixed chorus & organ or harm.; 4 for Bar. solo or male chorus (unis.) & organ or harm. Aut. and MS, L.M. 1-3 for organ. 670.	1936, B. & H.	V. 6	515
59	'Pro Papa' 1. Dominus conservet eum. Mixed chorus & organ. 2. Tu es Petrus. Male chorus (unis.) & organ. 'Zur Trauung. Geistliche Vermählungsmusik.' (Ave Maria III.) Organ or harm. & female chorus (unis.) ( <i>ad lib.</i> ). 'Nun danket alle Gott.' Organ (male or mixed chorus, brass & drums ( <i>ad lib.</i> )). 'Mariengarten (Quasi cedrus)' S.S.A.T. & organ. 'Qui seminant in lacrimis.' Mixed chorus & organ. 'Pax vobiscum!' Male voices & organ ( <i>ad lib.</i> ).	1879. Aut. MS and sketch for a version with brass. L.M. Nov. 1879; 1-3 for mixed chorus & organ or harm.; 4 for Bar. solo or male chorus (unis.) & organ or harm. Aut. and MS, L.M. 1-3 for organ. 670.	1881. Mangandli; 1882. Kahnt, cf. 38. 1890, B. & H. 1884, B. & H. 1936, B. & H. 1936, B. & H. 1885/6, Hug (later Kistner); 1886, Licht, as supplement to 'Der Chorgesang', No. 3; 1887, by the Strasbourg male choir. 1886. Licht (Kistner), in 'Der Chorgesang'. 1936, B. & H.	V. 6 V. 6 V. 7 V. 6 V. 6 V. 6 V. 6 V. 6	523 498 408 512 525 522 524 528
60	'Zur Trauung. Geistliche Vermählungsmusik.' (Ave Maria III.) Organ or harm. & female chorus (unis.) ( <i>ad lib.</i> ).	1879. Aut. MS and sketch for a version with brass. L.M. Nov. 1879; 1-3 for mixed chorus & organ or harm.; 4 for Bar. solo or male chorus (unis.) & organ or harm. Aut. and MS, L.M. 1-3 for organ. 670.	1890, B. & H.	V. 6	498
61	'Nun danket alle Gott.' Organ (male or mixed chorus, brass & drums ( <i>ad lib.</i> )).	1879. Aut. MS and sketch for a version with brass. L.M. Nov. 1879; 1-3 for mixed chorus & organ or harm.; 4 for Bar. solo or male chorus (unis.) & organ or harm. Aut. and MS, L.M. 1-3 for organ. 670.	1884, B. & H.	V. 7	408
62	'Mariengarten (Quasi cedrus)' S.S.A.T. & organ.	1879. Aut. MS and sketch for a version with brass. L.M. Nov. 1879; 1-3 for mixed chorus & organ or harm.; 4 for Bar. solo or male chorus (unis.) & organ or harm. Aut. and MS, L.M. 1-3 for organ. 670.	1936, B. & H.	V. 6	512
63	'Qui seminant in lacrimis.' Mixed chorus & organ.	1879. Aut. MS and sketch for a version with brass. L.M. Nov. 1879; 1-3 for mixed chorus & organ or harm.; 4 for Bar. solo or male chorus (unis.) & organ or harm. Aut. and MS, L.M. 1-3 for organ. 670.	1936, B. & H.	V. 6	525
64	'Pax vobiscum!' Male voices & organ ( <i>ad lib.</i> ).	1879. Aut. MS and sketch for a version with brass. L.M. Nov. 1879; 1-3 for mixed chorus & organ or harm.; 4 for Bar. solo or male chorus (unis.) & organ or harm. Aut. and MS, L.M. 1-3 for organ. 670.	1885. Aut. L.M.	V. 6	522
65	'Qui Mariam absolvisti.' Bar. solo, mixed chorus (unis.) & organ or harm.	1879. Aut. MS and sketch for a version with brass. L.M. Nov. 1879; 1-3 for mixed chorus & organ or harm.; 4 for Bar. solo or male chorus (unis.) & organ or harm. Aut. and MS, L.M. 1-3 for organ. 670.	The Strasbourg Male Choir and its conductor Herr Hilpert.	V. 6	524
66	'Salve Regina.' Mixed chorus unaccompanied.	1879. Aut. MS and sketch for a version with brass. L.M. Nov. 1879; 1-3 for mixed chorus & organ or harm.; 4 for Bar. solo or male chorus (unis.) & organ or harm. Aut. and MS, L.M. 1-3 for organ. 670.	1936, B. & H.	V. 6	528

## III. SECULAR CHORAL WORKS

No.	Title	Composed	Published	Dedication	Collected Edition	Rehe
67	'Festkantate zur Enthüllung des Beethoven-Denkmal's in Bonn.' S.S.T.T.B.B. solos, chorus & orch. Text by O. L. B. Wolff.	1845. Aut. L.M. The 2nd part contains an arr. of the Adagio from Beethoven's Trio in B $\flat$ ma., Op. 97 ( <i>cf.</i> 68). For pf. 4 hands, 584; <i>cf.</i> also 597. Perf. Bonn, 13 Aug. 1845. under L.	Unpublished.			537
68	'Zur Sakularfeier Beethovens' (2nd Beethoven Cantata). Text by Adolf Stern, with some verses by Ferdinand Gregorovius. S.A.T.B. solos, chorus & orch.	1869-70; the Introduction is an orchestration of the Adagio from Beethoven's Trio in B $\flat$ ma.; <i>cf.</i> 67. Aut. (?) P.S.L.; sketches and MS of pf. score, L.M.; aut. of pf. score, H. 1587; aut. of Introduction, B.M. Perf. Weimar, 29 May 1870, under L. 1850 (orch. by Raff); revised and orch. by L., 1855. Aut. (also of pf. score) L.M. Perf. Weimar, 24 Aug. 1850, under L.; later R. Pohl made a concert version (perf. Weimar, 1857). Again rev. 1859. <i>Cf.</i> 99. Pastorale (Schnitterchor) for pf. 2 hands, 508; 4 hands, 585. 1st version, 1853 (at latest); orch. by Raff; perf. Carlsruhe, June 1853. under L. 2nd version; end of 1853. revised and orch. by L.; again revised 1856 and organ part added 1859. Perf. Weimar, 23 Feb. 1854. under L.; Weimar, 5 Sept. 1857, under L. Aut. L.M. <i>Cf.</i> 106, 114. 1869, for the centenary of the Jena Academy concerts, MS, Prof. Fritz Stein, Kiel. Perf. Jena, 1870, under K. E. Naumann. For pf. 2 hands, 509; 4 hands, 586. 1841; 1 and 3 with pf., 2 and 4 unaccomp. MS of Tenor II in 1, H. 1570; aut. and MS of 3, L.M. Perf.: 1, Jena, 30 Nov. 1841; 2, Leipzig, 6 Dec. 1841; 3 or 4, Paris. 1842.	1870, Kahnt; full and pf. scores; the Introd. also separately.	Grand Duchesse Sophie von Sachsen-Weimar.	538	
69	'Chöre zu Herders entfesseltem Prometheus.' S.A.T.T.B.B. solos, chorus & orch.		1855, Walter, Weimar (Kahnt, 1861); 1876, new ed., Kahnt; also pf. score; Pastorale also separately.			539
70	'An die Künstler' (Schiller). T.T.B.B., male chorus & orch.		(2nd version) 1854. Schlesinger, full and pf. scores; 1856, Kuhn (Kahnt). final version, full and pf. scores (without organ).			540
71	'Gaudemus igitur. Humoreske.' Solos ( <i>ad lib.</i> ), mixed or male chorus & orch.		1871, Schuberth.	Justizrat Dr. Carl Gille.		541
72	Four-part, male choruses (for the benefit of the Mozart-Stiftung) 1. Rheinweinlied (Herwegh), 2. Studentenlied aus Goethes Faust. 3. Reiterlied (Herwegh), 1st version. 4. Reiterlied, 2nd version. 'Es war einmal ein König' (from Goethe's 'Faust'). B. solo, male chorus & pf. 'Das deutsche Vaterland' (Ernst Moritz Arndt). 4-part male chorus.	Aut. L.M.  1st version. 1841. Perf. Leipzig, Dec. 1841. Aut. Auction catalogue of Henricl LXXX.	1843, Schott.	1. J. Lefebvre. 2. W. Speier. 3. Count Sándor Teleky.		542
73			Unpublished.			543
74			1843, Schlesinger. Prob. unpublished.	Frederick William IV of Prussia. The students of Berlin, Vienna, Königsberg, Breslau, Halle and Jena.		545



75	'Über allen Gipfeln ist Ruh' (Wanderers Nachtlied: Goethe). Male chorus.	1st version, 1842 (unaccomp.). Aut. L.M. Cf. 306. 2nd version, 1849 (with 2 horns). Aut. and MS, L.M. 1842. 1846.	1844, Eck, with 76, 90, 3 and 12. 1849, Schubert, in the Goethe Album, cf. 227; new ed. 1856. 1844, Eck; cf. 75, 1.	544
76	'Das dустre Meer unrauscht mich.' Male chorus & pf. (A. Buchheim).			546
77	'Die lustige Legion' (Joseph Autran). Male chorus & pf. (ad lib.).			551
78	'Trinkspruch.' Male chorus & pf. 'Titan' (F. von Schöber). Bar. solo, male chorus & pf.	1843. MS, L.M. 1842, 1845, 1847. orch. by Conradi c. 1848. 1 and 3, 1845; 2, 1844; 4, about the same time. Orch. by Conradi, 1848. Aut. and MSS, L.M. 2 perf. Marseilles, Aug. 1844. Cf. 97.	1848, Diabelli, as song for tenor & pf., with chorus parts also. Score un- published. Unpublished. Unpublished.	550 549
80	'Les Quatre Éléments' (Joseph Autran). 1. La Terre. 2. Les Aquilons. 3. Les Flots. 4. Les Astres. Male chorus & pf. 'Le Forgeron' (Lamennais). Male chorus & pf.			547
81	'Arbeiterchor.' B. solo, male 4tet & chorus, pf.			548
82		1845; orch. by Conradi, 1848. Aut. of both, L.M. 1848 (at latest); similar to the march from 'Mazeppa', 100. For pf. 2 hands, as 'Marche héroïque', 510; 4 hands, 507. 1848, orch. by Conradi. MSS, L.M. Perf. Weimar, 21 May 1912, under Peter Raabe. 1849. MS, L.M.	Unpublished. Unpublished; set up by Haslinger but not pub.; copy L.M. Unpublished.	552 553
83	'Ungaria-Kantate' (F. von Schöber). Bar. solo, mixed chorus & pf.			554
84	'Licht, mehr Licht' (Schöber ?). Male chorus & brass.			555
85	Chorus of Angels from Goethe's 'Faust'. Mixed chorus & harp or pf.	1849. Aut. (for male chorus) and MS, L.M.	1850, Schubert, in the Goethe Album (cf. 227), with different acc.; also 'Leipziger Illustrierte Zeitung', 25 Aug. 1849; revised version, 1856, Schubert. 1849, Schubert, in the Goethe Album (cf. 227); later also separately.	556
86	'Festchor zur Enthüllung des Herder- Denkmals in Weimar' (A. Schöfl). Male chorus & pf.	1850; orch. by Raff. Aut. of both, L.M. Perf. 25 Aug. 1850, at the unveiling, in Raff's version. 1857, from the trio of the 'Huld- gungsmarsch', 557. Perf. Weimar, 3, 4 and 5 Sept. 1857. Aut. and MS of 4, L.M.; aut. of 6, Dr. L. Landshoff, Berlin (pub. Licht). For pf. 2 hands, 543; 4 hands, 580; organ, 672; solo voice & pf., 513. 1859.	1850, 'Leipziger Illustrierte Zeitung', 2 Nov. 1857, Kuhn (Sulzer), all 6 versions; also in various song books incl. 'Mädchenlieder' (Böhlaus).	557
87	'Weimars Volklied' (P. Cornelius). 1. Male chorus & wind. 2. Male chorus & pf. (ad lib.). 3. 4-part chorus. 4. Male chorus & organ. 5. Populaire. 6. 3-part chorus. 'Morgenlied' (Hoffmann von Fallers- leben). Women's chorus unaccomp.			558
88				559
89	'Mit klingendem Spiel.' Children's voices.	c. 1859. Aut. L.M.	1861, Böhlaus, Weimar, in 'Mädchen- lieder', a supplement to Bräunlich and Gottschalg's 'Vaterländisches Liederbuch'. 1860, Böhlaus, Weimar, in Bräunlich's school song book (cf. 88).	560
90	'Für Männergesang'. 1. Vereinstlied (H. von Fallers- leben). 2. Ständchen (Rückert) (with T. solo).	1856, for the 'Neu-Weimar-Verein'. 2 auts, L.M. 1857, at latest. Sketches, aut. and MSS, L.M.	1861, Kahnt. 1861, Kahnt.	

No.	Title	Composed	Published	Dedication	Collected Edition	Reache
	3. Wir sind nicht Mumien (Hoffmann von Fallersleben). 4. Vonder Schlacht! 'Geharnischte 5. Nicht gezagt } Lieder.' 6. Es ruhet Gott	1842. Aut. L.M. 1845, with pf. accomp. Text by Th. Meyer. Revised 1860 (unaccomp.). In this ed. the text is ascribed to Carl Goetze. For pf. 2 hands, 511.	1844, Eck ( <i>cf.</i> 75), with pf.; revised version, 1861, Kahnt. 1845, Knop; 4 as 'No. 1, Trost'; 6 as 'No. 2, Trost'; 5 as 'No. 3, Nicht gezagt'; all 3 with pf. Revised ed. 1861, Kahnt, who also republished the orig. ed. after L.'s death. 1861, Kahnt. 1861, Kahnt. 1861, Kahnt; also for female voices (? arr. by L.). 1861, Kahnt.	4. Dr. C. Brenner. 5. Herr A. Müller (1845 only). 6. Herr Architekt Heimpler.		
	7. Soldatenlied aus Goethes 'Faust' (tpts. & timps. <i>ad lib.</i> ). 8. Die alten Sagen kunden (with solo 4tet). 9. Saatengrün (Umland). 10. Der Gang um Mitternacht (Herwegh) (with T. solo). 11. Festlich zu Schillers Jubelfeier (10 Nov. 1859) (Dingelstedt), with Bar. solo. 12. Gottes ist der Orient (Goethe).	6 July 1844. Aut. and MS, L.M. c. 1845 (?). MS (with pf. accomp.), L.M. c. 1845 (?). Aut. Casanova coll.; MSS one with pf., L.M. c. 1845 (?). Aut. L.M. (with pf.). 1859. MS, L.M. 1842. 1871. MS, L.M.; also MS of an unpub. version with organ. 1875. Aut. and MS, L.M.	1859, 'Leipziger Illustrierte Zeitung' (12 Nov.); 1861, Kahnt. 1844, Eck ( <i>cf.</i> 75); revised version, 1861, Kahnt. 1871, Táborczyk & Parsch. 1887, Licht, with 48.	The Hungarian Choral Society.		561 562
93	'Das Lied der Begeisterung,' 'Allesesdés dala,' 'Carl August weilt mit uns. Fest- gang zur Enthüllung des Carl- August-Denkmales in Weimar am 3. September 1875.' Male chorus, brass, drums & organ ( <i>ad lib.</i> ). 'Ungarisches Königslied,' 'Magyar Király-dal' (Ábrányi) 1. Male chorus unaccomp. 2. Mixed chorus unaccomp. 3. Male chorus & pf. 4. Mixed chorus & pf. 5. Male or mixed chorus & orch. (or orch. alone). 6. Children's chorus. 'Gruss.' Male chorus.	1883; <i>cf.</i> 340. 1885 (?). Photo of aut. L.M.	1884, Táborczyk & Parsch.			563
94		1885 (?). Photo of aut. L.M.	1885, Licht (Kistner) in 'Das Chor- gesang', Vol. I.	The Riga Liedertafel.		564
IV. ORCHESTRAL WORKS						
95	'Ce qu'on entend sur la montagne (Bergsymphonie)' (after Victor Hugo).	(i) 1848-49, scored by Raff; perf. Weimar, Feb. 1850, under L. (ii) 1850, scored by Raff; perf. Weimar, 1853, under L. (iii) spring 1854, scored by L.; perf. Weimar, 7 Jan. 1857, under L. Aut. L.M. and B. & H. For pf. 4 hands, 589; for 2 pss., 635. (i) L.'s first sketch, 1 Aug. 1849. (ii) Conradi's score; perf. Weimar,	B. & H.; score, 1857; parts, 1882; <i>cf.</i> under 101.	Princess Sayn-Wittgenstein.	I. 1	412
96	'Tasso. Lamento e trionfo' (after Byron). <i>Cf.</i> 112, 3; 159, 1.		B. & H.; score 1856, parts 1865.	Princess Sayn-Wittgenstein.	I. 1	413

97	'Les Préludes (d'après Lamartine).'	cf. Aug. 1839, as an overture to Goethe's 'Torquato Tasso'; later corrected by L. (iii) Raff's score, 1850-51. (iv) L.'s revised version in which the central section first appears; perf. Weimar, 19 Apr. 1854, under L., Aut. L.M. For pf. 4 hands, 590; for 2 pfs., 636. 1813 as an introduction to the choral work 'Les Quatre éléments' (80), from which the themes are derived; revised early in the 1850s and fitted to Lamartine's poem; perf. Weimar, 28 Feb. 1854, under L., Aut. L.M. Cf. 142, 304. For pf. 4 hands, 591; for 2 pfs., 637. 1833-54, and perf. 16 Feb. 1854, under L. as an introduction to the first Weimar perf. of Gluck's 'Orfeo', together with some unpublished closing music on the same themes; aut. of both in L.M. For pf. 4 hands, 592, for 2 pfs., 638. (i) 1850 as overture to the choruses from Herder's 'Prometheus' (69); scored by Raff and perf. Weimar, 24 Aug. 1850, under L. for the unveiling of the Herder memorial. (ii) 1855, entirely revised and re-scored by L.; perf. Brunswick, 18 Oct. 1855, under L. The opening comes from 121. Aut. L.M. For pf. 4 hands, 593; for 2 pfs., 639. 1851; expanded from the étude 136, 4; 137, 4; 138 and 139, 4; scored with Raff's help and revised by L.; perf. Weimar, 16 Apr. 1854, under L., Aut. L.M. and P.C. Cf. 8a. For pf. 4 hands, 594; for 2 pfs., 640. 1853; perf. Weimar, 9 Nov. 1854, under L., Aut. L.M. For pf. 4 hands, 595; for 2 pfs., 641. 1849-50 from the first movement of the 'Revolutionary Symphony' (590), orch. by Raff; revised by L. c. 1854 (?); perf. Breslau, 10 Nov. 1857, under Moritz Schön. Sketches and a copy by Raff in L.M.; sketch in P.C. For 2 pfs., 642. June-July 1854, from the 'Héroïsche Marsch im ungarischen Stil' (597). Perf. Budapest, Hungarian National Theatre, 8 Sept. 1856, under L., Aut. L.M. For pf. 4 hands, 596; for 2 pfs., 643.	B. & H.; score 1856, parts 1865; cf. under 101.	Princess Stein.	I. 2	414
98	'Orpheus.'		B. & H.; score 1856, parts 1879; cf. under 101.	Princess Stein.	I. 2	415
99	'Prometheus.'		B. & H.; score 1856, parts 1880.	Princess Stein.	I. 3	416
100	'Mazeppa' (after Victor Hugo).		B. & H.; score 1856, parts 1865.	Princess Stein.	I. 3	417
101	'Festklänge' (intended as a celebration of his forthcoming marriage with Princess Sayn-Wittgenstein).		B. & H.; score 1856, parts 1880; 'Varianten' (a revised version), 1861, together with corr. to 95, 97 and 98, and suggestions for cuts in 103 and 106.	Princess Stein.	I. 4	418
102	'Héroïde funèbre.'		B. & H.; score 1857, parts 1865.	Princess Stein.	I. 4	419
103	'Hungaria.'		B. & H.; score 1857, parts 1880; cf. under 101.	Princess Stein.	I. 5	420



113	'Salve Polonia,' Interlude from the Oratorio 'St. Stanislas' (638).	1863 (sketched 1850). Perf. Weimar, May 1884, under L. hands 604. Pf. 2 hands, 518; 4 hands 604.	1884, Kahnt.	430
114	'Künstlerfestzug zur Schillerfeier', 1859.	1857, on themes from 'An die Künstler' (79) and 'Die Ideale' (106). Perf. Weimar, 8 Nov. 1860. Aut. L.M. Aut. of an unpublished 'Einleitung' to it and sketches in the Paris Conservatoire. For pf. 2 hands, 520; 4 hands, 605. (i) 1849 for pf. (227); orch. by Conrad and perf. Weimar, 28 Aug. 1849, with 96 (ii), then orch. by Raff. (ii) 1857, entirely rewritten and rescored by L. ? Perf. Weimar, 3 Sept. 1857. MSS of all 3 versions in the L.M. Pf. 2 hands, 521; 4 hands, 606.	1860, Kuhn (Kahnt, 1865).	432 I. 11
115	'Festmarsch zur Goethejubiläumsfeier.'	(i) 1849 for pf. (227); orch. by Conrad and perf. Weimar, 28 Aug. 1849, with 96 (ii), then orch. by Raff. (ii) 1857, entirely rewritten and rescored by L. ? Perf. Weimar, 3 Sept. 1857. MSS of all 3 versions in the L.M. Pf. 2 hands, 521; 4 hands, 606.	1859, Schubert; revised ed., 1870.	433 I. 11
116	'Festmarsch nach Motiven von E. H. z. S.-C.-G. (Ernst Herzog zu Sachsen-Coburg-Gotha—from his opera Diana von Solange).'	1859, at latest. MS, L.M.; copy with hands, 607.	1860, Schubert, as 'Coburger Festmarsch' (Nr. 2) (with 115).	436
117	Rákóczy March, symph. arrangement.	1863, but written (in some form) before Berlioz's version (Liszt's Briefe II, 336), from 242, 13, and 244. 15c. Aut. and MS, L.M. Perf. Budapest, 17 Aug. 1865, under L. Pf. 2 hands, 244. 15c.; 4 hands, 608. 1870 (i). MS, L.M. Pf. 2 hands, 523; 4 hands, 609. 1875, revised from the pf. piece (232); MSS Schlesinger and M.A. Pf. 2 hands, 524; 4 hands, 610.	1871, Schubert.	439
118	'Ungarischer Marsch zur Kronungsfeier in Ofen-Pest am 8. Juni 1867.'	1870 (i). MS, L.M. Pf. 2 hands, 523; 4 hands, 609.	1871, Schubert.	438 I. 12
119	'Ungarischer Sturmarsch.'	1875, revised from the pf. piece (232); MSS Schlesinger and M.A. Pf. 2 hands, 524; 4 hands, 610.	1876, Schlesinger, as "Neue Bearbeitung".	437 I. 12
V. PIANOFORTE AND ORCHESTRA				
120	'Grande Fantaisie Symphonique' on themes from Berlioz, 'Lélio' ('Chant du pêcheur' and 'Chant des brigands').	1834; orchestration prob. not by L. Perf. Paris, 24 Nov. 1834; L. played, Berlioz conducted. MS, L.M.	Unpublished.	453
121	'Malediction', with sig. orch.	Sketched c. 1830 (?); revised c. 1840 (?). Aut. L.M. Cf. 99, 108. Aut. of a concerto on some of the same themes (1830 ?), L.M.	1915, B. & H.	452 I. 13
122	Fantasia on themes from Beethoven's 'Ruins of Athens'.	Between 1846 and 1852. Perf. Budapest, 1 June 1853; Bulow played, F. Erkel conducted. Aut. L.M. Pf. 2 hands, 389; 2 pfs., 649; cf. also 388 (a separate work). Prob. 1852, from 244. 14. Perf. with 122. Aut. L.M.	1865, Siegel.	454
123	Fantasia on Hungarian Folk Tunes.	Sketched c. 1830; completed 1849, with Raff's help; revised 1853 and 1856. Perf. Weimar, 17 Feb. 1855; L. played, Berlioz conducted. Aut. L.M. and Casanova coll. 2 pfs., 650.	1864, Heinze (Peters).	458
124	1st Concerto, E♭ ma.		1857, Haslinger (Schlesinger).	455 I. 13
			Nicolas Rubinstein.	
			Hans von Bülow.	
			Henry Litolf.	
			Count Sándor Teleky.	

No.	Title	Composed	Published	Dedication	Collected Edition	Reache
125	2nd Concerto, A ma.	1839; revised 1849, 1853, 1857, 1861. Perf. Weimar, 7 Jan. 1857; Bronsart played, L. conducted. Aut. and MSS, L.M. 2 pls., 631.	1863, Schott.	Hans von Bronsart.	I. 13	456
126	'Totentanz.' Paraphrase on the 'Dies irae'.	Planned 1836; (i) finished 1849; (ii) revised 1853 and again 1859. Perf. The Hague, 15 Apr. 1865; Bulow played, J. H. Verhulst conducted. Aut.; (i) Casanova coll.; (ii) L.M. and Sieg coll. Pf. 2 hands, 525; 2 pls., 652.	(i) 1919, B. & H., ed. Busoni; cf. 173, 4, and 591. (ii) 1865, Siegel (some differences from modern eds.).	Hans von Bulow.	I. 13	457
VI. CHAMBER MUSIC, ETC.						
127	Duo (Sonata), vn. & pf.	c. 1832-5; On Chopin's Mazurka in C♯ mi., Op. 6 No. 2, Aut. L.M.	Unpublished.			461
128	'Grand Duo concertant sur la Romance de M. Lafont, "Le Marin"', vn. & pf.	c. 1837; revised prob. 1849.	1852, Schott, Richault.			462
129	'Epithalam zu E. Reményis Vermählungsfeier', vn. & pf.	1872. For pf. 2 hands, 526; 4 hands, 611.	1873, Táborzky & Parsch.			466
130	'Elegie', 1. Cello, pf., harp & harm. 2. Cello & pf. 3. Vn. & pf.	1874. For pf. 2 hands, 196; 4 hands, 612. Perf. Weimar, 17 June 1875.	1 and 2, 1875; 3, 1876; Kahnt.	In memory of Countess Marie Moutchanoff, born Nesselrode.		471
131	'Zweite Elegie', pf. & vn. or cello.	1877. Aut. H. 1590 (vn. & pf.). For pf. 2 hands, 197.	1878, Kahnt.	Lina Ramann.		472
132	'Romance oubliée', pf. & viola or vn. or cello.	1880, from 169. For pf. 2 hands, 527. Aut. (pf. & vn.), H.N.M.	1881, Simon (later Bachmann), Hanover; all 3 versions. Unpublished (?).	(Pf. & viola) Hermann Ritter.		467
133	'Die Wägen', 4 vns. = 197, 1.	1881 (?). Aut. Mme Helbig, Rome.	Unpublished (?).			475
134	'La lugubre gondola', pf. & vn. or cello.	1882. MS, L.M. For pf. 2 hands, 200, 2.	Unpublished.			468
135	'Am Grabe Richard Wagners', sig. 4tet & harp ( <i>ad lib.</i> ).	1883, on themes from 'Excelsior' (61) and 'Parsifal'; Aut. H. 1603; MS, L.M. For pf. 2 hands, 202; organ, 207.	1952, Schott (Liszt Society Publications, Vol. II).			474
VII. PIANOFORTE 2 HANDS						
I. STUDIES						
136	'Étude en quarante-huit exercices dans tous les tons majeurs et mineurs.'	1827. Only 12 were ever written; cf. 137, 138, 139.	c. 1827, Boisselot, Aulognier, as Op. 6; also Dufaut & Dubois, Janet & Cotelle, with L.'s ed. of Clementi's Preludes and Exercises; 1835, Hofmeister, as Op. 1.	Mlle Lydie Garella.	II. 1	1
137	'24 Grandes Études.'	1838 at latest; from 136; the introduction of No. 7 from 150. Only 12 were written. Cf. 138, 139. Aut. of No. 1 in H.N.M.	1839, Schlesinger, Ricordi, Haslinger, Mori & Lavenut, Brandus. In Schlesinger ed. 4 differs from Haslinger, and 8 is called 'Pandemonium'.	Charles Czerny. (Vol. II. (Nos. 8-12) of Ricordi ed. is ded. Chopin.)	II. 1	2a
138	'Mazeppa.'	1840; slightly altered version of 137, 4; cf. 139, 4.	1847, Schlesinger, Haslinger.	Victor Hugo.	II. 1	2c

139	'Études d'exécution transcendante' 1. Preludio. 2. (A mi.). 3. Paysage. 4. Mazeppa. 5. Feux follets. 6. Vision. 7. Eroica. 8. Wilde Jagd. 9. Ricordanza. 10. *** (F mi.). 11. Harmonies du soir. 12. Chasse-neige.	1831, from 137; 4 from 138. Aus. and MSS, L.M.; cf. 100.	1832, B. & H.	Charles Czerny.	II. 2	26
140	'Études d'exécution transcendante d'après Paganini' 1. G mi. (Tremolo study). 2. Eb ma. (Octave study). 3. La campanella. 4. E ma. (Arpeggio Study). 5. La Chase. 6. A mi. (Theme and Variations).	1838; transcriptions of 5 of P.'s capriccia for vn. solo and "La campanella" from the B minor Violin Concerto. Aut. Stradal coll. Cf. 141; 3 uses the same theme as 420.	1840, Haslinger, Schonenburger, with Schumann's transcription of 1 (Op. 10), and 2 versions of 4.	Mme Clara Schumann.	II. 3	34
141	'Grandes Études de Paganini.' 'Morceau de salon, étude de perfectionnement.'	1851, from 140. Aut. L.M.	1851, B. & H. Later the three versions of No. 4 together, ed. Eduard Reuss. 1841, Schlesinger.	Mme Clara Schumann.	II. 3	36
142	'Ab Irato. Étude de perfectionnement de la Méthode des méthodes.'	1840, for Féis's 'Méthode des méthodes'; contains the theme of Les Preludes (97). Cf. 143.	1852, Schlesinger, Haslinger.		II. 3	44
143	'3 Études de Concert' 1. A♭ ma. 2. F mi. 3. D♭ ma.	c. 1848; aut. of 1, L.M. For some variants by L. to 3 see Ramann. 'Liszt-pädagogium' (B. & H.).	1849, Kistner; Meissonnier as 'Caprices potiques: 1. II lamento 2. La leggerezza. 3. Un sospiro'	Eduard Liszt.	II. 3	5
145	2 Concert Studies 1. Waldesrauschen. 2. Gnomensingen.	1862 or 1863, for the pf. school of Lebert & Stark. Aus. Fr. Klinkerfuss, Stuttgart, and L.M.; MS, Heinrichshofen, Magdeburg. 1868-c. 1880.	1863, Cotta; later Trautwein, M. Bahn, Heinrichshofen.	Dionys Pruckner.	II. 3	6
146	Technical Studies (12 books). Variation on a Waltz by Diabelli.	1824.	1886, Schubert (ed. A. Winterberger). 1823, Diabelli, as No. 24 in their 'Vaterländischer Kunstlerverein'.		II. 7	7
148	'Sept Variations.' theme of G. Rossini.	c. 1824; theme from 'La donna del lago'.	1824/25, Érard, as Op. 1.	Sebastien Érard.	II. 7	27
149	'Impromptu brillant sur des thèmes de Rossini et Spontini.'	1824; from 'La donna del lago' and 'Armida' of R. and Orléans and 'Fernand Cortez' of S. The opening bars are used in 137, 7, and 139. 7.	1824, Érard, Boosey, as Op. 2. Copies in B.M. and Ges. d. M.f.	Mme Panckoucke.		28
150	'Allegro di bravura.'		Op. 3; Arnold, Simrock, Fursner.	Countess Eugénie de Noir-berne.		29
151	'Rondo di bravura.' Scherzo, G mi.	1824.	1825, Érard; Diabelli, Weigl, together with 152 as 'Deux Allegri de bravura' Op. 4; separately, Probst, Kistner; 1841, "Nouvelle édition", Kistner.	Count Thaddeus Amadé.	II. 7	31
152		1824.	1825, with 151; separately, Liszt.	Count Thaddeus Amadé.	II. 9	19
153		1824.	1826, 'Allgemeine Musikzeitung' Nos. 22-3; 1922, in 'Faust; eine Rundschau', Vol. I, No. 1 (Bard, Berlin).			



## 2. VARIOUS ORIGINAL WORKS

No.	Title	Composed	Published	Dedication	Collected Edition	Reabe
154*	'Harmonie poétique et religieuses.'	1834; originally conceived for pf. & orch.; cf. 173, 4.	7 June 1835, as supplement to No. 23 of the 'Gazette musicale de Paris', also Schlesinger, Hofmeister, Wessel, Brandus.	A. de Lamartine.	II. 5	13
155	'Apparitions' 1. Senza lentezza quasi allegretto. 2. Vivamente. 3. Molto agitato ed appassionato.	1834; 3 from a waltz of Schubert, used also in 427, 4. The title was inspired (possibly) by Lamartine's poem "Apparition".		1. Comtesse Clara de Kauzan. 2. Vicomtesse Frédéric de Larochehoucauld. 3. Mme la marquise de Camaran (Schlesinger only).	II. 5	11
156	'Album d'un voyageur'  I. Impressions et poésies 1. Lyon. 2a. Le Lac de Wallenstadt. 2b. Au bord d'une source. 3. Les Cloches de G. . . . 4. Vallée d'Obermann. 5. La Chapelle de Guillaume-Tell. 6. Psaume. II. Fleurs mélodiques des Alpes 7a. Allegro, C ma. 7b. Lento, E mi., G ma. 7c. Allegro pastorale, G ma. 8a. Andante con sentimento, G ma. 8b. Andante molto espressivo, G mi. 8c. Allegro moderato, E2 ma. 9a. Allegretto, A9 ma. 9b. Allegretto, D9 ma. 9c. Andantino con molto sentimento, G ma. III. Paraphrases 10. Improvisata sur le Ranz de Vaches (Aufzug auf die Alp) de Ferd. Huber. 11. Un Soir dans les montagnes. Nocturne sur le chant montagnard (Bergliedchen) d'Ernest Knop. 12. Rondeau sur le Ranz de Chèvres (Geisröthen) de Ferd. Huber.	1835-36; cf. 157, 160. On L.'s use of Swiss folk-tunes see preface to C.E. II. 4.	Complete, 1842. Haslinger, Schlesinger. I. c. 1840, Rechault as '1re Année de pèlerinage, Suisse'.	1. Mr de L. (Lamennais). 2b. Ferd. Denis. 3. Blandine (L.'s daughter). 4. Etienne Fivert de Senancour. 5. Victor Scholcher.  II. Mad. H. Reiset.	II. 4	8
157	'Fantaisie romantique sur deux mélodies suisses.'	1836; on the same theme as 156, 7b, and 160, 8. Sketch in Paris Conservatoire.	III. 1836, Latte, Spehr, as Op. 10; Ricordi, Knop, Heugel, Latte, as '3 Airs suisses, Op. 10'; Wessel as 'Zürich, Berne and Lucerne'; Knop also as Nos. 2, 6 and 9 of the collection 'L'Echo des Alpes suisses'; Ricordi also with 157 as 'Album d'un voyageur, 1re Année, Suisse'; Kahnt, 1877, new edition as '3 Morceaux suisses' with 10 described as 'Variations', Cf. 242. 1836, Latte, Knop, as Op. 5 No. 1; 1837, Hofmeister, as Op. 5 No. 2; Cramer, Aldison and Beale, 1839.	10. Mme Adolphe Pictet. 11. Countess Marie Potocka. 12. Count Theobald Walsh.  Valérie Boissier.	II. 5	9

158	'Tre sonetti del Petrarca' (1st version).	Transcribed from 270, 1st version (1839) between 1839 and 1846; 2nd version, 161, 4-6.	Haslinger (Schlesinger), Latte, Ricordi, with 252 and 419, as '3 Morceaux de salon, Op. 5', described as 'seule édition revue et augmentée par l'auteur'; also Wesel, as 'Voyage en Suisse'. Cf. on 156, III.	II. 5	10b 4-6
159	'Venezia e Napoli' (1st version) 1. Lento. 2. Allegro. 3. Andante placido. 4. Tarantelles napolitaines. 'Années de pèlerinage.' Première Année: Suisse 1. Chapelle de Guillaume Tell. 2. Au lac de Wallenstadt. 3. Pastorale. 4. Au bord d'une source. 5. Orage. 6. Vallée d'Obermann. 7. Églogue. 8. Le Mal du pays. 9. Les Cloches de Genève. 'Années de pèlerinage.' Deuxième Année: Italie 1. Sposalizio. 2. Il Pensieroso. 3. Canzonetta del Salvatore Rosa. 4. Sonetto 47 del Petrarca. 5. Sonetto 104 del Petrarca. 6. Sonetto 123 del Petrarca. 7. Après une lecture du Dante, fantasia quasi sonata.	c. 1840; theme of 1 is the Venetian gondoliers' song on which Tasso (96) is based. Revised versions of 3 and 4: 162. 7, 1836. 1, 2, 4, 6, 9 from the pieces of the same name in 156; 3 from 156, 76, and 8 from 156, 76; all between 1848 and 1854. 5, 1855; 7, 1835-36; revised c. 1834. 1, 2, 1838-39; 3, 1849; 4-6, after 1846, from 158; 7 sketched 1837 and played in Vienna, 1839, by L.; revised 1849. Aut. L.M. 1 for voices & organ, 60; 2 for orch., 112, 2; pf. 4 hands, 602; cf. 699.	Set up by Haslinger c. 1840 but not published; proof in L.M.	II. 5	10d
160	'Années de pèlerinage.' Première Année: Suisse 1. Chapelle de Guillaume Tell. 2. Au lac de Wallenstadt. 3. Pastorale. 4. Au bord d'une source. 5. Orage. 6. Vallée d'Obermann. 7. Églogue. 8. Le Mal du pays. 9. Les Cloches de Genève. 'Années de pèlerinage.' Deuxième Année: Italie 1. Sposalizio. 2. Il Pensieroso. 3. Canzonetta del Salvatore Rosa. 4. Sonetto 47 del Petrarca. 5. Sonetto 104 del Petrarca. 6. Sonetto 123 del Petrarca. 7. Après une lecture du Dante, fantasia quasi sonata.	Complete, 1835, Schott.		II. 6	10a
161	'Années de pèlerinage.' Deuxième Année: Italie 1. Sposalizio. 2. Il Pensieroso. 3. Canzonetta del Salvatore Rosa. 4. Sonetto 47 del Petrarca. 5. Sonetto 104 del Petrarca. 6. Sonetto 123 del Petrarca. 7. Après une lecture du Dante, fantasia quasi sonata.	1858, Schott.		II. 6	10b
162	'Venezia e Napoli.' Supplément aux Années de pèlerinage 2 <sup>e</sup> volume 1. Gondoliers. 2. Canzonc. 3. Tarantella.	1861, Schott.		II. 6	10c
163	'Années de pèlerinage.' Troisième Année: 1. Angelus! Prière aux anges gardiens. 2. Aux cyprès de la Villa d'Este, thénodite (3-4). 3. Aux cyprès de la Villa d'Este, thénodite (4-4). 4. Les Jeux d'eau à la Villa d'Este. 5. Sont lacrymae rerum, en mode hongrois. 6. Marche funèbre. 7. Sursum corda. 'Albumblatt' (E ma.).	1883, Schott. 1859, from 159, 3 and 4; theme of 1 by the Cavalier Peruchini, of 2 from 'Rossini's' 'Otello', of 3 by Guillaume Louis Cottrau. 1, 1877; aut. in B.M. 2-4, 1877. 5, 1872. 6, 1867; aut. L.M. 7, 1877 at latest. 1 for harm., 378; for sig. 4tet., 378.	1. Daniela von Bulow. 5. Hans von Bülow. 6. In memory of Maximilian I of Mexico.	II. 6	10c
164	'Albumblatt' (E ma.).	c. 1841; from 210.	1841, Friese; also as supplement to the N.Z.f.M., No. 15; with 167, Schubert.		64, 1

No.	Title	Composed	Published	Dedication	Collected Edition	Reabe
165	'Feuilles d'album' (A ♫ ma.).	1841. Cf. 212.	1844, Schott.	Gustave Dubousquet.	II. 10	62
166	'Albumblatt' in waltz form.	1842. Cf. 212.	1908 in Gollrich's 'Franz Liszt', Schubert, with 164; also Mayaud, Beale, Eck, 1843.		II. 10	63
167	'Feuille d'album' (A mi.).	c. 1843, from 274.	1843 (?), Schlesinger, Brandus; 1852, "nouvelle édition" (different Schlesinger).	The Princess of Prussia (later Empress Augusta).		64, 2
168	'Élégie sur des motifs du prince Louis Ferdinand de Prusse' (nephew of Frederick the Great).	1842.	Holmeister, E. Wende (Warsaw).			75
169	'Romance.'	1848; from 301a. Cf. 132, 527.	1849, Kistner; Meissonnier as 'Chant du croisé'.	Mme Josephine Koscielska. Prince Eugen Wittgen- stein.	II. 8	66a
170	'Ballade' (No. 1, D ♫ ma.).	1853. Aut. in Schott coll., with a different ending (pub. in C.E. II. 8, App.).	1854, Kistner.	Count Charles de Linange (Leiningen).	II. 8	16
171	'Deuxième Ballade' (B mi.).					
172	'Consolations' (6 nos.).	1849-50; 4 on a theme of the Grand- duchess Maria Pavlovna. Aut. and MS, L.M. Title from Sainte- Beuve's 'Consolations' (1830). 3 sketched, 1845; the rest, 1847-52. 2 transcribed from 20; 5 from 21, 2; 6 from 19; 4 revised from 154 and cf. 126 (1). 7 refers to the deaths of Prince Felix Lichnowsky and Count Ladislav Teleky and Lajos Batthy- ányi. Aut. of 9 in Gräd.M.F.; sketch of 3, L.N.I.	1850, B. & H.; Bureau Central; 5, Ollivier, London, as 'Eugénie, Andantino'.		II. 8	12
173	'Harmonies poétiques et religieuses' 1. Invocation. 2. Ave Maria. 3. Bénédiction de Dieu dans la solitude. 4. Pensée des morts. 5. Pater noster. 6. Hymne de l'enfant à son réveil. 7. Funérailles, Oct. 1849. 8. Misère, d'après Palestrina. 9. Andante lagrimoso. 10. Canticque d'amour.		1853, Kistner; 1, 3 and 9 with poems of Lamartine.	Jeanne Elisabeth Carolyne (Princess Sayn-Wittgen- stein).	II. 7	14
174	'Berceuse,' 1st version. 2nd version.	1854. Proof in L.M. Aut., Paris Conservatoire.	1854, Haslinger, in the 'Elisabeth- Fest-Album'.		II. 9	57a
175	'Légendes.' 1. St. François d'Assise. La pré- dication aux oiseaux. 2. St. François de Paule marchant sur les flots.	1862. Aut. and proof in L.M. 1863 at latest; 1 contains a theme from 4, the coda of 2 one from 28. For orch., 354. Perf. Budapest, 29 Aug. 1865, by L. Prob. 1849, for the piano competition of the Paris Conservatoire, 1850. Aut. and MSS, L.M. and Casanova coll. For pf. & orch., 365; 2 pfs., 258.	1865, Henze (now Peters). 1866, Rószavolgyi, Heugel.	Princess M. Czartoryska. Cosima von Bulow (born Liszt).	II. 9 II. 9	57b 17
176	'Grosses Konzertsolo.'	1851. Aut. and Schott coll.	1851, B. & H.	Adolf Henselt.	II. 8	18
177	Scherzo and March.	1852-53. Aut. Casanova coll. Perf. Berlin, 22 Jan. 1857, by Bulow.	1854, Meyer, later Litolf; also Girod, Paris.	Theodor Kullak.	II. 8	20
178	Sonata.	1852-53. Aut. Casanova coll. Perf. Berlin, 22 Jan. 1857, by Bulow.	1854, B. & H.	Robert Schumann.	II. 8	21
179	'Weinen, Klagen, Sorgen, Zagen.' Prelude (after J.S. Bach). Variations on the theme of Bach (Basso continuo of the first movement of his cantata 'Weinen, Klagen, Sorgen, Zagen', and of the 'Cruci- fixus' of the B mi. Mass).	1862. Aut., Busoni coll. (P.S.L.). Perf. Hanover, 28 Apr. 1875, by L. For organ, 673.	1863, Schlesinger. 1864, Schlesinger.	Anton Rubinstein. Anton Rubinstein.	II. 9 II. 9	23 24

181	Sarabande and Chaconne from Handel's opera 'Almira'.	1879: an original work on H.'s themes.	1880, Kistner.	Walter Bache.	25
182*	'Ave Maria' for the pf. school of Lebert, and Stark, 'The Bells of Rome'.	1862; Aut. L.M.	1863, Cotta; later Trautwein, Róvzavolgyi.		67
183	'Allicuja et Ave Maria' (d'Arcadelt).	1862. 1 is not a transcription like 2, but an original piece on themes from 4. Aut. of 1 in L.M. 2 for organ, 659.	1865, Peters, Ewer; 1 also Brandus & Dufour.		68
184	'Urbi et orbi. Bénédiction papale.'	Aut. L.M.	Unpublished.		69
185	'Vexilla regis prodeunt.'	1864. Aut. L.M. For orch., 355. Nothing to do with the intro. to 53.	Unpublished.		70
186	'Weihnachtsbaum. Arbre de Noël' 1. Psallite. 2. O heilige Nacht! 3. Die Hirten an der Krippe ('In dulci jubilo') 4. Ad te fideles (March der hl. drei Könige). 5. Scherzoso. 6. Carillon. 7. Schlummerlied. 8. Altes provençalisches Weihnachtslied. 9. Abendglocken. 10. Ehemals! (Jadis.) 11. Ungarisch. 12. Polnisch. 'Sancta Dorothea.' 'In festo transfigurationis Domini nostri Jesu Christi.' Pianoforte piece in A♭ ma.	1874-76. Sketches and copy of 7-11 with corr. in Paris Conservatoire. Aut. of 7 (slightly different version) in coll. of Carl V. Lachmund, who published it "for the first time". Schirmer, 1922. For pf. 4 hands, 613; 2 for voices & organ, 49.	1882, Furstner, Lucca.	Daniela von Bülow.	71
187		1877. Aut. Gollerich coll.	1927, B. & H.		73
188		1880. Aut. Gollerich coll.	1927, B. & H.		74
189*		May 1886, orig. version of 'Romance' later turned into 'Romance oubliée' (132). Aut. Otto Haas, London. 1868, as the third of 3 pieces, the other two being Henri Herz, 1835, and Francis Planté, 1868.	Unpublished.		65
190	'La Marquise de Blocqueville. Portrait en musique.'	1872. Aut. in Meyendorff coll.	14. Apr. 1886, in 'Figaro', Paris; Durand.	Baroness Olga von Meyendorff.	59
191	'Impromptu.'	1 and 2, 1865; 3, 1873; 4, 1876. 1 on the same theme as 308. Aut. in Meyendorff coll.; MS. L.M.	1877, B. & H.		50
192	4. Short Pieces (for Baroness von Meyendorff).	In the post-Weimar years. Aut. L.M.	1928, B. & H.		61
193	'Klavierstück' (F♯ ma.).	Nov. 1870.	1871, Táborzky and Parsch, then Weinberger; see 205, 7.		110
194	'Mosonyi Grabgeleit. Mosonyi gyászmenete.'	1877: the theme from 349. For pf. 4 hands, 614.	1877; Táborzky and Parsch, then Weinberger; see 205, 6.		111
195	'Dem Andenken Petöfi. Petöfi Szellemének. (First) Elegy.	1874, from 190. Perf. Weimar, 17 June 1875, by L.		In memory of Marie Mukhanov (von Kaleria).	76
196		1877. Aut. H. 1390. For pf. & vn. or cello, 131.	1875, Kahnt.	Lina Ramann.	77
197	Second Elegy.	18 May 1881. Aut. in Vienna Nationalbibliothek. Cf. 107, 133.	Unpublished.	Arthur Friedheim.	58
198	'Wiegenlied (Chant du berceau).'	1881. Aut. L.M.	1927, B. & H.		78
199	'Nuages gris.'	Dec. 1882 (both versions). Aut. L.M.			81
200	'La lugubre gondola. 1st version, 6-8.	(H. 1599).	1916, Catalogue of Heyer Museum, Cologne, Vol. IV.		

No.	Title	Composed	Published	Dedication	Collected Edition	Reabs
201	2nd version, 4-4. 'R.W. — Venezia.'	From 134. 1883, after Wagner's death. Aut. Göllerich coll.	1886, Fritsch, later Siegel. 1927, B. & H.		II. 9	82
202	'Am Grabe Richard Wagners.'	22 May 1883. Aut. H. 1503. MS. L.M. For organ, 267; for sig. 4tet & harp, 135.	1932, Schott (Liszt Society Publications, Vol. II). 1927, B. & H.		II. 9	85
203	'Schlaflos, Frage und Antwort.' (Nocturne after a poem by Toni Raab.)	Mar. 1883. MSS, H.N.M. and Göllerich.			II. 9	79
204	'Recueillement.'	In L.'s last years.	In a collection 'Pel monumento a V. Bellini', Associazione musicale industriale, Naples; then 1884, Ricordi. 1-5 unpublished.		II. 9	86
205	'Historische ungarische Bildnisse. Magyar arcképek.'	1885. 6 and 7 are 195 and 194; 1 is connected with 206 (see R. 83). MSS, B. & H. Copy of 2, L.M.				112
206	1. Stephan Széchenyi. 2. Franz Deak. 3. Ladislaus Teleky. 4. Josef Eotvos. 5. Michael Vorosmarty. 6. Alexander Petöfi. 7. Michael Mosonyi.	(a) Apr. 1885. (b) Sept. 1885. Cf. 205, i. Winter 1885.	1897, B. & H. (a) also in C.E. as 'Preludio funebre', 1888, Weizler, Vienna, later Do- blinger. 1927, B. & H.	August Göllerich. August Stradal.	II. 9 (a) only II. 9	83, 84 87
207	'En rêve. Nocturne.'	In L.'s last years. Aut. Göllerich coll.			II. 9	80
208	'Unstern, Sinistre. Diastro.'					
3. WORKS IN DANCE FORMS						
209	'Grande Valse di bravura' (1st version).	1836. Aut. L.M. 2nd version, 214. i. For pf. 4 hands, 615.	1836, B. & H. in the 'Album musical'; then (slightly altered) Hofmeister, Schlesinger, Haslinger, as Op. 6; Ricordi, Laite; Wesel, as 'Le Bal de Berna', 1840, Haslinger, Schlesinger, Brandus. 1921 [July] in 'Neue Musikzeitung', Stuttgart.	Peter Wolf. (Wessel only) Mlle Camilla Ludlow.	II. 10	32a
210	'Valse mélancolique' (1st version).	1839. Proof in L.M. Cf. 164. 2nd version, 214, 2.			II. 10	33a
211	'Ländler', 3/4 ma.	1843, for Princess Amalie of Donau- eschingen. Aut. Fürstl. Fürstenber- gische Hofbibliothek, Donaueschingen. Copy in Busoni coll. (P.S.L.). 1842. Aut. L.M. Cf. 213, 166.			II. 10	34
212	'Petite Valse favorite.'	c. 1850, from 212.	1843, Schubert, as 'Souvenir de Petersbourg'; Choudens, Paris. 1852, Schubert, later Peters. 1852, Haslinger, Schlesinger.	Marie von Kalgia.	II. 10	35
213	'Valse impromptu.'	c. 1850. 1 from 209, 2 from 210, 3 from 401.			II. 10	36
214	'Trois Caprices — Valses.'	1881, 1882, 1883. Aut. of 3 in Paris Conservatoire. 1883.			II. 10 (1 & 2 only)	32b 33b 155
215	'Trois Valses oubliées.'	1883. Aut. L.M.; MS, H. 1603. 20-21 Jan. ? 1841. Aut. L.M.	1, 1881; 2 and 3, 1884, Bote & Bock. 1883, Furstner. 1883, Furstner. 1928, B. & H.	2 and 3, Baroness von Meyendorff. Marie Jaell. Lina Schnalhausen.	II. 10 II. 10 II. 10	37 38 39
216	3rd Mephisto Waltz.				II. 10	40
217	Mephisto Polka.				II. 10	
218	Galop (A mi.).				II. 10	

219	'Grand Galop chromatique.'	1838. For pf. 4 hands, 616. Aut. of part dated 'Milan, 13 Sept. 1838', in Vincent Novello's autograph album (Sotheby & Co., London). c. 1840. 1850. Aut. L.M. (J 30). 1851.	1838, Grosser, Breslau; then Hofmeister (also 'nouveaux éditions'). Latte, Letuch, Gérard, Mori & Lavenue, Ricordi. Bernard, as Op. 12. 1850, Senff, Brandus; Campbell, Ransford. Unpublished. 1852, Senff, later Simrock.	Count Rudolph Apponyi.	II. 10	41
220	'Galop de bal.'					42
221	'Mazurka brillante.'			Antoine Koczuchowski.	II. 10	43
222	Mazurka in A♭ ma.				II. 10	44
223	2 Polonaises 1. C mi. 2. E ma.					46
224	'Csárdás macabre.'					45
225	2 Csárdás 1. Allegro. 2. Csárdás obstiné.	1881-82. Aut. B.M.; MS, L.M. For pf. 4 hands, 617. 1884. Aut.; 1. H. 1608; 2. H.N.M. 2 for pf. 4 hands, 618.	1851, Schott (Liszt Society Publications), Vol. I. 1886, Táborzky & Parsch, Hofmeister.			47
226	'Festvorspiel — Prélude.'	1856, as 'Preludio pomposo'. For orch., 356. 1849. 2nd version, 115.	1837, Hallberger, in a coll., 'Das Pianoforte', 1863, Cotta.	Grand Duke Carl Friedrich of Saxe-Weimar.	II. 10	48a
227	'Festmarsch zur Secularfeier von Goethe's Geburtstag' (1st version).	1853. For orch., 357. Sketch in P.C.	1858, Bote & Bock.	Grand Duke Carl Alexander.		49
228	'Huldigungsmarsch.'	1853-56. For orch., 358. MS, L.M.	1865, Schlesinger.	William I of Prussia.		50
229	'Vom Fels zum Meer. Deutscher Stegelmarsch.'	1883. Aut. L.M. MS, Schlesinger.	1884, Schlesinger.	The Meiningen Court Orchestra.	II. 10	52
230	'Bulow-Marsch.'	For pf. 4 hands, 619.	1840, Czanz, later Schlesinger, Brandus.	King Ferdinand of Portugal.		53
231	'Heroischer Marsch im ungarischen Styl.'	1840. Cf. 103.	1843, Schlesinger, Brandus.	Count Sándor Teleky.		54a
232	'Seconde Marche hongroise. Ungarischer Sturm-marsch' (1st version.)	1843. 2nd version, 119.				56
233	'Ungarischer Geschwindmarsch. Magyar Gyors induló.'	1870.	1871, Schindler (Bratislava), later Heckenast.			
4. WORKS ON NATIONAL THEMES						
234	Czech 'Husitenlied' of the 15th century. <sup>1</sup>	1840. For pf. 4 hands, 620.	1840, Hoffmann, Prague; Richault.	Count Chotek of Chotkowa and Wognin.		100
235	English 'God save the Queen.'	1841.	1841 (?), Schubert, Mayaud, Gerard.			98
236	French 'Faribolo Pastour' and 'Chanson du Béarn.'	1844.	1845, Schott, Bureau Central, Ricordi.	(Caroline d'Artigaux.)		93
237	'La Marsellaise.'	Aut. L.M.; contains a theme from the 'Revolutionary Symphony', 690. c. 1850. Aut. L.M. c. 1870-80. Aut. Gollérich coll.; MS, L.M.	1872, Schubert. Unpublished. Unpublished.			94
238	'La cloche sonne.'					95
239	'Vive Henri IV.'					96
240	German 'Gaudemus igitur.' Concert paraphrase.	1843. Not to be confused with 71.	1843, Schuhmann'sche Buchhandlung, later Hainauer, Brandus, Schlesinger. c. 1853, 2nd ed. (altered).			97
		<sup>1</sup> Actually 19th century: this is a song by Josef Theodor Krov (1797-1859).				99

No.	Title	Composed	Published	Dedication	Collected Edition	Reels
241	<i>Hungarian</i> 2 movements of Hungarian character ('Zum Andenken').	1828. Aut. P.S.L. See Haraszti, 'Acta Musicologica', Vol. X, No. 1-2, p. 40. 1839-47. Aut. of 13. H.N.M.; of 20, Gerd.M.f. MS of 18-21, L.M.	(Athenaion-Verlag, Potsdam.)			107
242	A.—'Magyar Dalok. Ungarische Nationalmelodien'. Book I 1. Lento, C mi. 2. Andantino, C ma., 2-4. 3. Sehr langsam, D <sup>♯</sup> ma., 2-4. 4. Animato, C <sup>♯</sup> ma., 2-4. 5. Tempo giusto, D <sup>♯</sup> ma., 2-4. 6. Lento, G mi., 4-4. Book II 7. Andante contabile, E <sup>♭</sup> ma. Book III 8. Lento, F mi., 4-4. 9. Lento, A mi., 2-4. Book IV 10. Adagio sostenuto, D ma., 2-4. 11. Andante sostenuto, B <sup>♭</sup> ma., 2-4. B.—'Magyar Rhapsodiák, Rhapsodies hongroises' Book V 12. Mesto, E mi., 4-4 (Héroïde élégiaque). Book VI 13. Tempo di marcia, A mi., 4-4.	Cf. 243. 2. and 244. 6. Cf. 243. 1. and 244. 6. Cf. 244. 5. Cf. 244. 4.  Cf. 244. 15. Cf. 243. 3. and 244. 3 and 6.  Cf. 244. 5. Cf. 244. 15.	1-17. 1840-47. Haslinger. 1-7, Latte, as 'Album d'un voyageur, gae an-née' (1-7 pub. 1840; 8-11 1843; 12-17 1847).  13. Count Leo Festetics, Baron Anton August, Baron Paul Bánffy, Count D. Teleky, Paul Nyáry, Rudolf Eckstein. 14. Baron Fery Orczy. 15. Baron Fery Orczy. 16. Béni Egressy.  Unpublished. Unpublished. Ed. Busoni, c. 1900 as '20th Rhapsody', 1936, Universal, as 'Rumänische Rhapsodie'. Unpublished. c. 1840, Haslinger; Latte (slightly different), as '3 Méloides hon-	1-6. Count Leo Festetics.  7. Count Casimir Exsterházy.  13. Count Leo Festetics, Baron Anton August, Baron Paul Bánffy, Count D. Teleky, Paul Nyáry, Rudolf Eckstein. 14. Baron Fery Orczy. 15. Baron Fery Orczy. 16. Béni Egressy.  Count A. Apponyi.	103 a-c	105d
243	'Ungarische Nationalmelodien' 1. D <sup>♯</sup> ma. (= 242. 5).	Cf. 244. 14. c. 1840. Cf. 244. 6.				



244			11. 12	106
2. C♯ ma. (= 242, 4). 3. C♯/B♭ (cf. 242, 11).				
Hungarian Rhapsodies				
1. Lento, quasi Recitativo, C♯ mi., 4-4.		1846. Aut. L.M.; MSS, L.M. and H.N.M. 1847. Aut. Casanova coll.; MS, H.N.M.; Cadenizas, etc., L.M. (H. 1607) and H.N.M. For orch., 359, 4; pf. 4 hands, 621, 4 From 242, 11. Aut. L.M. From 244, 7.	E. Zerdahelyi. Count László Teleky.	
2. Lento a capriccio, C♯ mi.				
3. Andante, B♭ ma., 4-4.				
4. Quasi Adagio, altírramente, E♭ ma., 4-4.			Count Leo Festetics. Count Casimir Esterházy.	
5. 'Héroïde-Épique.' Lento con duolo, E mi., 4-4.		As 3 and Brandus. As 3.	Countess Sidonie Reviczky.	
6. Tempo giusto, D♭ ma., 2-4.			Count Anton Apponyi.	
7. Lento, D mi., 2-4.		As 3. 1853, Schott.	Baron Fery Orczy. Baron Anton Augusz.	
8. Lento a capriccio, F♯ mi.				
9. 'Pester Karneval.' Moderato, E♭ ma. 1st version. 2nd version.		1848, Haslinger, Brandus, as 'nouvelles mélodies hongroises'. As 8. As 8. 1853, Schlesinger. As 11. As 11. As 11.	H. W. Ernst. Béni Egressy. Baron Fery Orczy. Joseph Joachim. Count Leo Festetics. Hans von Bülow.	
10. 'Preludio', E ma., 2-4.				
11. Lento a capriccio, A mi., 4-4.				
12. Mesto, C♯ mi., 4-4.				
13. Andante sostenuto, A mi., 2-4.				
14. Lento quasi marcia funebre, F mi., 4-4.				
15. 'Rákóczy March.' Allegro animato, A mi., 4-4 1st version. 2nd version. Simplified version.		As 11 and Richault. 1871, Schubert. 1852, Wessel, Ashdown, as 'Comorn, Marche de Rakoczy', ded. W. T. Best; also Schubert, Kistner, Richault. 1882, Táborzsky & Parsch, also "2nd enlarged ed."; later Weinberger. Táborzsky & Parsch, as "tiede de l'Album de Figaro"; 1886, Hofmeister. 1885, Róssayvölgyi, then Táborzsky & Parsch, Weinberger, Hofmeister. 1873, Táborzsky & Parsch.	Michael Munkácsy.	
16. Allegro, A mi., 2-4.				
17. Lento, D mi., 4-4.				
18. Lento, F♯ mi., 2-4.				
19. Lento, D mi., 2-4.				
5 Hungarian Folk Songs, transcribed for pf.				108

No.	Title	Composed	Published	Dedication	Collected Edition	Reube
246	'Puzta-Wehmut. A Puzta Kerve.' <i>Italian</i>	In L.'s last years; from a poem by I. enau.	1885, at earliest, Táborszky & Parsch.			113
247	'La Romanesca.'	1839.	1840, Cranz, Haslinger, Pacini, Richault; 1852, "nouvelle édition"; Haslinger, later Schlesinger.	Mme Herminie Seghers (Pacini only).		91
248	'(Canzone napolitana).'	1842.	1843, Meser, Dresden (later Fürstner), Schlesinger. 1848, "Édition nouvelle", Meser.	Mlle Claire de Groeditzberg.		52
249	<i>Polish</i> 'Glances de Woronince' 1. Ballade d'Ukraine (Dumka). 2. Mélodies polonaises. 3. Complainte (Dumka).	1847-48; in 2 is Chopin's 'Madchens Wunsch' (cf. 480, 1). MS of 2 in La Mara coll.	1849, Kistner; new ed. of 2, 1885.	Princess Marie von Sayn-Wittgenstein.		101
250	<i>Russian</i> 'Deux Mélodies russes. Arabesques' 1. Le Rossignol, air russe d'Alabieff. 2. Chanson bohémienne. 'Abschied. Russisches Volkslied.'	1842. Aut. L.M.	1842, Cranz, Brandus, Ewer; 1 also Richault, Ricordi; "nouvelle édition" of 1, Cranz.			102
251	<i>Spanish</i> 'Rondeau fantastique sur un thème espagnol' ('El contrabandista').	1885.	1885, Fritsch.	Alexander Siloti.		104
252	'Grosse Konzertfantasie über spanische Weisen.' 'Rhapsodie espagnole. Folies d'Espagne et jota aragonesa.'	1836, on a song of Manuel Garcia. On a version with orch., see R. 88.	1837, Hofmeister, as Op. 5, No. 3; Schlesinger, Latte (different version); as Op. 5 No. 2, with 157 and 419 as '3 Morceaux de salon'; Haslinger, Schubert, Cramer, Addison & Beale, Latte; Wessel, as 'Voyage en Espagne, Op. 5 (2nd ed.)'.	George Sand (inspired her story, 'Le Contrebassier').		88
253		Feb. 1845. Aut. L.M.	1887, Licht, Leipzig, later Kistner.	Lina Ramann.		89
254		c. 1863; has one theme in common with 253. Sketches, L.M.	1867, Siegel.			90
VIII. PIANOFORTE DUO						
255	'Festpolonaise.'	15 Jan. 1876, for the marriage of Princess Marie of Saxony. For pf. 2 hands, 528.	1908, in Gollert's 'Franz Liszt'.			296
256*	Variation on the 'Chopsticks' theme.	1880, for the 2nd ed. of the coll. of pieces on this theme by Borodin, Cui, Liadov and Rimsky-Korsakov.	1880, Rahter.			297
256a	Notturmo (F# ma.).	From 158. Aut. L.M. (MS K2).	? Schlesinger.			
IX. TWO PIANOFORTES						
257	'Grosses Konzertstück über Mendelssohn's Lieder ohne Worte.'	1834. Aut. L.M. Perf. Paris, 9 Apr. 1835, by L. and Mlle Vial.	Unpublished.			355
258	'Concerto pathétique.'	1856 (at latest), from 176. Aut. P.S.L., MS, L.M. Cf. 365.	1866, B. & H., later new ed. (v. Bulow).	Ingeborg von Broussart.		356

## X. ORGAN MUSIC

259	'Fantasia und Fuge über den Choral "Ad nos, ad salutarem undam",'	1850; theme from Meyerbeer's 'Prophétie'. Also for pedal piano or pf. 4 hands (624). Perf. Merseburg, 1855, by A. Winterberger.	1852. B. & H., as No. 4 of the 'Illustrations du Prophète', cf. 414.	Giacomo Meyerbeer.	380
260	'Präludium und Fuge über den Namen BACH.'	1st version, 1855. Perf. Merseburg, 1856, by A. Winterberger.	1855, de Vletter (Rotterdam); 1859, Schubert.	Alexander Winterberger.	381
261	'Pio IX. Der Papsthymnus.'	2nd version, 1870. For pf. 2 hands, 529. Aut. and MSS, L.M. 1863 (?). Aut. and proof, L.M. Aut. for chorus, 1865, and became No. 8 ('Tu es Petrus') of Christus, 3; cf. 664. For orch., 361; pf. 2 hands, 530; 4 hands, 625.	1870, Schubert, G.R. 24. 1865, Korner (Peters).		391
261a	'Andante religioso.'	1864. 2 Aut. and proof, L.M.	Schubert (G.R.8).	Dr. Karl Gille.	383
262	'Ora pro nobis. Litanei.'		1865, Korner.	Cardinal Prince G. Hohenlohe.	388
263	'Reignazione.'	1877.	1908, in Gollerich's 'Franz Liszt'.	Princess Wittgenstein.	384
264	'Missa pro organo lecturam celebrationi missarum adjumento inserviens.'	1879. Aut. L.M.	1880, Manganelli (Kahnt).		386
265	'Gebet.'	1883, from 12. Aut. Louis Koch, Frankfurt.	Korner. ? Bever, Langensalza.		385
266	'Requiem für die Orgel.'		1885, Kahnt.		387
267	'Am Grabe Richard Wagners.'	1883. Aut. H. 1603. Pf. 2 hands, 202; sig. 4tet & harp, 135.	1, 1887. Korner; both, 1890, Siegel.		390
268	'Zwei Vortragsstücke' 1. Introitus. 2. Trauerode (Les Morts, 112, 1).	1, 1884; 2, 1860. Aut. L.M.			

## XI. SONGS

269	'Angiolin dal biondo crin' (Marchese C. Bocella).	1st version, 1839. 2 MSS, L.M. For pf. 2 hands, 531, 6. 2nd version (1. & Bar. settings), aut. and proof, L.M.	1843, Schlesinger (B.d.L. I.).	Princess Augusta of Prussia.	593a
270	'Tre Sonetti di Petrarca' 1. Face non trovo (No. 104). 2. Benedetto sia 'l giorno (No. 47). 3. I vidi in terra angelici costumi (No. 123).	1st version, 1838-39. For pf. 2 hands, 158. 2nd version, 1861. 1 & 2 in reverse order. Aut. of 1. Casanova coll.; 2 and 3, Robert Bory, Geneva (H. 1583-84); MS with L.'s corr., Schott. Aut. and MS of 2 unpub. versions of 2 (one dated 1854), L.M. For pf. 2 hands, 161, 4-6. c. 1840. For pf. 2 hands, 539. 1st version, c. 1840. For pf. 2 hands, 531, 2. 2nd version. Aut. Robert Bory, Geneva; MS and proof, L.M. 1st version, Nov. 1841. Aut. Baron K. von Vietinghoff-Scheel, Berlin (Henrici catalogue LXXX); sketch P.C., dated "21 June". For pf. 2 hands, 531, 1.	1856, Schlesinger, then Kahnt (G.L.). 1846, Haslinger. 1883, Schott.	Princess Augusta of Prussia. Princess Augusta of Prussia. Countess d'Agoult.	593b 578a 578b
271	'Il m'aimait tant' (Delphine Gay).		1843, Schott.		566
272	'Am Rhein' (Heine).		1843, Schlesinger (B.d.L. I.), with 2 pf. accomps.		567a
273	'Die Loreley' (Heine).		1856, Schlesinger; 1860, revised ed., Kahnt (G.L.). 1843, Schlesinger (B.d.L. I.).		567b 591a
			1856, Schlesinger; 1860, Kahnt (G.L.), who also published 2 later versions.		591b

No.	Title	Composed	Published	Dedication	Collected Edition	Remarks
274	'Die Zelle in Nonnenwerth' (Prince Felix Lichnowsky).	1st version, 1841 (at latest). Proof with L.'s corr., L.M. For pf. 2 hands, 534 and 167. 2nd version, 1860. Aut. and 2 MSS, L.M. For pf. & vn. or cello, 382; pf. 2 hands, cf. 534. 1st version, 1842. For pf. 2 hands, 531. 3. MS, L.M. 2nd version. Proof, L.M.; also MS of an unpub. Italian version. 3rd version, 1860. With orch., 370.	1843, Eck. 1860, Kahnt (G.L.).	Countess d'Agoult. Emilie Genast.	VII. 3	618a 618b
275	'Mignons Lied' (Goethe).	1st version, 1842. For pf. 2 hands, 531. 3. MS, L.M. 2nd version. Proof, L.M.; also MS of an unpub. Italian version. 3rd version, 1860. With orch., 370.	1843, Schlesinger (B.d.L. I.). 1856, Schlesinger, then Kahnt (G.L.). 1863, Kahnt, with the full score (cf. 370). 1844, Schlesinger (B.d.L. II.).		VII. 2 VII. 2 VII. 1	592a 592b 592c
276	'Comment, disaient-ils' (Hugo).	1st version, 1842. For pf. 2 hands, 535. 2nd version. Aut. and MS, L.M. 1843; revised c. 1877-78.	1844, Schlesinger (B.d.L. II.). 1859, Schlesinger, later Kahnt (G.L.). 1844, Eck (6 Lieder); 1879, revised ed. Kahnt (G.L.). 1843, Schlesinger (B.d.L. I.).		VII. 2 VII. 3	570a 570b 625
277	'Bist du' (Prince Elim Metschersky).	1st version, 1842. Proof and copy with L.'s corr., L.M. For pf. 2 hands, 531, 4. 2nd version. MS, L.M. 1st version, 1842. Copy with L.'s corr., L.M. For pf. 2 hands, 531, 5. 2nd version. L.'s proof, L.M.	1856, Schlesinger, then Kahnt (G.L.). 1843, Schlesinger (B.d.L. I.). 1856, Schlesinger, as 'Invocation'.	Princess Augusta of Prussia. Princess Augusta of Prussia.	VII. 2 VII. 1 VII. 2	594b 568a 568b
278	'Der du von dem Himmel bist' (Goethe).	3rd version. Fragment of aut. L.M. 4th version. 1, 1844. Aut. and MS with L.'s corr., L.M.	1860, Kahnt (G.L.). 1818, B. & H. 1847, Haslinger, with 280, 2nd setting, 292, 297, 1 and 306, 1, as 'Schiller und Goethe. Lieder von F. L.'; then the Goethe and Schiller songs separately. 1860, Kahnt (G.L.).	Ary Scheffer.	VII. 2 VII. 1 VII. 1 VII. 1	568c 568d 579a
280*	'Freudvoll und leidvoll' (Goethe).	2. Aut. L.M.; also MS of unpub. version between the two forms. 2nd setting. MS, L.M. 1844, 2 auts. and MS, L.M. With orch., 371. 1st version, 1842. For pf. 2 hands, 536. 2nd version. 1st version, c. 1844. Aut. L.M. For pf. 2 hands, 537. 2nd version. Aut. L.M. (unlike either version). 1st version, c. 1844. Aut. in Royal Library, Berlin. For pf. 2 hands, 538. 2nd version. Aut. L.M., also aut. of intermediate stage. Another aut. P.C. c. 1844. For pf. 2 hands, 539. c. 1844. For pf. 2 hands, 540.	1848, Haslinger; cf. 1st setting. 1860, Schlesinger, then Kahnt (G.L.). 1844, Schlesinger (B.d.L. II.). 1859, Schlesinger, later Kahnt (G.L.). 1844, Schlesinger (B.d.L. II.). 1859, Schlesinger, later Kahnt (G.L.). 1844, Schlesinger (B.d.L. II.). 1859, Schlesinger, later Kahnt (G.L.).	Ary Scheffer.	VII. 2 VII. 1 VII. 2 VII. 1 VII. 2 VII. 1 VII. 2	579c 579b 601 569a 569b 571a 571b
281	'Die Vätergruft' (Uhland).					
282	'Oh! quand je dors' (Hugo).					
283	'Enfant, si j'étais roi' (Hugo).					
284	'S'il est un charmant gazon' (Hugo).					
285	'La tombe et la rose' (Hugo).					
286	'Gastibelza, Bolero' (Hugo).					

287	'Du bist wie eine Blume' (Heine).	c. 1843. Aut. Herr von Gutmannsthal, Schloss Wexelstein. 2 MSS, L.M.	1844, Lck. 6 Lieder!; 1859, Schlesinger; 1860, Kahnt (G.L.); 1878, Toeger, Cologne.	VII. 2	607
288*	'Was Liebe sei' (Charlotte von Hagn).	1st setting, c. 1843.	1844, Lck. '6 Lieder'.	VII. 1	575a
289	'Vergiftet sind meine Lieder' (Heine).	2nd setting, c. 1855. 3rd setting, c. 1878. Aut. H. 1594-1842. 2 auts. and 2 MSS, L.M.	1921, B. & H. 1879, Kahnt (G.L.). 1844, Lck. '6 Lieder'; 1859, Schlesinger (revised); 1860, Kahnt (G.L. — with an introd. in French ed.).	VII. 2 VII. 3 VII. 2	575b 575c 580
290	'Morgens steh' ich auf und frage' (Heine).	1st version, c. 1843. 2nd version, c. 1855 (?) MS, L.M.	1844, Eck ('6 Lieder').	VII. 1	576a
291	'Die tote Nachtigall' (Kaufmann).	1st version, c. 1843. 2nd version, 1878. Aut. C. Hoche, Stuttgart.	1859, Schlesinger, then Kahnt (G.L.). 1844, Eck ('6 Lieder').	VII. 2 VII. 1	576b 577a
292	Songs from Schiller's 'Wilhelm Tell' 1. Der Fischerknecht. 2. Der Hirt. 3. Der Alpenjäger.	1st version, 1845. Aut. and MS, L.M. 2nd version. Aut. L.M. With orch., 372.	1879, Kahnt (G.L.).	VII. 3	577b
293	'Jeanne d'Arc au bûcher' (Dumas).	1st version, 1845. Aut. L.M. 2nd version, 1874. Aut. L.M., MSS, L.M. and Schott.	1847, Haslinger; cf. 280, 1. 1. 1859, Kahnt (G.L.).	VII. 1 VII. 2	582a 582b
294	'Es rauschen die Winde' (Rellstab).	1st version, c. 1845 (?) With orch., 373. 1856. Aut. and MS, L.M.	1846, Schott. 1876, Schott.	VII. 3	586a 586b
295	'Wo weilt er?' (Rellstab).	2nd version. c. 1845 (?). Aut. L.M. and Robert Bory, Geneva; MS, L.M.	1921, B. & H. 1860, Kahnt (G.L.).	VII. 2	596a
296	'Ich möchte hingehn' (Herwegh).	1845, rev. later. Aut. and 2 MSS, L.M.	1860, Kahnt (G.L.).	VII. 2	596b
297*	'Wer nie sein Brot mit Tränen ass' (Goethe).	1st setting, c. 1845 (?). Aut. MS and copy with L.'s corr., L.M. 2nd setting, c. 1860. Aut. and MS, L.M.	1847, Haslinger (cf. 280); revised ed. 1859, Schlesinger, then Kahnt (G.L.). 1860, Kahnt (G.L.).	VII. 2 VII. 3	606a 606b
298	'O lieb, so lang du lieben kannst' (Freiligrath).	c. 1845. Corrs., P.C. For pf. 2 hands, 541.	1847, Kistner; 1850, Kistner (simplified), with 307 and 308.	VII. 2	589
299	'Isten veled' (Horvath).	1846-47.	1847, in a coll. ed. F. Witt, Hoffmann (Prague). Mechetti, Bote & Bock, Kistner; then as '3. Beilage zur Morgenrothe'; revised, 1879, Kahnt (G.L.). Unpublished.	VII. 3	627
300	'Le Juif errant' (Béranger).	1847: orch. by Conradi. Aut. and 2 MSS, L.M.	Unpublished.	VII. 1	585
301	'Kling leise, mein Lied' (Nordmann).	1st version, 1848. Aut. and 3 MSS, L.M.	1913, B. & H.	VII. 2	586a
301a	'Oh pourquoi donc' (Mme Pavlov).	2nd version. Aut. L.M.	1860, Kahnt (G.L.).	VII. 2	508b
302	'Die Macht der Musik' (Duchess Helen of Orleans).	1848. Aut. Dr. Friedrich Schnapp, Hamburg. Cf. 374, 69, 527.	Unpublished.	VII. 1	583
303	'Weimars Töten. Dithyrambe' (Franz von Schöber).	1849-49. Aut. MS. Orch. by Conradi and by Raff (MSS, L.M.).	1849, Kistner.	VII. 1	584
304	'Le Vieux Vagabond' (Béranger).	1848, at latest. Orch. by Conradi (MSS, L.M.).	1849, Schubert; cf. 227.	VII. 1	565
305	'Schwebe, schwebe, blaues Auge' (Dingelstedt).	1848, at latest; forshadow Les Préludes, 97, and the Dante Symphony, 209.	1918, B. & H.	VII. 1	581a
306	'Über allen Gipfeln ist Ruh' (Goethe).	1st version, 1845. 2 MSS, L.M. (differing). 2nd version, c. 1848. 2 MSS, L.M. For male chorus, 75.	1918, B. & H. 1860, Kahnt (G.L.). 1847, Haslinger; cf. 280, 1. 1.	VII. 1 VII. 2	581b 610a

No.	Title	Composed	Published	Dedication	Collected Edition	Republ.
307	'Hohe Liebe' (Uhland).	2nd version. Aut. of an intermediate stage. Prof. H. Merian-Genast, Weimar; MS of this, L.M. c. 1849. Aut. P.C. For pf. 2 hands, 54 <sup>1</sup> .	1859, Schlesinger, then Kahnt (G.L.).		VII. 2	610b
308	'Gestorben war ich' (Uhland).	c. 1849; aut. (with arr. for lower voice), P.C. Cf. 307, 192, 1. For pf. 2 hands, 54 <sup>1</sup> .	1850, Kistner, with 308 and 308.		VII. 2	387
309*	'Ein Fichtenbaum steht einsam' (Heine).	1st setting, c. 1855. Aut. and MS, L.M.	1850, Kistner, with 307 and 308.		VII. 2	388
310	'Nimm einen Strahl der Sonne (Ihr Auge)' (Rellstab).	2nd setting. Aut. L.M.	1860, Kahnt (G.L.).		VII. 2	599a
311	'Anfangs wollt' ich fast verzagen' (Heine).	c. 1855 (?). Aut. and 2 MSS, L.M.	1860, Kahnt (G.L.).		VII. 2	599b
312	'Wie singt die Lerche schön' (Hoffmann von Fallersleben).	1856; new ending c. 1880. 2 auts. and 2 MSS, L.M.	1860, Kahnt (G.L.).		VII. 2	602
313	'Weimars Volkslied' (Cornelius).	c. 1856 (?). Aut. State Lib., Munich.	1856, as supplement to the 'Deutsches-Musen-Almanach', Stahelsche Buchhandlung, Würzburg; then Schlesinger (G.L.); revised ed., Kahnt.		VII. 2	595
314	'Eamus ein Wunderbares sein' (Redwitz).	1857; cf. 87.	1857, Aut. L.M.; rep. in Schroder's 'Franz Liszt', (Berlin, 1917).		VII. 2	597
315	'Ich liebe dich' (Ruckert).	1857; Aut., Casanova and Meyendorff colls.; MS, L.M.	1859, Kahnt (G.L.).		VII. 2	599
316	'Muttergottes-Strauslein zum Mai-Monat' (Müller). 1. Das Veilchen. 2. Die Schlüsselblumen.	1857. MS of 1 with L.'s corrs.	1860, Kahnt, with 2 different endings.		VII. 3	617
317	'Lasst mich ruhen' (Fallersleben).		1859, Schlesinger (G.L.), then Kahnt; later new ed.		VII. 2	603
318	'In Liebeslust' (Fallersleben).		1859, Schlesinger, then Kahnt (G.L.).		VII. 2	604
319	'Ich scheide' (Fallersleben).		1860, Kahnt (G.L.).		VII. 2	605
320	'Die drei Zigeuner' (Lenau).		1860, Kahnt (G.L.).	Emilie Merian-Genast.	VII. 3	612
321	'Die stille Wasserrose' (Geibel).		1860, Kahnt (G.L.).		VII. 3	613
322	'Wieder mocht' ich dir bezeugen' (Cornelius).		1860, Kahnt (G.L.).		VII. 3	614
323	'Jugendglück' (Pohl).		1860, Kahnt (G.L.).		VII. 3	615
324	'Blume und Duft' (Heibel).		1860, Kahnt (G.L.).		VII. 3	616
325	'Die Fischerstochter' (Count G. Coronini).		1879, Kahnt (G.L.).		VII. 3	619
326	'La Perla' (Princess Therese von Hohenlohe).		Blanchi, Rome.		VII. 3	623
327	'J'ai perdu ma force et ma vie' (de Musset).		1879, Kahnt (G.L.), as 'Tristesse'.		VII. 3	620
328	'Ihr Glocken von Marling' (Emil Kuh).		1879, Kahnt (G.L.).	Princess Marie von Hohenlohe.	VII. 3	621
329	'Und sprich' (Biegeleben).		1879, Kahnt (G.L.).	Princess Sayn - Wittgenstein.	VII. 3	622

330	'Sei still' (Nordheim = Henriette von Schorn).	1877. Aut. rep. in 'Die Musik', V, 13, and J. Kapp. 'Franz Liszt', 1909.	1879, Kahnt (G.L.).	VII. 3	624
331	'Gebet' (Bodenstedt).	c. 1878 (?). MS with L.'s corr., H. 1503.	1879, Kahnt (G.L.).	VII. 3	628
332	'Einst' (Bodenstedt).	c. 1878 (?).	1879, Kahnt (G.L.).	VII. 3	629
333	'An Edlittam' (Bodenstedt).	c. 1878 (?). Aut. Kahnt, Leipzig.	1879, Kahnt (G.L.).	VII. 3	630
334	'Der Gluckliche' (Wilbrandt).	c. 1878 (?).	1879, Kahnt (G.L.).	VII. 3	631
335	'Go not, happy day' (Tennyson).	1879. Aut. Meyendorff coll.	1886, Lucas, Weber in a 'Tennyson Album'; later Leonard.	VII. 3	636
336	'Verlassen' (G. Michell).	1880.	1886, Kahnt (G.L.).	VII. 3	632
337	'Des Tages laute Stimmen schweigen' (F. von Saar).	1880. Aut. Princess Marie von Hohenlohe (rep. Br. VIII).	1922, B. & H.	VII. 3	633
338	'Und wir dachten der Toten' (Freiligrath).	c. 1880. Aut. Schumann Museum, Zwickau (H. 1596) and L.M.	1922, B. & H.	VII. 3	634
339	'Ungarisches Königslied. Magyar Király-dal' (Ábrányi).	1881; male chorus ( <i>ad lib.</i> ). For pf. 2 hands, 543; organ, 674. For orch. (?).	1881, Táborczyk & Parsch.	VII. 3	635
340	'Ungarisches Königslied. Magyar Király-dal' (Ábrányi).	1883. Aut. H. 1604; also M.A. Perf. Bratislava, 1884. For pf. 2 hands, 544; 4 hands, 626; chorus & orch., 93 (the orch. accomp. also playable alone or with 340).	1884, Táborczyk & Parsch.	VII. 3	636

Princess Marie von Hohenlohe.

## XII. OTHER VOCAL WORKS]

341*	'Ave Maria' IV. Voice & organ, harm. or pf.	1881. Aut. H.N.M. For pf. 2 hands, 545.	Plathow, Berlin.		640
342	'Le Crucifix' (Hugo). Alto & pf. or harm.	1884, in 3 versions.	1884, Kahnt (all 3 versions).	V. 6	642
343	'Sancta Caecilia.' Alto & organ or harm.	In L.'s last years. Aut. P.C.	1936, B. & H.	V. 6	643
344	'O Meer im Abendstrahl' (Meissner). S.A. & pf. or harm.	c. 1880. Sketch P.C.	1883, Kahnt.	VII. 3	637
345	'Wartburg-Lieder' from 'Der Braut Willkomm auf Wartburg' (J. V. Scheffel)	1872, for the marriage of Grand Duke August and Grand Duchess Pauline. Sketches, L.M.; unpub. version of 4 for T., vn. & pf. (ded. Kömpel, 1873). Henrici Catalogue CIV. Perf. on the Wartburg, 23 Sept. 1879.	1873, Kahnt, with pf.; the orch. version is unpublished.	VII. 3	638
	1. Introduction & mixed chorus.				
	2. Wolftram von Echenbach (Bar.).				
	3. Heinrich von Ofterdingen (T.).				
	4. Walther von der Vogelweide (T.).				
	5. Der tugendhafte Schreiber (Bar.).				
	6. Biterolf und der Schmied von Kuhla (2 Bar.).				
	7. Reimar der Alte (T.).				

Fr. Marie Breidenstein.

## XIII. RECITATIONS

346	'Lenore' (Bürger). Pf. accomp.	1848 (planned 1837). Sketch, P.C.; MS, L.M. Rev. 1860.	1860, Kahnt.	VII. 3	654
347	'Vor hundert Jahren' (Schiller centenary play by F. Halm). Orch. accomp.	1859; uses some folk tunes. Aut. (14 pp.), P.C. MSS, L.M. Perf. Weimar, Court Theatre, 9 Nov. 1859.	Unpublished.		655



No.	Title	Composed	Published	Dedication	Collected Edition	Page
348	'Der traurige Monch' (Lenau). Pf. accomp.	1860. Aut. and MS, L.M.	1872, Kahnt.	Franziska Ritter, born Wagner.	VII. 3	636
349	'Des toten Dichters Liebe. A holt kélto szerelme' (Jókai). Pf. accomp.	Feb. 1874. Aut. L.M. Cf. 195. Perf. Budapest, in Jókai's house, March 1874.	1874, Táborzsky & Párcs.		VII. 3	637
350	'Der blinde Sänger' (Alexey Tolstoy). Pf. accomp.	1875 (Oct. 16). Aut. Zarembocki coll. For pf. 2 hands, 545.	1878, Bessel, Leede.		VII. 3	638

## (b) ARRANGEMENTS, TRANSCRIPTIONS, ETC.

## XIV. ORCHESTRAL WORKS

No.	Title	Arranged	Published	Dedication	Collected Edition	Page
351	<i>Hans von Bulow</i> 'Mazurka-Fantasia', Op. 13 (for pf.).	1865.	Leuckart.			446
352	<i>Peter Cornelius</i> Second Overture to 'The Barber of Bagdad'.	Completed by L. from C.'s sketches, 1877. MS, L.M.	Unpublished (?)			447
353	<i>Beni Egervay</i> and <i>F. Ekel</i> 'Szózat and Hymnus' (2 patriotic songs of Vorosmarty and Kolcsy).	For orch. alone by L. between 1870 and 1873. Pf. 2 hands, 486. Perf. Budapest, 19 Mar. 1873, under L. Pf. 4 hands 628a.	1878. Rózsavölgyi.	Count Andrássy.		448
354	<i>Liszt</i> Two Legends, 175 1. San Francesco d' Assisi. 2. San Francesco di Paola.	1863. Aut. Gollerich coll.	Unpublished.			449
355	'Vexilla Regis procedunt', 185.	1864. Aut. L.M.	Unpublished.		I. 11	442
356	'Festvorspiel', 226.	1857. Perf. Weimar, 4 Sept. 1857, under L. MS, L.M.	1857. Hallbergstr.		I. 11	431
357	'Huldigungsmarsch zur Huldigungsfeier' [28 Aug. 1853] S.K.H. des Grossherzogs Carl Alexander von Sachsen-Weimar, 228.	Scored by Raff from the pf. piece, 1853; revised and rescored by L., 1857. Perf. Weimar, 9 Apr. 1859. Aut. Paris Conservatoire; MS, B. & H. Cf. 87.	1859. Bote & Bock.			434
358	'Vom Fels zum Meer. Deutscher Siegesmarsch', 229.	1860.	Schlesinger.	King Wilhelm I of Prussia.	I. 12	435
359	Hungarian Rhapsodies, arranged by the composer and Franz Doppler 1 = 244. 1-4. 2 = 244. 12. 3 = 244. 6. 4 = 244. 2. 5 = 244. 5. 6 = 244. 9.	MS, L.M. Pf. 4 hands, 62x.	Schubert.			441
360	'A la chapelle Sixtine', 461.	Aut. L.M.	Unpublished.			445
361	'Der Paphyminus', 561.	Aut. Gollerich coll.	Unpublished.			443
362	Benedictus from the Hungarian Coronation Mass, 11, for vn. & orch.	1875. Aut. MSS, L.M.	1877, Schubert.	August Kompel.		444

363	<i>Franz Schubert</i> 4 Marches (from Opp. 40, 54 and 121).	1859-60. Pf. 4 hands, 632; cf. also 425, 426.	Furtner; 4 also in Max Erdmannsdorfer's orchestration of the 'Diversissement à la hongroise'.	449
364	<i>J. Zarembski</i> 'Dances galiciennes.'	1881.	Simrock.	450
XV. FOR PIANOFORTE AND ORCHESTRA				
365	<i>Liszt</i> 'Grand Solo de Concert', 176.	Prob. 1850. Perf. London (B.B.C.), 10 Feb. 1950. Kyla Greenbaum played, Constant Lambert conducted. Aut. J. B. Grenier, Buenos Aires. Cf. 258.	Unpublished.	
366	<i>Franz Schubert</i> Fantasia in C ma., Op. 15 ('Wanderer' Fantasia); symph. arrangement.	1851 at latest. Perf. Vienna, Gesellschaft der Musikfreunde, 14 Dec. 1851. J. Eggard played, Hellmesberger conducted. Aut. L.M. 2 pls., 653. MS, Casanova coll.	1857 or 1858, Spina.	459
367	<i>Weber</i> 'Polonaise brillante' (Op. 72).	c. 1851. Perf. Weimar, 13 Apr. 1851; Jadasohn played, L. conducted. MS, L.M. Pf. 2 hands. 455. (Solo part with ossia.)	Between 1851 and 1853, Schlesinger.	460

## XVI. SONGS WITH ORCHESTRA

No.	Title	Orchestrated	Published	Dedication	Collected Edition	Reabe
368	<i>Korngy</i> 2 Songs.	1883.	Prob. unpublished.			653
369	<i>Liszt</i> 'Die Loreley', 273, 2.	1860. MS, L.M.	1863, Kahnt.			647
370	'Mignons Lied', 275, 3.	1886. MS with L.'s corr. Novello.	1886, Novello, Kahnt.			648
371	'Die Vätergruft', 281.	Perf. London, St. James' Hall, 9 Apr. 1886.				649
372	Three Songs from Schiller's 'Wilhelm Tell', 292.	c. 1855; perf. Weimar, in a Court concert; later revised. Aut. L.M.	1872, Kahnt.			645
373	'Jeanne d'Arc au bûcher', 293, 2.	1856; revised 1874. Aus. of both L.M.; 2nd version, P.C. Perf. Baden-Baden, 1880.	1877, Schott.			646
374	'Die drei Zigeuner', 320.	1860. Aut. Gelfeinrat Landau, Düsseldorf; MS, L.M.	1872, Kahnt.			650
375	<i>Schubert</i> 6 Songs 1. Die junge Nonne. 2. Gretchen am Spinnrade. 3. Lied der Mignon. 4. Erlkönig. 5. Der Doppelgänger. 6. Abschied.	1860. Aut. of 5, L.M.; sketches of 1 and 2, P.C. Aut. of 4, Kahnt.	1-4, 1863, Forberg, Leipzig. 5 and 6, unpublished.			651
376	'Die Allmacht' (T. or S. solo, male chorus & orch.). <i>Count Géza Zichy</i>	1871. MS, L.M. (full and pf. scores).	1872, Schubert, full and pf. scores.			652
377	'Der Zaubersee.' Ballad.		Unpublished (?).			451

## XVII. CHAMBER MUSIC, ETC.

No.	Title	Arranged	Published	Dedication	Collected Edition	Rehe
376	'Angelus', 153, 1 1. Harmonium. 2. String 4tet.	1877: an "aria" in 153, 1. 1880. Perf. Weimar, 1882.	1883, Schott. 1883, Schott; 1887, as 5tet (with D.B.). Schott.	Daniela von Bülow.	II. 6	389 473
379	Peter Karneval, 244, 9. Pf., vn. & cello.	Aut. Schott; see Volbach, A.M.Z., 1892, p. 433.	Unpublished (?).			470
380	'O du mein holder Abendstern' from 'Tannhäuser', 444. Cello & pf.	1852.	1871, Schubert.			464
381	Benedictus and Offertorium from the Hungarian Coronation Mass, 11. Vn. & pf.	1869. Aut. and MS, L.M.				465
382	'Die Zelle in Nonnenwerth', 274. Pf. & vn. or cello.	? not by L. MS, L.M.	Unpublished.			463
383	'Die drei Zigeuner', 320. Vn. & pf.	1864. Aut. Kahnt, Leipzig.	1896, Kahnt; 1931, Universal, as 'Ungarische Rhapsodie', ed. Hubay.	Eduard Reményi.		469

## XVIII. FOR PIANO-FORTE SOLO

## I. PARAPHRASES, OPERATIC TRANSCRIPTIONS, ETC.

No.	Title	Composed	Published	Dedication	Collected Edition	Rehe
384	<i>Alabiffi</i> , see 250 'Mazurka pour piano composée par un amateur de St. Petersbourg, paraphrasée par F. L.' <i>Auber</i>	1842.	1842, Jurgenson, Res & Erler.			115
385	'Grande Fantaisie sur la tyrolienne de l'opéra La Fiancée.'	1829.	1829, Troupenas, as Op. 1, in two versions; the second (the shorter); also Mechetti, Wessel, Cranz; Schubert.	F. Chopin (Wessel ed.).		116
386	'Tarantelle di bravura d'après la tarantelle de La Muette de Portici' (Masaniello). Two pf. pieces on themes from 'La Muette de Portici' (one on the 'Berceuse').	1846. Copy of Mechetti ed. with L.'s corrs. in the L.M. Aut. L.M., together with a third piece on a theme prob. from another work of A.'s.	1847, Mechetti; Troupenas, later Brandus, shorter version. Unpublished.	Marie Pleyel.		117
387	<i>Beethoven</i> 'Capriccio alla turca sur des motifs de Beethoven (Ruines d'Athènes).' Fantasia on Beethoven's 'Ruins of Athens.'	1846; uses same theme as 389. From 122. Aut. of opening march, in P.S.L.	1847, Mechetti (Spina). 1865, Siegel, Ricordi.			118
388	<i>Belini</i> 'Réminiscences des Puritains.'	1836; for a version with orch. see L. d'A. Corr. I. 346.		Nicolas Rubinstein.		125
389						126
390						129
391	'I Puritani. Introduction et polonaise.'	1840; the Polonaise is the last section of 390.	1837, Schott, as Op. 7, also "nouvelle édition" (not different); Troupenas (later Brandus), Ricordi; enlarged, Cramer, Addison & Beale. c. 1842, Schott; Troupenas (later Brandus), Pacini, Mills, Ricordi.	Princess Belgiojoso.		130

392	'Hexaméron, morceau de concert. Grandes Variations de Bravoure sur le marche des Puritains.'	1837, with Thalberg, Pixis, Herz, Czerny and Chopin. Bv. L. are the introduction, pf. arr. of the theme, 2nd variation, finale and bridge passages. For pf. & orch., not by L.; for 2 pfs., 654. 1839; rev. 1840-1. For pf. 4 hands, 627.	1837, Latte, Troupenas, Ricordi, Haslinger, Mori.	Princess Belgiojoso.	131
393	'Fantaisie sur des motifs favoris de l'opéra La Sonnambula.'		1842, Schubert; also a "seconde édition" and another "2te veränderte Ausgabe"; the 1st ed. also Launer, Paris, Ricordi. 1844, Schott, Latte, Cramer, Addison & Beale.	The Princess of Prussia.	132
394	'Réminiscences de Norma.'	1841. For 2 pfs., 655.		Mme Pleyel.	133
395	<i>Berlioz</i> 'L'Idée fixe. Andante amoreso.'	c. 1833; on the theme of the 'Symphonie fantastique'; ? new version 1846; rev. 1865. 1852. Aut. L.M. For pf. 4 hands, 628.	1833, Brandus Mechetti, Ricordi. Cf. 470. 1866, Rieter-Biedermann, new ed. 1854, Meyer (Litolf).		135
396	'Bénédiction et serment, deux motifs de Bevenuto Cellini.'				141
397	'Réminiscences de Lucia di Lammermoor.'	1835-36; on the sextet.	1840, as Op. 13, Hofmeister, Ricordi, Ashdown; 2nd ed., called 're Partie' (see 396) and 3rd ed., Hofmeister; with alternations, as 'Andante finale de L. di L.' Grus, Latte. 1841, Schott (later Mayaud), Grus, Latte. 1839, Schott (also with 411); Ricordi, Latte.	Mme Vanotti.	151
398	'Marche et cavatine de Lucie de Lammermoor.'	1835-36; intended as part of 397, but separated by the publisher. 1838.		Mme la marquise Sophie de Medici.	152
399	'Nuits d'été à Pausilippe'				153
400	1. Barcajuolo. 2. L'Alito di Bice. 3. La Torre di Biasone. 'Réminiscences de Lucrezia Borgia'	1840.	2. 1841-42, Mechetti (later Schreiber), Cranz, Peters; Latte. Both parts, 1848 (new ed.). Revised ed. of 2, 1853.		154
401	1. Trio du second acte. 2. Fantaisie sur des motifs favoris de l'opéra; Chanson à boire (Orgie) — Duo — Finale. 'Valse à capriccio sur deux motifs de Lucia et Parisina.'	1842 (1st version; see 214).	1842, Haslinger; shortened version, Haslinger ("nouvelle édition"), Ricordi, Grus. 1843, Mechetti; later Schreiber (Cranz), Bureau Central.		155
402	'Marche funèbre de Dom Sébastien.'	1844.		Queen Maria da Gloria of Portugal.	156
403	<i>Donizetti, Giuseppe</i> 'Grande Paraphrase de la marche de Donizetti composée pour Sa Majesté le sultan Abdul Medjid-Khan. <i>E.H. 2. S.-C.-G. (Ernst Herzog zu Sachsen-Coburg-Gotha)</i> 'Hailoh! Jagdchor und Steyrer' from the opera 'Tony'. <i>Eitel, Franz</i> 'Schwanengesang and March from Hunyadi László.'	1847, also simplified version; aut. L.M. 1849.	1848, Schlesinger (both versions), Bureau Central.		157
404	<i>Glinka</i> 'Tcherkessemarsch from Russian and Ludmila.'	1847. Aut. L.M. 1843; for pf. 4 hands, 629.	1849, Kistner, Richault. Unpublished.	Fräulein Sophie Bohrer.	159
405				Count A. Kutuzoff.	160
406					164

No.	Title	Composed	Published	Dedication	Collected Edition	Raebe
407	<i>Conrad</i> 'Valse de l'opéra Faust.'	1861, at latest.	1861, Muraire, Liège; 1862, Bote & Bock; also Choudens, Chappell.	Baron Alexis Michels.		166
408	'Les Sabénnes, Berceuse de l'opéra La Reine de Saba.'		1865, Schott.			167
409	'Les Adieux. Réverie sur un motif de l'opéra Roméo et Juliette.'	Aut. L.M.	1868, Bote & Bock.			169
409a	<i>Haldy</i> 'Réminiscences de La Juive.'	1835.	1836, Schlesinger, as Op. 9; Hoffmeister, Ricordi.	(Clémence Kautz.		170
410	<i>Mendelssohn</i> Wedding March and Dance of the Elves from the music to Shakespeare's, 'A Midsummer Night's Dream'.	1849-50.	1851, B. & H.	Fraulein Sophie Bohrer.		219
411	<i>Mercadante</i> 'Soirées italiennes. Six amusements sur des motifs de M.' 1. La primavera. 2. Il galop. 3. Il pastore svizzero. 4. La serenata del marinaro. 5. Il Brindisi. 6. La zingarella spagnola.	1838	1839, Schott, also with 399; Schonenberger, Ricordi.	Archduchess Elisabeth of Austria.		220
412	<i>Meynert</i> 'Grande Fantaisie sur des thèmes de l'opéra Les Huguenots.'	1836. Aut. L.M. (H. 568)	1837, Schlesinger; 1838, Hofmeister, as 'Réminiscences des H., Op. 11'; 1843, altered ed. Schlesinger (Berlin). 1841, Schlesinger, Pozzi.	Countess Marie d'Agoult (in aut. only).		221
413	'Réminiscences de Robert le Diable. Valse infernale.'	1841. For pf. 4 hands, 670.		Mme la princesse de Soutzo Schlesinger).		222
414	'Illustrations du Prophète' 1. Prière, hymne triomphale, marche du sacré. 2. Les Pâineurs, scherzo. 3. Chœur pastoral, appel aux armes (4 is 259). 'Illustrations de l'Africaine' 1. Prière des matelots. 2. Marche indienne. 'Le Noïne' (a song).	1849-50. Aut. of 2, P.S.L.; MS of 1, L.M. 1865.	1849-50, Brandus, B. & H.; 2 also Chappell.	Alfred Jaell.		223
415			1866, Bote & Bock.			224
416		1841; on two other themes of M. as well.	1842, Schlesinger, Berlin and Paris.	Baron Ziegesar.		225
417	<i>Mosonyi, Michael!</i> 'Fantaisie sur l'opéra hongrois Szép Ilonka.'	1867. Aut. L.M.	1868, Róssavolevi.	Michael Mosonyi.		227
418	<i>Mozart!</i> 'Réminiscences de Don Juan.'	1841. MS in Schlesinger coll. For 2 pfs., 656.	1843, Schlesinger, Rieter-Biedermann, Cramer.	King Christian VIII of Denmark.		228
419	<i>Pacini</i> Divertissement sur la cavatine "I tuoi frequenti palpiti" (Niobe).	1835-36.	1836, Latte, Cramer, Addison & Beale, Canti, Milan, 1837, Hofmeister, as Op. 5 No. 1; Haslinger, as Op. 5 No. 3 (different ed.) as 'Grande Fantaisie sur des motifs de Niobe'; Schlesinger, Ricordi, Latte.	Countess Miramont.		230

420	<i>Paganini</i> 'Grande Fantaisie de bravoure sur la Clochette.'	1831-32, on 'Campanella,' theme (2nd movement of Paganini's B minor violin concerto, Op. 7) ( <i>cf.</i> 140, 3). Sketch in L.M.; also sketch for another work on the same theme. For pf. & orch., see on R. 231.	also with 252 and 157 as '3 Morceaux de salon'; Wessel, as 'Souvenir à Pasta' (2nd ed.).	II. 2	231
421	<i>Raff</i> Andante finale and March from the opera 'König Alfred.'	1853. For pf. 4 hands, 631.	1853, Heinrichshofen, Magdeburg; 2nd ed., Schubert.		233
422	<i>Rozini</i> 'La Serenata e l'orgia. Grande Fantaisie sur des motifs des Soirées musicales.'	1835-36; <i>cf.</i> 424, 10 and 11. Also contains a theme of 'La promessa' (424, 1).	1837, as Op. 8 No. 1, Schott, Troupenas (different version), Härtel, Treutsky & Vieweg, Willis, Brandus.		234
423	'La pastorella dell' Alpi e Li marinari. 2 <sup>me</sup> Fantaisie sur des motifs des Soirées musicales.'	1835-36; <i>cf.</i> 424, 6 and 12. Also contains theme of 'La regata veneziana' (424, 2).	1837, as Op. 8 No. 2; publishers as 422 and Ricordi; Schott also '2 <sup>me</sup> édition revue et corrigée'.		235
424	'Soirées musicales' 1. La promessa. 2. La regata veneziana. 3. L' invito. 4. La gita in gondola. 5. Il rimprovero. 6. La pastorella dell' Alpi. 7. La partenza. 8. La pesca. 9. La danza. 10. La serenata. 11. L' orgia. 12. Li marinari.	1837; 2, 6, 10, 11, 12 also used in 422 and 423.	1838, Ricordi, Schott, Troupenas, Brandus; later 'Nouvelle Edition'.		236
425	<i>Schubert</i> 'Mélodies hongroises (d'après Schubert) 1. Andante. 2. Marcia. 3. Allegretto.	1838-39, from the 'Divertissement à la hongroise', Op. 54. 2 for orch., <i>cf.</i> 363.	1840, Diabelli (later Spina, Schreiber, Cranz), Richault, 2 separately, Cranz; Latte (later Gérard) as 'Marche hongroise' (different version). 1846, simplified ed., Diabelli (later Cranz), as 'Schubert's Ungarische Melodien'; later a 3rd revised ed. of 2, Cranz.	Count Gustav Neipperg.	250
426	'Schubert's Märsche für das Pianoforte Solo.' Nos. 1-3.	1846, from the 4-hand marches, Op. 40 and 121. For orch., <i>cf.</i> 363.	1847, Diabelli, Spina, Ricordi, Richault, Latte.		251
427	'Soirées de Vienne. (9) Valses caprices d'après Schubert.'	1852 (perhaps sketched 1846); from the waltzes, Op. 9, 18, 33, 50, 57, 77, etc. Aut. Lib. of Congress, Washington. Copy of 6 with corrs. by L. marked 'nouvelle édition très augmentée', H. 1598. <i>Cf.</i> 153, 3, 1883.	1852-53, Spina (later Cranz), Peters, Escudier, Wessel. New eds., 1873, 1874, 1883, 1885, No. 9 as 'Le Désir', Bernard, Jurgenson (copy in Busoni coll., P.S.L.).	Fäulcin Flore Frein von Koudelka. Other copies, Mortier de Fontaine.) Simon Löwy. (2nd ed., Princess Metternich-Sándor).	252
428	<i>Sorriano</i> 'Feuille morte. Élégie d'après Sorriano.'	Cadenzas to 6 and 9.	1883, Cranz.		258
429	<i>Tchaikovsky</i> Polonaise from Eugene Onegin.	c. 1845. 1880.	1845, Troupenas. 1880, Jurgenson, Rahter.	Karl Klindworth.	262

No.	Title	Composed	Published	Dedication	Collected Edition	Reache
430	<i>Jósef Vigh</i> Concert Waltz after the 4-hand Verdi waltz suite.	Aut. Miss E. A. Willmott.	1889, Kistner.			263
431	'Salve Maria de Jérusalem' ('I Lombardi').	1848, Aut. L.M.	1848, Schott, Bureau Central, Ri- cordi; also a later Ricordi ed. with an ossia for Ricordi's "tremolo- pedal" piano. Unpublished.	Marie von Kalergis (later Countess Mukhanov).		264
432	Concert paraphrase on 'Ernani'.	June 1847; different from 432. Aut. & MS, L.M.				293
433	'Ernani. Paraphrase de concert.'	By 1849; revised 1859. Aut. L.M. (H. 1876).	1860, Schubert (Peters), Ricordi (with 433 and 434); Jurgenson. 1860, Schubert (Peters), Ricordi; <i>cf.</i> 432.			265
434	'Miserere du Trovatore.'	1859. Aut. L.M.	1830, Schubert (Peters), Ricordi; <i>cf.</i> 432.			266
435	'Rigoletto. Paraphrase de con- cert.'	1859. Aut. L.M.	1868, Ricordi, Schott, Escudier.			267
436	'Don Carlos. Transcription. Coro di festa e marcia funebre.'	1867-68.	1879, Ricordi.	Toni Raab.		268
437	'Aida. Danza sacra e duetto final.'	Between 1871 and 1879.	1879, Bote & Bock, Ricordi, with an ossia for harm.			269
438	'Agnus Dei de la Messe de Requiem.'	1877; for organ, harm. or pf. Aut. L.M.	1883, Ricordi.			270
439	'Reminiscences de Bocanegra.'	Dec. 1882. Aut. B.M.				271
440	<i>Wagner</i> 'Phantasiestück' on themes from 'Rienzi'.	1859. Aut. L.M.	1861, B. & H., later together with 440 as 1. 445-47; Flaxland, Paris.		Arr. 1	272
441	Spinning chorus from 'The Flying Dutchman'.	1860. Aut. L.M.	1861, B. & H. ( <i>cf.</i> 439); Flaxland.	Louis Jungman.	Arr. 1	273
442	Ballad from 'The Flying Dutch- man'.		1873, Meser (Furstner).		Arr. 1	274
443	Overture to 'Tannhauser', Pilgrims' chorus from 'Tann- hauser'.	1848. 1st version, c. 1861. For organ, 676.	1849, Meser (Furstner). 1st version, 1865, Siegel, Flaxland. 2nd version, c. 1885, Furstner, after the 2nd organ version; <i>cf.</i> 676.		Arr. 1	275
444	'O du mein holder Abendstern.' Recitative and Romance from 'Tannhäuser'.	1849. MS, H.N.M. For cello & pf., 380.	1849, Kistner; Messonnier, as L'É- toile du soir; Flaxland, with 445, 1; also Ascherberg.	Grand Duke Carl Alex- ander. (Ascherberg) F. B. Jensen.	Arr. 1	277
445	Two pieces from 'Lohengrin' and 'Tannhäuser'.	1852. Aut. : 1. L.M.; 2. P.S.L.	1853, B. & H. ( <i>cf.</i> 439); Flaxland, 1 with 444, 2 separately. 1, Ashdown (different ed.).	1. Hans von Bulow.	Arr. 1	278
446	1. Entry of the guests on the Wartburg. 2. Elsa's bridal procession to the minster.	1854.	1854, B. & H.; new ed., 1861; <i>cf.</i> also 439; Flaxland, both separately.		Arr. 1	279
447	From 'Lohengrin', 1. Festival and bridal song.					280
448	2. Elsa's dream and Lohengrin's rebuke. 'Isoldens Liebestod' from 'Tristan and Isolda'.	1867. Aut. L.M.	1868, B. & H. ( <i>cf.</i> 439). 1875, "neue revidierte Ausgabe".	Freifrau Marie von Schlei- nitz (later Countess Wol- kenstein).	Arr. 1	281
449	'Am stillen Herd' from 'Meister- singer'.	1871. MS, L.M.	1871, Trautwein.		Arr. 1	282
	'Valhalla' from 'The Ring of the Nibelung'.	? c. 1876.	1876, Schott.		Arr. 1	283



No.		1882.	1883, Schott.	Arr. 1	283
450	'Feierlicher Marsch zum heiligen Gral' from 'Parnifal', <i>Weber</i>	1840-41. Aut. L.M.	Unpublished.	The Princess of Prussia. (Wessel only) Mme Pauline Bérard.	284
451	'Freischütz' Fantasy.	1846-47.	1848, Schlesinger.		285
452	'Einsam bin ich, nicht alleine', from the music to 'Preciosa', <i>Wessel</i> , as 'Bijou de Preciosa', 1848, Kistner, Richault.	1848.	Between 1851 and 1853, Schlesinger, Haslinger.		286
454	'Schlummerlied von C. M. von Weber mit Arabesken.'	1848. Aut. L.M.; MS, H.N.M.		Franz Kroll.	287
455	'Polonaise brillante.'	c. 1851, from the version for pf. & orch., 367.		Adolf Henselt.	460
456	<i>Count Géza Zichy</i> 'Valse d'Adèle. Composé pour la main gauche seule. Transcription brillante à deux mains.'		1877, Furstner, Hengel.		292
458 <sup>1</sup>	<i>Unknown</i> Pf. piece on Italian operatic melodies.	Aut. L.M.	Unpublished.		294
459	Three short pieces on themes by other composers.	Aut. L.M.	Unpublished.		295
460	'Kavallerie-Geschwindmarsch.'	L. had forgotten the name of the composer and did not want the piece to be published.	1883, Weismaun, Esslingen.		

## 2. PIANOFORTE SCORES, TRANSCRIPTIONS, ETC.

No.	Title	Arranged	Published	Dedication	Collected Edition	Reache
461	<i>Allegri and Mozart</i> 'A la Chapelle Sixtine. Miserere d'Allegri et Ave verum corpus de Mozart,' <i>Arca deli, see 183.</i> <i>Bach</i>	1862. Aut. L.M. For orch., 360; pf. 4 hands, 633; organ, 658.	1865, Peters, Lucca; 2nd version of Ave verum, also separately, Peters.			114
462	Six Preludes and Fugues for organ 1. A mi. 2. C ma. (4-4). 3. C mi. 4. C ma. (9-8). 5. E mi. 6. B mi.	Begun 1842, carried out by 1850.	1852, Peters. Copy of an earlier Haslinger ed. with L.'s alterations in L.M.			119
463	Fantasy and Fugue in G mi. for organ.	Aut. of Fugue in coll. of Dr. Lebert, Stuttgart; Fantasy, Baron von Vielinghoff-Scheel, Berlin.	1863, Trautwein; later Cotta, in the piano school of Lebert & Stark.			120
464	<i>Beethoven</i> 'Symphonies de Beethoven. Parti- tions de Piano.'	5, 6, 7, 1837; Marcia funebre of 3, 1841; rest (and revision of the others), 1863-64. Aut. 1, 2, 5, 6, B. & H.; 3 (exc. Marcia funebre), 4, 8, 9, L.M. 9 for 2 pfs., 657.	5 and 6, 1840, B. & H., Richault; 7, 1840, Haslinger; Marcia funebre of 3, 1843, Mechetti in a Beethoven album and separately (differing from B. & H. ed.). Complete, 1865, B. & H.	(1st ed. of 5 and 6) Jean Auguste Dominique In- gres. (Complete ed.) Hans von Bülow.	Arr. 2-3	128
465	'Grand Septuor' (Op. 20).	1841. For pf. 4 hands, 634.	1842, Schubert, Ricordi, Latte; later Gérard, Meissonnier, Leduc; also "nouvelle édition".	Grand Duchesse Maria Pav- lovna.		127

<sup>1</sup> No. 457 has now become No. 452a.

No.	Title	Arranged	Published	Dedication	Collected Edition	Rauhe
466	'Adelaide' (Op. 46).	1839.	1840, B. & H., Pozzi, Holtz (Petersburg), Schlesinger, Ricordi, Brandus; and as supplement to 'Revue et Gazette musicale' (9 Feb.); new ed. 1841, 2nd version, 1877, B. & H.	Marquise Martellini.		121
467	'Sechs geistliche Lieder' (Gellert) (Op. 48) 1. Gottes Macht und Vorsehung. 2. Bitten. 3. Busstied. 4. Vom Tode. 5. Die Liebe des Nächsten. 6. Die Ehre Gottes aus der Natur.	1840.	1841, Schubert (with 52); Richault, Ricordi; with 52, 1846, Wessel; new ed. 1877, Schubert.	Mlle Zoé de la Rue (Richault only).		122
468	'Beethoven's Lieder von Goethe' (from Opp. 75, 83, 84) 1. Mignon. 2. Mit einem gemalten Bande. 3. Freudvoll und leidvoll. 4. Es war einmal ein König. 5. Wonne der Wehmüt. 6. Die Trommel gerühret.		1849, B. & H. (later slightly altered 2nd ed.); Girod, Paris (Bureau Central).			123
469	'An die fern Geliebte.' Song-cycle (Op. 98).	1849.	1850, B. & H.			124
470	'Episode de la vie d'un artiste. Grande Symphonie fantastique. Partition de Piano.'	1833.	1834, Schlesinger, Brandus, Witzendorf (Vienna); revised ed., 1877, Leuckart, 2 separately, Schlesinger. 4 separately, Schlesinger, R. & G. (28 Jan. 1837); 1843, Wessel; 1846, Witzendorf (Leuckart). Cf. 395.			134
471	'Ouverture des Francs-Juges.'	New transcription of 4 ('Marche au supplice'), c. 1864-65.	1866, Rieter-Biedermann, with new ed. of 395.			136
472	'Harold en Italie. Symphonie en quatre parties avec un alto principal. Partition de piano (avec la partie d'alto).' 'Marche des Pèlerins de la sinfonie Harold en Italie. Transcrite pour le piano.'	1833. 1836. Aut. P.S.L.; copy with L.'s corr., P.C.	1845, Schott, Richault. 1879, Brandus, Leuckart. See on R. 138.			137 138
473	'Ouverture du Roi Lear.'	c. 1836 (?) MS in L.M. Rev. 1862. <sup>1</sup>	1866, Rieter-Biedermann. See on R. 139.			139
474	'Danse des Sylphes de La Damnation de Faust.'	1836. Aut. L.M.	Unpublished.			140
475	'Louise Berlin'	c. 1860. Aut. sold by Liepmannsohn, Berlin, 23 May 1934.	1866, Rieter-Biedermann, Richault.			142
476	'Esmeralda. Opéra en quatre actes. Accompagnement de piano.'	1837.	1837, Troupenas. (Copies in B.M. and Paris Opera Library.)			
477	'Air chanté par Massol [from 'Esmeralda'] arrangé pour le piano.'	1837.	1837, Troupenas. (Copy in Paris Opera Library.)			
478	'Buthakov.' 'Russischer Galopp.'	1843.	1843, Jurgenson, Schlesinger; Campbell, Ransford; Brandus, Bernard.			143

479	<i>H. von Bulow</i> 'Dantes Sonett', "Tanto gentile e tanto onesta".	1874.		1875, Schlesinger.		144
480	<i>Chopin</i> '6 Chants polonais' (Op. 74) 1. Madchen Wunsch. 2. Fruhling. 3. Das Kinglein. 4. Bacchanal. 5. Meine Freuden. 6. Heimkehr.	Between 1847 and 1860. With 1, cf. 249. 2.	Aut. L.M.	1860, Schlesinger; later new ed.	Princess Marie zu Hohenlohe.	145
481	<i>Comadi</i> 'Le Célébre Zigeunerpolka.'	c. 1847.		1849, Schlesinger.		146
482	<i>Gai</i> 'Tarantelle.'	1885.		1886, Durand.		147
483	<i>Dargomichsky</i> 'Tarantelle, transcritte et amplifiée pour le piano à deux mains.'	1879.		1880, Jurgenson, Rahier.	Nadine Helbig.	148
484	<i>Ferdinand David</i> 'Bunte Reihe', Op. 30.	1850.		1851, Kistner, Richault. No. 22 also Bernard (Petersburg), as 'Souvenir de Russie' without mention of David. Cf. R. 103.		149
485	<i>Dissauer</i> 'Lieder' 1. Lockung. 2. Zwei Wege. 3. Spanisches Lied.	1847.		1847, Müller, Vienna; then Wessel, Bosworth.		150
485a	<i>Draeske</i> Cantata, Der Schwur am Rutli, Pt. I. Pf. reduction.	1870.	Aut. Draeske coll.	Unpublished.		
486	<i>Eggers and Erkel</i> 'Szozat und Ungarischer Hymnus.'	Not before 1870; cf. 353, 628a.		1873, Rózsavölgyi, in one ed. as "16th Rhapsody".	Count Julius Andrássy.	158
487	<i>Count Leo Fejeltics</i> 'Spanisches Ständchen.'	1846.	Aut. L.M.	Unpublished.		161
488	<i>Franz</i> 'Er ist gekommen in Sturm und Regen.'	1848.		1849, Kistner; Meissonnier, Leduc, Jurgenson as 'Mélodie en forme d'improvisu', 1849, B. & H., Richault.	Mlle Jouselin (Meissonnier only).	162
489	'Lieder' I. Schilffieder, Op. 2 1. Auf geheimen Waldesplätzen. 2. Drüben geht die Sonne scheiden. 3. Trube wird's. 4. Sonnenuntergang. 5. Auf dem Teich. II. 3 Lieder (from Opp. 3 & 8) 6. Der Schalk. 7. Der Bote. 8. Meeresstille. III. 4 Lieder (from Opp. 3 & 8) 9. Treibt der Sommer.					163

No.	Title	Arranged	Published	Dedication	Collected Edition	Page
490	10. Gewitternacht. 11. Das ist ein Brausen und Heulen. 12. Frühling und Liebe. <i>Adalbert von Goldschmidt</i> 'Liebeszene und Fortunat's Kugel' from 'Die sieben Todenden' <i>Gounod</i> <i>Hierbeck</i> 'Hymne à Sainte Cécile.' 'Tanzmomente.'	1880. Aut. P.C. 1866. Aut. L.M. MS, L.M. 1848. 1861. Aut. L.M. Aut. L.M.	1881, Simon (Hanover). Unpublished. Gothard (Doblinger), Vienna; also for 4 hands. 1849, Schubert. 1866, Heinze (later Peters); then together with 495. 1872, Heinze (Peters), with 494. 1878-79, Hainauer.	Princess Marie zu Hohenlohe-Schillingsfürst.		165
491	<i>Hummel</i> Septet, Op. 74.					168
492	'Lose Himmel meine Seele.'					171
493	Ich weil' in tiefer Einsamkeit.'					172
494	From the music to Hebbel's 'Nibelungen', and Goethe's 'Faust' I. Nibelungen 1. Hagen und Krimhild. 2. Bechlarn. II. Faust 1. Osterhymne. 2. Hoffest. Marsch und Polonaise.	1878-79. Aut. L.M.				173
495	'Symphonisches Zwischenspiel' (Intermezzo) zu Calderons Schauspiel 'Über allen Zaubern Liebe'. <i>Leumann</i> 3. Songs from J. Wolff's 'Tannhäuser', 1. Der Lenz ist gekommen. 2. Trinklied. 3. Du schaust mich an.	Not before 1882. Aut. H. 1601; Lassen's score with L.'s corr's., H. 1600. c. 1882. Aut. P.S.L.	1883, Hainauer. c. 1882, Barth, Leipzig.	Baroness Olga von Meyendorff, born Princess Gortschakoff. Baroness Ingeborg von Bronsart.		174
496	<i>Liszt</i> Canticum del Sol di San Francesco', 4. Excelsior! Preludio zu den Glocken des Strassburger Münster's', 6. 'From the Hungarian Coronation Mass', 11 1. Benedictus. 2. Offertorium. 'Weihnachtslied' II, 32. 'Slavino Slavno Slaveni', 33. 'Ave Maria', II, 38. 1st version (D ma.), 2nd version (Dy ma.).	1881. Aut. L.M. c. 1875. 1867. 1. Aut. H.N.M.; MS, L.M. 2. Aut., MS and proof, L.M. c. 1864. c. 1863. Aut. Gollertich coll. c. 1870. Aut. and MS, L.M. c. 1872.	Unpublished. 1875, Schubert. 1871, Schubert. 1865, Bote & Bock. Ramann, Liszt-Pädagogium, with a 'Postludio' lacking in 33. 1871, Kahnt. 1873, Kahnt.			175
497						177
498						191
499						Gf.
500						337
501						192
502						197
503						196
504						193

595	'Zum Haus der Herrn ziehen wir', 671. (Prelude to 57).	Aut. Gollerrich coll.	Unpublished.	178
596	'Ave maria stella', 54, 2.	c. 1868.	1871, Kahnt.	195
597	7 bars on themes from the first 'Beethoven Cantata', 67.	c. 1847.	1847, Hallberger (Stuttgart) in a 'Beethoven Album'.	198
598	'Pastorale. Schüttelchor aus dem Entfesselten Prometheus', 69.	1861.	1861, Kahnt.	199
599	'Gaudemus igitur. Humoreske', 71. (not 249).	c. 1870.	1871, Schubert.	200
600	'Marche héroïque', 82.	c. 1848. MS, L.M.	Unpublished.	201
601	'Geharnischte Lieder', 90, 4-6.	1881 (before the full score).	1861, Kahnt (2 eds.).	202
602	'Von der Wiege bis zum Grabe', 107.	1874.	1883, Bote & Bock.	179
603	'Gretchen'; and movement of the Faust Symphony, 108.	1859-60. MS, L.M.	1876, Schubert.	180
604	'Der Tanz in der Dorfschenke' (1st Mephisto Waltz), 110, 2.	1881.	1862, Schubert.	181
605	'Second Mephisto Waltz', 111.	1860, before the full score. Aut. L.M.	1881, Fursiner.	182
606	'Les Morts', 112, 1. ('La notte', see 699).	1866. Aut. and MS, L.M.	1908, in Gollerrich's 'Franz Liszt'.	183
607	'Le Triomphe funèbre du Tasse', 112, 3.	After 1863.	1878, B. & H.	184
608	'Salve Polonia', 113.	In the 1870s. Aut. L.M.	1884, Kahnt.	185
609	'Deux Polonaises de l'oratorio Stanislaus', 638.	1857-60. Aut. L.M.	Unpublished.	186
610	'Kunstlerfestzug zur Schillerfeier', 1859, 114.	1857-60. Aut. L.M.	1860.	187
611	'Festmarsch zur Goethejubiläums- feier', 115 (2nd version).	1857. Aut. and proof, L.M. Cf. 227.	1859, Schubert (2 eds.).	486
612	'Festmarsch nach Motiven von E. H. z. S.-C.-G.', 116.	c. 1859. MS, L.M. Aut. H. 1575.	1860, Schubert.	51
613	'Ungarischer Marsch zur Kro- nungsfeier in Ofen-Pest', 118.	1870. MS with L.'s corr., L.M.	1871, Schubert.	55
614	'Ungarischer Sturmarmarsch', 119 (2nd version).	1875. MS with L.'s corr., Schle- singer; another MS in the Budapest Academy. Cf. 232.	1876, Schlesinger.	546
615	'Totentanz', 126 (ii).	c. 1860-65.	Count Sándor Teleky.	
616	'Epithalam zu Eduard Reményi Verählungsfeier', 129.	c. 1872.	1865, Siegel.	188
617	'Romance oubliée', 132.	1880; cf. 169.	1872, Táboresky & Parsch.	189
618	'Festpolonaise', 235.	Jan. 1876.	1881, Simon (Hanover); later Cranz, Bachmann (Hanover).	666
619	'Fantaisie und Fuge über das Thema Bach', 260.	1871, from and version of 260. Aut. and MS, L.M.; MS, P.S.L.	Unpublished.	191
620	'L'Hymne du Pape. Inno del Papa. Der Papstymnus', 261.	c. 1864.	1871, Siegel; 1872, 'nouvelle édi- tion'.	296
621	'Buch der Lieder für Piano allein', 1. Loreley, 273, 1.	c. 1843.	1865, Bote & Bock.	190
	2. Am Rhein, 272, 1.		1844, Schlesinger, Ricordi, 5 as 'Invo- cation'.	209
	3. Mignon, 275, 1.			
	4. Es war ein König in Thule, 276, 1.			
	5. Der du von dem Himmel bist, 279, 1.			
	6. Angiolin dal biondo crin, 280, 1.			
622	'Loreley' (2nd version), 273, 6.	1861.	1862, Kahnt; new ed. 1877.	209
623	'Il m'aimait tant', 271.	c. 1843.	1843, Schott.	203

No.	Title	Arranged	Published	Dedication	Collected Edition	Reade
534	'Die Zelle in Nonnenwerth. Elegie', 274.	c. 1843.	1844, Schlesinger. Eck, Brandus; 1872, "Neuaufgabe", Hoffmeister; 1877, 3rd ed., Tonger (Cologne); 1883, "final, considerably altered" ed. as supplement to the 'Neue Musik-Zeitung' (1 Oct.), Cf. 167.	Prince Felix Lichnowsky.		213
535	'Comment, disaient-ils', 276, 1.	1847 (?). Aut. L.M.	Unpublished.			204
536	'Oh, quand je dors', 282, 1.	1847 (?). Aut. L.M.	Unpublished.			210
537	'Enfant, si j'étais roi', 283, 1.	1847 (?). Aut. L.M.	Unpublished.			205
538	'Sil est un charmant gazon', 284, 1.	1847 (?). Aut. L.M.	Unpublished.			206
539	'La tombe et la rose', 285.	1847 (?). Aut. L.M.	Unpublished.			207
540	'Gastibelza', 286.	1847. Aut. L.M.	Unpublished.			208
541	'Liebestraume. 3 Notturmos', 307, 308 and 298.	c. 1850. Aut. of 2 & 3, L.M.; also of another transcription of 2.	1850, Kistner.			211
542	'Weimars Volkslied', 87.	1857.	1857, Kühn, Sulzer (2 eds.); 1881, Táborzky & Parsch (also for left hand alone).			212
543	'Ungarns Gott', 339.	1881.	1881, Táborzky & Parsch (also for left hand alone).			214
544	'Ungarisches Königslied', 340.	1883. Aut. M.A.	1884-85, Táborzky & Parsch.			215
545	'Ave Maria', IV, 341.	1881. Aut. H.N.M.	Unpublished.			194
546	'Der blinde Sanger', 350.	1878.	1881, Bessel, Leede (Leipzig).			216
547	'Lieder' (from Opp. 19, 34 & 47) 1. Auf Flügeln des Gesanges. 2. Sonntaglied. 3. Reiselied. 4. Neue Liebe. 5. Frühlingslied. 6. Winterlied. 7. Suleika.	1840. Aut. of 2 & 6, coll. Robert Borý, Geneva.	1841. B. & H. Richault (partly different), Beale; Wesel, as 'Homage to Mendelssohn'. New ed. 1876.	Frau Cécile Mendelssohn.		217
548	'Wasserfahrt' and 'Der Jäger Abschied' (from Op. 50).	1848.	1849, Kistner.			218
549	'Meyerbeer Festmarsch zu Schillers 100-jähriger Geburtsfeier', 100.	1860.	1860, Brandus, Schlesinger.			226
550	'Mozart Confutatis' and 'Lacrymosa' from the Requiem.		1865, Siegel.			229
551	'Pezzi Una stella amica' Mazurka.		Manganeli (? also Ricordi).			232
552	'Rosini Ouverture de l'opéra Guillaume Tell'.	1838. MS, Schott.	1842, Schott, Troupenas, Ricordi, Delmaine.			237
553	'Deux Transcriptions', 1. Air du Stabat Mater (Cujus animam) 2. La Charité.	1847. Aut. L.M. 1 for organ & tromb., 679; for voice & organ, 682.	1848, Schott; Brandus.			238
554	'Rubinstein 2 Songs 1. O! wenn es doch immer so bliebe. 2. Der Asra.	MS of 2 with corr., H. 1606.	1, 1881; 2, 1884; Kistner.	1, Mme Rubinstein.		239
555	'Saint-Saëns Danse macabre' (Op. 40).	1876.	1876, Durand, Furstner, Leuckart.	Sophie Menter.		240

556	<i>Schubert</i> 'Die Rose' ('Heidenröslein').	1835; revised 1838. Copy with corr., P.S.L.	1835, Hofmeister, Schlesinger, Paris; 1838, Haslinger (with 557, 560, 7, 562, 4, as 'Hommage aux dames de Vienne'; also Richault, Weygand & Beuter). Separately, Haslinger, Brandus, Wessel.	Mme la comtesse d'Aragon, (Richault only) Comtesse Charles d'Aragon.	241
557	'Lob der Tränen.'	1838.	1838, Haslinger (cf. 556), also separately (new ed. 1840); Odeon.		242
558	(12) 'Lieder.' 1. Sei mir begrüßt. 2. Auf dem Wasser zu singen. 3. Du bist die Ruh. 4. Erkenne. 5. Meerestille. 6. Die junge Nonne. 7. Frühlingsglaube. 8. Gretchen am Spinnrade. 9. Standchen (Hark! hark!). 10. Rastlose Liebe. 11. Der Wanderer. 12. Ave Maria. 'Der Gondelfahrer' (Op. 28).	1838. 1838.	1838, Haslinger (cf. 556), also separately (new ed. 1840); Odeon. 1838, Diabelli (later Schreiber), Spina, Peters; with some alterations, Cranz, Richault; Girard, with different version of 4; Ricordi as 'Etudes mélodiques', 4 and 6-12 Wessel; 11 & 12, Odeon.	1-11. Comtesse Charles d'Aragon (Richault only). 12. Mme d'Agout (Richault & Ricordi only).	243
559	'Der Gondelfahrer' (Op. 28).	1838.	1838, Spina (later Cranz). New ed. 1883.		244
560	'Schwanengesang.' 1. Die Stadt. 2. Das Fischermädchen. 3. Auenlied. 4. Am Meer. 5. Abschied. 6. In der Ferne. 7. Ständchen ('Leise flehen'). 8. Ihr Bild. 9. Frühlingssehnsucht. 10. Liebesbotschaft. 11. Der Atlas. 12. Der Doppelgänger. 13. Die Taubenpost. 14. Kriegers Ahnung. 'Winterreise', 1. Gute Nacht. 2. Die Nebensonnen. 3. Mut. 4. Die Post. 5. Erstarrung. 6. Wasserflut. 7. Der Lindenbaum. 8. Der Leyeremann. 9. Täuschung. 10. Das Wirtshaus. 11. Der stürmische Morgen. 12. Im Dorfe. 'Gedächtnislieder', 1. Litaney. 2. Himmelsfunken. 3. Die Gesteine. 4. Hymne.	1838-39. 1838-39.	1840, Haslinger, later Schlesinger; Cocks; 7 in 4 versions printed above one another, the upper published with 556; also Wessel; Girard, with different version of 7. ? An earlier ed. of 3, also (Fritwitzer 51).	Archduchess Sophie.	245
561	'Winterreise', 1. Gute Nacht. 2. Die Nebensonnen. 3. Mut. 4. Die Post. 5. Erstarrung. 6. Wasserflut. 7. Der Lindenbaum. 8. Der Leyeremann. 9. Täuschung. 10. Das Wirtshaus. 11. Der stürmische Morgen. 12. Im Dorfe. 'Gedächtnislieder', 1. Litaney. 2. Himmelsfunken. 3. Die Gesteine. 4. Hymne.	1839.	1840, Haslinger, Richault, Cocks; 4, cf. 556.	Princess Elenore Schwarzenberg.	246
562	'Gedächtnislieder', 1. Litaney. 2. Himmelsfunken. 3. Die Gesteine. 4. Hymne.	1840.	1841, Schubert (with 467), Richault, Ricordi, Cramer, Addison & Beale; 1846, with 467, Wessel; 1877, also Schubert (new ed.).		247



No.	Title	Arranged	Published	Dedication	Collected Edition	Page
563	'Sechs Melodien' 1. Liebewohl. 2. Maichens Klage. 3. Das Sterbglecklein. 4. Trockene Blumen. 5. Ungeduld (1st version). 6. Die Forelle (1st version), <i>cf.</i> 564. 'Die Forelle' (2nd version).	1846.	1846, Schlesinger, Richault.			248
564	'Müllerlieder' 1. Das Wandern. 2. Der Müller und der Bach. 3. Der Jäger. 4. Die böse Farbe. 5. Wohin? 6. Ungeduld (2nd version; <i>cf.</i> 563).	1846.	1846, Diabelli, Schreiber, Spina, Cranz, Latte.			248
565	'Schumann' 'Liebeslied (Widmung).' 'An den Sonnenschein' and 'Rotes Röslein'. 'Frühlingsnacht' (Überm Garten durch die Luft). 'Lieder von Robert und Clara Schumann'. A (Robert; from Opp. 79 & 984) 1. Weihnachtslied. 2. Die wandelnde Glocke. 3. Frühlings Ankunft. 4. Des Sennens Abschied. 5. Er ist's. 6. Nur wer die Sehnsucht. 7. An die Türen will ich schleichen. B (Clara) 1. Warum willst du andere fragen? 2. Ich hab' in deinem Auge. 3. Geheimes Flüstern. 'Provençalisches Minnelied.'	1848. Aut. in coll. of Queen of Sweden. Aut. L.M. Aut. L.M.	1848, Kistner, Richault, Flaxland. 1861, Schubert. 1872, Heinze (Peters). 1872, B* & H.	Fräulein Rosalie Spina.		249
566						253
567						255
568						256
569						257
570	'Spek'	1881.	1882, Furstner.			254
571	'Széchenyi'	Copy with L.'s corr. in P.S.L.	1876, Bauer, Brunswick, also Novello.	Armand Gouzien.		259
572	'Revive Szegedin. Marche hongroise transcrite d'après l'orchestration de J. Massenet.'	1879. Aut. and MS with L.'s corr. Gollernich coll.	1892, Heugel.			260
573	'Count Imre Széchenyi' 'Einleitung und Ungerischer Marsch. Bevezetés és magyar induló.'		1878, Rózsavölgyi.	Count Széchenyi.		261
574	'Weber' Overture, 'Oberon'	1843.	1847, Schlesinger, Brandus.			268

573	Overture, 'Der Freischütz'.	1846.	1847, Schlesinger, Brandus.	289
576	'Jubelouverture', Count Michael Wladimirovich	1846.	1847, Schlesinger, Brandus.	290
577	'Autrefois. Romanze.'	1843. 3 Auts. L.M.	1843, Jurgenson, Furstner; later "nouvelle édition".	291
XIX. PIANO-FORTE DUET				
577a	Field, Nocturnes Nos. 1-9.	c. 1866.	Schuberth.	334
578	4 Pieces from 'St. Elisabeth', 2		1868, Kahnt.	
	1. Vorspiel.			
	2. Marsch der Kreuzritter.			
	3. Sturm.			
579	2 Orchestral pieces from 'Christus', 3	1866-73. (? not by L.).	1873, Schuberth.	335
	4. Interludium.			
	1. Hirtenspiel.			
580	'Excelsior!', cf. 6.	c. 1875.	1876, Schuberth.	337
581	'Benedictus', and 'Offertorium' from the Hungarian Coronation Mass, 11.	1869. Aut. and MS, L.M.	1871, Schuberth.	338
582	'O Lamm Gottes, unschuldig', 50, 5.	1878-79. Aut. L.M.	Unpublished.	350
583	'Via Crucis', 53.	1878. MS, H.N.M.	Unpublished.	339
584	'Feestkante zur Enthüllung des Beethoven-Denkmal in Bonn', 67.	1845.	1846, Schott.	340
585	'Pastorale, Schmittchor, aus dem Entfesselten Prometheus', 69.	1861.	1861, Kahnt.	341
586	'Caucasian igitur, Humoreske', 71.	1870-72. MS with L.'s corr., L.M.	1872, Schuberth.	342
587	'Marche héroïque', 82.	c. 1846. MS, L.M.	Unpublished.	343
588	'Weimars Volkslied', 87.	1857.	1857, Kühn (Sulzer, Leipzig).	344
589	'Ce qu'on entend sur la montagne', 95.	1874.	1875, B. & H.	315
590	'Tasso', 96.	c. 1858. Aut. P.S.L.; proof, L.M.	1859, B. & H.	316
591	'Les Préludes', 97.	c. 1858.	1859, B. & H.	317
592	'Orpheus', 98.	c. 1858. Proof, L.M.	1859, B. & H.	318
593	'Prometheus', 99.	c. 1858.	1862, B. & H.	319
594	'Mazeppa', 100.	1874.	1875, B. & H.	320
595	'Festlänge', 101.	Between 1854 and 1861.	1861, B. & H. (after the revised ed.).	321
596	'Hungaria', 103.	? 1874.	1875, B. & H.	322
597	'Hamlet', 104.	1874.	1875, B. & H.	323
598	'Von der Wiege bis zum Grabe', 107.	1881. Aut. L.M.	1883, Bote & Bock.	324
599	Two episodes from Lénau's 'Faust', 110.	1, 1861; 2, 1861-62. 1, Aut. P.C., MS, L.M.; 2, proof with L.'s corr., L.M.	1862, Schuberth.	325
600	Second Mephisto Waltz, 111.	1881.	1881, Fürstner.	326
601	'Les Morts', 112, 1.	1860. Aut. and MS, L.M.	Unpublished.	327
602	'La notte', 112, 2.	1866. Aut. and MS, L.M.	Unpublished.	328
603	'Le Triomphe funèbre du Tasse', 112, 3.	1866 and 1869. Auts. H. 1585, L.M.; MS, L.M.	Unpublished.	329
604	'Salve Polonia', 113.	1863. Aut. L.M.	1884, Kahnt.	330
605	'Künstlerfestzug zur Schillerfeier', 1859, 114.	1859.	1866, Kahnt.	331
606	'Feiarmarch zur Goethejubiläums- feier', 115.	c. 1858. MS and proof, L.M.	1859, Schuberth.	302
607	'Feiarmarch nach Motiven von E. H. z. S.-C.-G.', 116.	c. 1859. Aut. and MS, L.M.	1860, Schuberth.	303

No.	Title	Arranged	Published	Dedication	Collected Edition	Reabe
608	'Rákóczy March', 117.	1870. Aut. Prof. R. Burmeister, Berlin; 3 MSS, L.M.	1871, Schubert.			310
609	'Ungarischer Marsch zur Krönungsfeier in Ofen-Pest', 118.	1870. MS with L.'s corr., L.M.	1871, Schubert.			306
610	'Ungarischer Sturmarsch', 119.	1873. MS with corr., Schlesinger; MS, M.A.	1876, Schlesinger.			305
611	'Epithalam', 120.	1872 (?).	1872 (?), Táborzky & Parsch.			332
612	'Eleje', 130.	1874.	1875, Kahnt.			333
613	'Weihnachtsbaum', 186.	c. 1876-82.	1882, Furstner.			307
614	'Dem Andenken Petöf's', 195.	1877.	1877, Táborzky & Parsch (Weinberger).			313
615	'Grande Valse di bravura', 209.	1836.	1844, Latte, Haslinger, Schubert.	Peter Wolf.		208
616	'Grand Galop chromatique', 219.	1882. MS with L.'s corr., L.M.	1838, Hofmeister, Latte (Meissonnier). Unpublished.	Johann von Végé.		209
617	'Csárdás macabre', 224.	(? not arr. by L.).				301
618	'Csárdás obstiné', 225, 2.	? 1884.	Táborzky & Parsch.			300
619	'Bálow-Marsch', 230.	c. 1883.	1884, Schlesinger.			304
620	'Husitenlied', 234.	1840. Aut. (2-6 only), L.M.	c. 1840, Hoffmann, Prague.			308
621	Hungarian Rhapsodies (from the orchestral version, 359). 1 = 244, 14. 2 = 244, 12. 3 = 244, 6. 4 = 244, 2. 5 = 244, 5. 6 = 244, 9. 16th Rhapsody, 244, 16.	1874. Aut. (2-6 only), L.M.	1875, Schubert.			309
622	18th Rhapsody, 244, 18.	1882. Aut. Prof. R. Burmeister, Berlin.	1882, Táborzky & Parsch.			311
623	Fantasy and Fugue on 'Ad Nos', 259.	1885.	1885, Táborzky & Parsch.			312
624	'Der Papsthyymnus', 261.	c. 1865.	1852, B. & H.			314
625	'Ungarisches Königslied', 340.	c. 1884.	1865, Bote & Bock.			336
626	'Sonnambula', Fantasy, 393.	c. 1852. MS, L.M.	c. 1884, Táborzky & Parsch.			345
627	'Bénédiction et serment de Benvenuto Cellini', 396.	1853, at latest.	1876, Schubert.			348
628	'Szózat und Ungarischer Hymnus', 486.		1854, Meyer, Litolf.			349
628a	'Tschelkessmarsch', 406.	1843.	Rózsavölgyi.			351
629	'Réminiscences de Robert le Diable', 412.	1841-43.	1843, Schubert.			352
630	Andante finale and March from 'König Alfred', 421.	1853 (?).	1843, Schlesinger.			353
631	'Vier Marche von Franz Schubert', 425, 2, 426.	After 1860, from the orchestral version (363).	1853 (?), Schubert.	Willi and Louis Thern.		354
632	'A la Chapelle Sixtine', 461.	1841 (?). MS, L.M. (? not by L.).	Furstner.			346
633	'Grand Septuor de Beethoven', 465.		1866, Peters.			347
634			1842 (?), Schubert.			
XX. TWO PIANOFORTES						
635	'Ce qu'on entend sur la montagne', 95.	c. 1854-57. Aut. L.M.	1857, B. & H.			357
636	'Lasso', 96.	c. 1854-56. Aut. L.M.	1856, B. & H.			358
637	'Les Préludes', 97.	c. 1854-56. 2 MSS, L.M.	1856, B. & H.			359
638	'Orpheus', 98.	c. 1854-56. 2 MSS, L.M.	1856, B. & H.			360
639	'Prometheus', 99.	1855-56. Aut. and MS, L.M.	1856, B. & H.			361
640	'Mazepka', 100.	1855. Aut. and MS, L.M.	1856, B. & H.			362
641	'Festklänge', 101.	c. 1853-56. Aut. L.M.	1856, B. & H.			363
642	'Héroïde funèbre', 102.	c. 1854-56. Aut. and MS, L.M.	1856, B. & H.			364

643	'Hungaria', 103.	c. 1854-61. Aut. H. 1574. MS, with L.'s errors, L.M.	1861, B. & H.	365
644	'Hamlet', 104.	c. 1858-61. Aut. and MS, L.M.	1861, B. & H.	366
645	'Hunnenschlacht', 105.	1857. Aut. L. Rosenthal, Munich. MS, L.M.	1861, B. & H.	367
646	'Die Ideale', 106.	1857-58. MS, L.M.	1858, B. & H.	368
647	A Faust Symphony, 108.	1856 (Aut. L.M.); revised 1860. Proof, L.M.	1863, Schuberth. Revised ed., 1870.	369
648	A Symphony to Dante's 'Divina commedia', 109.	c. 1856-59. Aut. and MSS, L.M.	1859, B. & H.	370
649	Fantasy on themes from Beethoven's 'Ruins of Athens', 122.	After 1852.	1865, Siegel.	371
650	1st Pf. Concerto, 124.	1853.	1857, Haslinger.	372
651	2nd Pf. Concerto, 125.	After 1859. Aut. L.M. L. transcribed the work twice, by mistake!	1862, Schott.	373
652	Totentanz, 126 (ii).	After 1851.	1865, Siegel.	374
653	'Wanderer' Fantasy, 366.	After 1837; much shortened. 2 MSS, L.M.	1862, Spina (Schreiber).	375
654	'Hexameron', 392.	After 1841.	1870, Schuberth.	377
655	'Réminiscences de Norma', 394.	After 1841.	1874, Schott.	378
656	'Réminiscences de Don Juan', 418.	After 1841. MS, L.M.	1877, Schlesinger.	379
657	Beethoven's 9th Symphony, cf. 404.	1851, at latest.	c. 1851, Schott.	376
XXI. ORGAN				
658	<i>Allugi and Mozart</i> 'Evocation à la Chapelle Sixtine' (461).	c. 1862. Aut. Nydal, Stockholm (H. 1581). MS, L.M.	1865, Körner (Peters). The Mozart also separately, in a different version, Kahnt.	400
659	<i>Arcadelt</i> 'Ave Maria.'	1862. Aut. Nydal, Stockholm (H. 1580). MS, L.M. Cf. 183, 2.	1865, Körner (Peters).	401
660	<i>Bach</i> 'Einleitung und Fuge aus der Mœtte "Ich hatte viel Bekümmernis" und Andante "Aus tiefer Not..."' Adagio from the 4th violin sonata.	1860. MS, L.M.	1862 (?), Klinkhardt, Leipzig, in a jubilee album for J. Schneider; then Schuberth (G.R. 1).	402
661	<i>Chopin</i> Preludes, Op. 28, Nos. 4 & 9.	MS, L.M. Only the last 5 bars arr. by L., the rest by Gottschalg.	Schuberth (G.R. 2).	403
662	<i>Liszt</i> 'Regina coeli lactare.'	1865. Aut. L.M.	Schuberth (G.R. 5).	404
663	'Tu es Petrus', 3, 8.	July 1867; cf. 261. 2 Aut. P.C.	Schuberth (G.R. 2).	405
664	'San Francisco. Preludio per il cantico del Sol di San Francesco', 4.	No connection with 59, 2.	Schuberth (G.R. 22).	391
665	'Excelsior! Preludio zu den Glocken des Strassburger Münsters', 6.	1880. Aut. (for organ or pf.), Robert Bory, Geneva (H. 1597). MS, L.M.	Unpublished.	392
666	'Offertorium Mass, ix.	After 1874.	Schuberth.	393
667	'Slavino Slavno Slaveni', 33.	After 1867. For organ, harm. or pedal-pf.	Schuberth (G.R. 22).	411b
668		1863. Aut. Göllerich coll.	1910-11, in the Yearbook of the Sängerbund Dreizehningen, Vienna, as 'Andante maestoso'.	397

Wilhelm von Kaubach.

No.	Title	Arranged	Published	Dedication	Collected Edition	Reache
669	'Zwei Kirchenhymnen' 1. Salve Regina. 2. Ave maris stella, 34.	After 1868; 1 has no connection with 66. For organ or harm.	1880, Kahnt.	Cardinal Prince G. von Hohenlohe-Schillingfürst.		394
670	'Rosario', 56, 1-3.	1879. Aut. and MS, L.M.	Unpublished.			396
671	'Zum Haus des Herren ziehen wir.' Prelude to 57.	1884? MS Gollersch coll. For organ or pf. For pf. 2 hands, 595.	1908, in Gollersch's 'Franz Liszt'. 1873, Kühn (Bohlau, Sulzer).			395
672	'Weimars Volkslied', 87.	1885. Aut. L.M. For organ or harm.	1873, Kühn (Bohlau, Sulzer).			398
673	'Weinen, Klagen', Variations, 180.	1883. Aut. Nydal, Stockholm (H. 1578). MS and proof, L.M.	1865, Korner.			382
674	'Ungarns Gott', 339.	1878. MS and proof, L.M.	1882, Taborsky & Parsch.			399
675	'Kirchliche Festouvertüre über den Choral "Ein feste Burg ist unser Gott".' Wagner	1881.	1852, Hofmeister.			406
676	'Chor der jüngeren Pilger aus "Tannhäuser"', cf. 443.	1st version, 1860. Aut. L.M. 2nd version, 1862. Aut. Nydal, Stockholm (H. 1582). MS, L.M.	1864, Meser (Furstner).			407
XXII. ORGAN WITH OTHER INSTRUMENTS						
677	'Hosannah', for organ & tromb. ( <i>ad lib.</i> ).	1862, from the 'Canico del Sol', 4. Aut. Nydal, Stockholm (H. 1579). MS, L.M.	1867, Kühn (later Sulzer) in the 'Topferalbum'.			409
678	Offertorium and Benedictus from the Hungarian Coronation Mass, 11 (vn. & organ).	Prob. 1871. Aut. and MS, L.M.	Schubert (G.R. 23).			411a
679	Aria 'Cujus animam' from Rossini's 'Stabat Mater' (organ & tromb.).	In the '60's. Aut. and MS, L.M. Cf. 553, 682.	1874 (?), Schott.	Eduard Grosse.		410
XXIII. VOCAL ARRANGEMENTS						
No.	Title	Composed	Published	Dedication	Collected Edition	Reache
680	'Ave maris stella', 34. Voice & pf. or harm.	1868. Aut. and MS, L.M.; proof, P.C.	1868, Repos; 1872, Kahnt.			641
681	'Ave Maria' II, 38. Voice & organ or harm.	1869. Aut. L.M.	1936, B. & H.		V. 6	699
682	'Cujus animam' from Rossini's 'Stabat Mater', T. & organ.	Cf. 679, 553.	1874, Schott.		V. 7.	
683	'Serbisches Lied' ("Ein Mädchen sitzt am Meerstrand"), in Musik gesetzt von F. W. C. Fürst von Hohenzollern-Hechingen, mit Pianoforte-Begleitung von Dr. F. L.		Göpel, Stuttgart, in the 'Orpheon-Album', Vol. 4, No. 137.			
684	'Barcarole vénitienne de Pantaleoni, avec accompagnement de piano-forte par F. L.'		1842, Schubert, Latte, Ricordi, Boosey, Odeon.	Mme Thérèse de Bachrach.		644
685	'Es hat geklingelt die ganze Nacht' (Grand Duchess Maria Pavlovna), with pf. accomp. by L.	Aut. L.M.; cf. C.E. VII, 1, Introd.; also interlude of 7 bars for her song 'Hinaus, hinaus, der Himmel graut'.	Unpublished.			

## XXIV. RECITATION

No.	Title	Arranged	Published	Dedication	Collected Edition	Raabe
686	<i>Drucke</i> 'Helges Treue' (Strachwitz).	1860; arr. by L. as recitation from the song. Aut. and 2 MSS, L.M.	1874, Schubert.	Bogumil Davison.		659

## XXV. UNFINISHED WORKS

No.	Title	Composed	Published	Dedication	Collected Edition	Raabe
687	'Sardanapale', Opera in three acts. Text after Byron by Rotondi (?).	1846-51. Sketches L.M. For a résumé of the libretto see on R. 670.	Unpublished.			670
688	'Die Legende vom heiligen Stanislaus', Oratorio. Text after Lucien Simonki by Princess Wittgenstein (?). Cornelius and K. E. Edler.	1873-85; 'Salve Polonia' (113), 1863; 'De profundis' (16), 1881. Aut. and MSS, L.M. Cf. also 519. See on R. 671.	1883, 'De profundis' and 'Salve Polonia', Kahnt; the rest unpublished.	(Princess Wittgenstein.)		671
689	'Singe, wenn Gesang gegeben.' Male chorus.	c. 1847. MS (Conradi's orch.), L.M.	Unpublished.			672
690	Revolutionary Symphony. Orch.	27-29 July 1830 (sketches, L.M.); taken up again 1848 (aut. L.M.); orch. by Raff. Cf. 102. See on R. 667. Sketches for 'Tristis est anima mea' (no connection with 3, 11) and Psalm II (cf. 703) — both to form part of work — also in L.M.	1830 version, in Peter Raabe's 'Die Entstehungsgeschichte der ersten Orchesterwerke Franz Liszt's' (Jena, 1916), 'Liszt's Leben' (Stuttgart, 1931), in facsimile. 1848 version, unpublished.			667
691	'De Profundis. Paume instrumental.' Pf. & orch.	1834-5. No connection with 16. Aut. L.M. Partly used in 126 (i) and 173. 4.	Unpublished. See Theophil Stengel, 'Die Entwicklung des Klavierkonzerts von Liszt bis zur Gegenwart', Berlin Dissertation, 1931.	Abbé Lamennais.		668
692	Violin Concerto.	Jan. 1860, for Rémenyi. Aut. (1 p.), H.N.M.	Unpublished.			669
693	Two Hungarian pf. pieces. 1. D mi., 2-4. 2. Bb mi., 2-4.	c. 1840. Aut. L.M.	Unpublished.			662
694	Fantasia on English themes. Pf.	c. 1840. Aut. L.M. (?) = 'Fantasia on God Save the Queen and Rule, Britannia', publ. Schubert, acc. Rammann II, 311. July 1843 (?). Aut. L.M. Mar. 1885. Aut. L.M.	Unpublished (?).			(98)
695	Pf. piece, F ma., 4-4.		Unpublished.			663
696	4th Mephisto Waltz. Pf.		1952, Schott (Liszt Society Publications, Vol. II).			661
697	Fantasy on two themes from 'Figaro', Pf.	1842. Perf. Berlin, 11 Jan. 1843.	Unpublished.			660
698	'La Mandragore. Ballade de l'opéra Jean de Nivelle de L. Delibes.' Pf.	After 1880. Aut. L.M.	1912, B. & H. (ed. and completed by Busoni)			666
699	'La notte', 112, 2. Pf.	1864-66. Aut. L.M.	Unpublished.			664
700	'Carnaval de Venise' (Paganini) for pf.	Aut. L.M.	Unpublished.			665
701	'Den Felsengipfel stieg ich einst hinan.' Voice & pf.	Aut. B. & H.	Unpublished.			673

## THEMATIC QUOTATIONS

20. A - ve Ma - ri - a, A - ve Ma -  
A - ve Ma - ri - a, Ma -

21. Pa - ter no - ster

22. Pa - ter no - ster

24. Te De - - um lau - -

27. Te De - um lau - da - -

29. Org.  
Va - ter un - scr

31. Ä - ols - harfen tönt es wieder

32. Ä - ols - harfen tönt es wieder

38. Org.  
A - ve Ma - ri - -

40. O sa - lu - ta - - ris

41. Pa - ter no - ster

43. O sa - lu - ta - ris Ho -

154 Senza tempo

180

182

189 Sans mesure

244 15  
1st version

2nd version

Simplified version

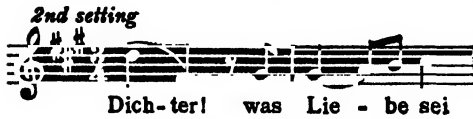
256

280 1st setting  
Freud - voll und leid - voll

2nd setting  
Freud - voll und leid - voll



288



297



2nd setting



309



341



## APPENDIX

I. DOUBTFUL OR LOST<sup>1</sup>

No.	Title	Published	Notes and References
1.	<i>Sacred Choral Works</i>		
702	'Tantum ergo.'		Ramann, I, 39; 1822. Lost.
703	Psalm II for T. solo, mixed chorus & orch., 1851.		Göllerich, p. 316. See on 690.
704	Requiem on the death of the Emperor Maximilian of Mexico.		'Grove's Dictionary' (earlier eds.); ?=12, or confused with 163, 6.
705	'The Creation.'		'Grove's Dictionary', earlier eds. Doubtful.
706	'Benedictus', for mixed chorus & organ.	1939, Flammer, New York.	? not arr. by L.
707	Excelsior, 6, 1, for M.-S. or Bar. solo, male chorus & pf.	Schuberth.	
2.	<i>Secular Choral Works</i>		
708	'Rinaldo' (Goethe), for T. solo, male chorus & pf.		c. 1848. Aut. and orchestration by Conradi, L.M., but called "arrangé" in Princess's catalogue, so ? not by L.
708a	'A patakhos' (Garay), male chorus.		O. Várhalmi, 'A Zene' (Budapest), 1936, Nos. 8-10. Comp. 1846.
3.	<i>For orchestra</i>		
709	'Bozë cos Polske.'		Also for pf. 2 hands or 4 hands; Br. VII, 213. = 113.
710	Funeral March.		Br. L.-R. 389. (?=102).
711	'Csárdás macabre', 224.		Göllerich, p. 278.
712	'Romance oubliée', 132, for viola & orch.	Bachmann, Hanover.	Not orch. by L.
4.	<i>For pianoforte and orchestra</i>		
713	2 Concertos.		R. I, 7; 1825. Lost.
714	Concerto in the Hungarian style.		Göllerich, p. 281. Aut. Sophie Menter.
715	Concerto in the Italian style.		Göllerich, p. 281.
716	'Grande Fantaisie symphonique', A mi.		Göllerich, p. 281; ?=120, which is, however, also mentioned there.
5.	<i>Other instrumental works</i>		
717	Trio.		R. I, 7; 1825. Lost.
718	Quintet.		R. I, 7; 1825. Lost.
719	'The Seasons' (string quartet).		Göllerich, p. 279.
720	'Allegro moderato', E ma. for vn. & pf.		Göllerich, p. 280.
721	Violin Prelude.		N. Helbig, 'Franz Liszt in Rom' ('Deutsche Revue', 1907, p. 74).
722	'La notte', 112, 2, for vn. & pf.		Unpub. letter of 18 Aug. 1872; cf. R. II, 307.
723	'Tristia', from 'Vallée d'Obermann', 160, 6, for pf., vn. & cello.		Göllerich, p. 280.
6.	<i>For pianoforte solo</i>		
724	Rondo and Fantasy.		R. I, 7; 1824. Lost.

<sup>1</sup> See Friedrich Schnapp, 'Verschollene Kompositionen Franz Liszts', in 'Von deutscher Tonkunst' ('Festschrift für Peter Raabe'), Peters, Leipzig, 1942, for fuller details on this subject.

No.	Title	Published	Notes and References
725	3 Sonatas		Schnapp, <i>op. cit.</i> Nos. 5-7, 1825. Lost.
726	Étude in C ma.		'Grove's Dictionary', (earlier eds.).
727	'Prelude omnitonique' (arpeggio chords).		Catalogue (1909) of the Music Loan Exhibition of the Worshipful Company of Musicians, London, 1904 (p. 286). Aut. A. Schloesser. R. II, 255; according to Obrist. ?=189.
728	'Sospiri' (a companion piece to 192).		
729	'Ecce panis angelorum.'	John Church.	Pazdírek's 'Manuel universel de la littérature musicale'.
730	'In memoriam.'	John Church.	Pazdírek's 'Manuel universel de la littérature musicale'.
731	'Valse élégiaque.'	Bote & Bock.	'Grove's Dictionary', earlier eds.; but denied by publishers. ?=210.
732	'4me Valse oubliée.'		Göllerich, p. 289.
733	'Ländler' in G ma.		Göllerich, p. 288.
734	'Ländler' in D ma.		MS, L.M. (J. 55). ?='Mélodie quasi tyrolienne' (Br. V, 91); or cf. 733. ? not by L.
735	'Air cosaque.'		MS, L.M. (J. 55).
736	'Kerepei csárdás.'		Catalogue of the H.N.M. Liszt Memorial Exhibition (1911), p. 20. Prob. not by L.
737	'Trois Morceaux en style de danse ancien hongrois' 1. Maestoso. 2. Tempo di Werbung. 3. Andante ritmico.	1850, Rózsavölgyi.	Not by L.; two of the pieces are by János Liszt of Szatmár and the third is the Martinovics March. See E. Major, 'Zenei Szemle' (Budapest), 1926, p. 21. R. 109.
738	Spanish Folk-Tunes.		L.'s repertoire, 1838-48; R. I, 271.
739	Overture, 'Coriolan'.		Br. I, 66. Prob. lost.
740	Overture, 'Egmont'.		L.'s repertoire and Princess Wittgenstein's catalogue of L.'s works (L.M.).
741	Overture, 'Le Carnaval romain'.		L.'s repertoire.
742	Donizetti. 'Duetto'.	Cottrau.	Pazdírek, <i>op. cit.</i> ?=399.
743	Soldiers' chorus from Gounod's 'Faust'.		Br. L.-B. 344. Prob. lost.
744	Paraphrase on the fourth act of Kullak's 'Dom Sébastien'.		L.'s repertoire.
745	Funeral March for pf.		Br. L.-B. 690. ?=173, 7.
746	'Andante maestoso.'	Rózsavölgyi.	'Grove's Dictionary', earlier eds.; but denied by publishers. ?=668 or 737, 1 As 727; aut. Lady Althorp.
747	'Poco Adagio' (from the Gran Mass).		L.'s repertoire and Princess's catalogue.
748	Overture, 'The Magic Flute'.		Thouret. 'Katalog der Musikbibliothek im Schlosse zu Berlin'.
749	Preussischer Armeemarsch (Radovsky) arr. for pf.		Göllerich, p. 298.
750	'Introduction et variations sur une marche du "Siège de Corinth"' (Rossini) (1830).		
751	'Nonetto e Mose' (Rossini), Fantaisie.		L.'s repertoire; unpub. letter of 24 Dec. 1839, mentions 'Fantaisie sur Maometto' (= Le Siège de Corinth), so ?=750.
752	Rubinstein's 'Gelb rollt.'		'Grove's Dictionary', earlier eds.
753	Schubert. 'Alfonso und Estrella', Act I, Pf. score.		Schnapp, <i>op. cit.</i> No. 51. Prob. lost.
754	'2a Mazurka di P. A. Tirindelli, variata da Fr. Liszt.'	Giudici & Strada, Turin.	Prob. not by L.
755	7. For pianoforte 4 hands Sonata.		R. I, 7; 1825. Lost.
756	'Mosonyis Grabgeleit', 194.		Göllerich, p. 305.
757	8. For 2 pianofortes 'Le Triomphe funèbre du Tasse', 112, 3.		Göllerich, p. 307.
758	9. For organ Symphonic poem, 'The Organ', after Herder.		'Grove's Dictionary', earlier eds.
759	Consolation No. 4, D♭ ma., 172.	Rieter - Biedermann, Peters as 'Adagio'.	? not arr. by L.
760	Cantico del Sol, 4.		Br. VII, 327. Cf. 665.
761	Chopin's Funeral March for organ, cello & pf.		Habets, Borodin and Liszt, p. 108 (English ed.); cf. G.R. 5.
762	10. Songs with pf. 'Air de Chateaubriand.'		Princess's catalogue. ?=18, 5.
763	'Strophes de Herlossohn.'		Princess's catalogue.
764	'Kränze pour chant.'		Princess's catalogue.
765	'Glöckchen' (Müller).		Princess's catalogue; companion piece to 316, 1 and 2.
765a	'L'aube naît' (Hugo).		d'A., Corr. II, 211, 1 & 42. Lost.
766	'Der Papsthymnus', 3, 8, for S. or T. & pf.	Kahnt.	? not arr. by L.
767	11. Other vocal works Excelsior, 6, 1, for voice & organ.		MS, L.M. ? not arr. by L.
768	12. Recitations with pf. 'Der ewige Jude' (Schubart).		'Grove's Dictionary', earlier eds. (Gottschalch, 'Tagebuchs-Notizen', p. 135.)

## II. PLANNED

(See RAABE, II, pp. 361-2)

## Operas

1842. 'Le Corsaire'. (Corr. d'Agoult II, 209, 282).  
 1843. Stage version of 'La divina commedia'; text by Autran; see 'Revue de la Musicologie', May 1938.  
 1846. 2 Italian operas.  
 1846. 'Faust' (Corr. d'Agoult II, 347).  
 1847. 'Richard en Palestine' (do. II, 373).  
 1848. 'Spartacus' (do. II, 398).  
 1856-58. Hungarian opera, 'János' or 'Janko'.  
 1858-59. 'Jeanne d'Arc.'

## Chorus

1845. 'Les Laboureurs, Les Matelots, Les Soldats' (Lamennais), as companion pieces to 81.  
 1849. Oratorio after Byron's 'Heaven and Earth'; text by Wagner.  
 1856. 2 Masses.  
 1860-61. 'Liturgie catholique.' 'Liturgie romaine.'  
 1862. 'Manfred.'  
 1869. 'Saint Étienne, roi d'Hongrie', or 'Fire and Water'. See 'Fővárosi Lapok', Budapest, 28 Jan. 1870.  
 1874. Golden Legend of Longfellow as a recitation; cf. 6. Theodor Körner's 'Fiedler der hl. Cécilia'.  
 Also, sketches in L.M. for Psalms XIV and XV, a plainsong 'Magnificat', and 'Les Djinns', sketch in P.C. of a 'Miserere' for chorus.

## Orchestra

1845. Overture to 'Les Quatre Éléments', 80.  
 1853. Music to 'The Tempest'.  
 1861. The History of the World in Sound and Picture (after a series of pictures by Kaulbach). The Tower of Babylon, Nimrod, Jerusalem, the Glory of Greece. To be ded. to H. von Bülow.  
 1865. Continuation to 'Hungaria', 103, R. II, 301.  
 1885. 'Ungarische Bildnisse', 205, for orch.

## Pianoforte &amp; Orchestra

1871. 2 works by Chopin (incl. Fantasy, Op. 49). Br. a. G., p. 103.

## Pianoforte

1850. Schubert's (C major) Symphony. MS of a 2 pf. arr., L.M.  
 1860. 'Polonaise martiale.'  
 c. 1880. Bach, Chaconne.  
 1863. Transcription of Beethoven's Quartets.  
 1883. Pf. score of Rousseau's 'Devin du village'.  
 1886. Fantasia on Mackenzie's 'The Troubadour' (Sitwell, 'Liszt', p. 353).  
 Sketch in L.M. for 'Somogyi Csárdás'.

## III. WORKS BY OTHER COMPOSERS, EDITED BY LISZT

- BACH. 'Kompositionen für Orgel. Revidiert und mit Beiträgen versehen von F. L.' (includes 660 and 661). Pub. Schubert.  
 'Fantaisie chromatique'. 3 Preludes and Fugues (C# minor) in 'Anthologie classique', Schlesinger, Berlin.  
 BEETHOVEN. 3 pf. concertos (Opp. 37, 58, 73), ed. and arr. for 2 pfs. with cadenzas, 1879. Pub. Cotta.  
 'Ludwig van Beethovens sämtliche Kompositionen.' Part I. Works for pf., 2 and 4 h. (ed. 1857). Duos for pf. with vn. or cello, horn, flute or viola. Trios for pf. with vn. (or clar.) & cello. Mass in C. Mass in D. Pf. quartets (ed. 1861). Trios for string & wind instruments. Pub. L. Holle, Wolfenbüttel.  
 'Menuet, revu par F. Liszt.' Pub. Matthieu, Paris.  
 CHOPIN. Études. Pub. B. & H., 1877.  
 CLEMENTI. 'Preludes et exercices, corrigés et marqués au métronome par le jeune Liszt, suivis de douze de ses études' (cf. 136). Pub. 1825, Dufaut & Dubois, Paris (2 copies in the Bibliothèque Nationale, also 1 in P.C.); also Janet & Cotelle (only known copy, M. Amédée Gastoué). Both eds. property of Boisselot, Marseilles.  
 FIELD. 18 Nocturnes, rédigés et accompagnés d'une préface, 1859. Pub. Schubert, Girod, Paris. (Only 1-10 and 12 rev. by L.).

A. W. GOTTSCHALG. 'Repertorium für Orgel, Harmonium oder Pedal-Flügel. Bearbeitet unter Revision und mit Beiträgen von F. L.' Pub. Schubert, Leipzig. Cf. 260, 660-664, 667, 678.

HANDEL. Fugue in E minor. 'Anthologie classique', Schlesinger, Berlin.

HUMMEL. Septet, Op. 74 (pf., fl., ob., horn, viola, cello & D.B.). Also as Quintet for pf., vn., viola, cello & D.B. Pub. Schubert.

MÄDCHENLIEDER. Unter Mitwirkung von Hoffmann von Fallersleben und Franz Liszt herausgegeben von A. Braunlich und W. Gottschalg. Ein Anhang zum Vaterländischen Liederbuch. Pub. Böhlau, Weimar, 1851. Cf. 87-89.

SCARLATTI. Cat's Fugue. 'Anthologie classique', Schlesinger, Berlin.

SCHUBERT. 'Ausgewählte Sonaten und Solostücke für das Pffe.' (2 and 4 h.), Ed. 1868-80. Pub. Cotta, 1875-80 (including new version of the finale of the 'Wanderer' Fantasy).

R. VIOLE. 'Gartenlaube.' 100 Études for pf. Pub. Kahnt.

WEBER. 'Ausgewählte Sonaten und Solostücke für das Pffe.' Ed. 1868, 1870. Pub. Cotta; Vol. I, 1875; Vol. II, 1883. Paraphrase on the 'Invitation to the Dance'; in the 'Signale für die Musikalische Welt', 1843, p. 116 (Schlesinger). 'Konzertstück.' 6 pages of variants by L. in the Casanova coll.

## IV. LITERARY WORKS

'Gesammelte Schriften.' Ed. Lina Ramann. Pub. 1880-83, B. & H.  
 Vol. I. F. Chopin (1852).

Vol. II. 1. Essays (from the 'Revue et Gazette musicale').

On the position of artists (1835). On future Church music (1834). On popular editions of important works (1836). On Meyerbeer's 'Les Huguenots' (1837). Thalberg's 'Grande Fantaisie', Op. 22, and 'Caprices', Opp. 15 and 19 (1837). To M. Féris (1837). R. Schumann's pf. compositions, Opp. 5, 11, 14 (1837). Paganini: a Necrology (1840). [This does not include the article on Alkan's 'Trois Morceaux dans le genre pathétique', Op. 15 (1837).]

Vol. II. 2. Letters of a Bachelor of Music (1835-40). 1-3. To George Sand. 4. To Adolf Pictet. 5. To Louis de Ronchand. 6. By Lake Como (to Louis de Ronchand). 7. La Scala (to M. Schlesinger). 8. To Heinrich Heine. 9. To Lambert Massart. 10. On the position of music in Italy (to M. Schlesinger). 11. St. Cecilia (to M. d'Ortigue). 12. To Hector Berlioz.

Vol. III. 1. Gluck's 'Orpheus' (1854). Beethoven's 'Fidelio' (1854). Weber's 'Euryanthe' (1854). On Beethoven's music to 'Egmont' (1854). On Mendelssohn's music to 'A Midsummer-Night's Dream' (1854). Scribe and Meyerbeer's 'Robert le Diable' (1854). Schubert's 'Alfonso und Estrella' (1854). Auber's 'Muette de Portici' (1854). Bellini's 'Montecchi e Capuletti' (1854). Boieldieu's 'Dame blanche' (1854). Donizetti's 'La Favorita' (1854). Pauline Viardot-Garcia (1859). No Entr'acte music! (1855). Mozart: On the occasion of his centenary festival in Vienna (1856).

Vol. III. 2. Richard Wagner. 'Tannhäuser and the Song Contest on the Wartburg' (1849). 'Lohengrin' and its first performance at Weimar (1850). 'The Flying Dutchman' (1854). 'The Rhinegold' (1855).

Vol. IV. Berlioz and his 'Harold' Symphony (1855). Robert Schumann (1855). Clara Schumann (1855). Robert Franz (1855). Sobolewski's 'Vineta' (1855). John Field and his Nocturnes (1859).

Vol. V. On the Goethe Foundation (1850). Weimar's September Festival in honour of the centenary of Karl August's birth (1857). Dornröschen: Genast's poem and Raff's music (1855). Marx and his book, 'The Music of the 19th Century' (1855). Criticism of Criticism; Ulibishev and Serov (1858). A letter on conducting; a defence (1853).

Vol. VI. 'The Gypsies and their Music in Hungary' (1859).

Vol. VII (not published) was to contain two more letters of 1837-38 and 1841, the 'Illustrations to

- Benvenuto Cellini' (1838) and L.'s forewords to his musical works.  
 'De la fondation Goethe à Weimar.' Brockhaus, 1851.  
 'Lohengrin et Tannhäuser de R. Wagner.' Brockhaus, 1851.  
 'F. Chopin.' Escudier, 1852.  
 'Des Bohémiens et de leur musique en Hongrie.' Librairie nouvelle, 1859.  
 'Über John Field's Nocturne.' Schubert, 1859.  
 'R. Schumann's Musikalische Haus- und Lebensregeln.' French translation by F. L. Schubert, 1860.  
 'Robert Franz.' Leuckart, 1872.

Liszt also took part, together with Marschner, Reissiger and Spohr, in Eduard Bernsdorf's 'Neues Universal-Lexicon der Tonkunst' (Dresden and Offenbach, 1856-65). Much of the literature published under his name during the Paris and Weimar periods is really the work of Mme d'Agoult and Princess Sayn-Wittgenstein respectively. A manual of pf. technique, written for the Geneva Conservatoire, is apparently lost.

H. S. (ii).

See also Albéniz (I., pupil). Albert (E. d', pupil). Alkan (*passim*). Arrangement. Bache (2, pupil). Brendel (advocacy of L.). Bull (O., playing with). Bulow (son-in-law). Busoni (influence on; arr.). Chantavoine (discovery of 'Don Sanche'). Chopin (relations with; ded. of Studies, Op. 10). Franck (C., ded. of pf. Trio). Jacob (G., orch. for ballet 'Apparitions'). Krov (composer of supposed 15th-cent. Hussite song). Lambert (C., 'Dante Sonata', ballet, arr.). Motil (orch. of 'St. Francis preaching to the Birds'). Paganini (Caprices arr. for pf., 'Campanella' study). Pianoforte Playing (blind octaves, mus. ex.). Rhapsody. Rimsky-Korsakov (collab. in 'Chopsticks'). Schumann (ded. of Op. 17 for pf.). Servais (2, ? natural son). Sonata, p. 906. Song, p. 942. Symphonic Poem. Symphonic, pp. 232-33. Transformation, Thematic (mus. ex.). Weitzmann (contrib. of var. to 'Totentanz').

**LISZT SOCIETY.** An association formed in London in 1950, with Professor Edward J. Dent as President and Humphrey Searle as Hon. Secretary. Among its founder members were Ralph Hill and Constant Lambert. Its object is to promote the republication, recording and performance of works by Liszt, particularly those which are, in the Society's view, undeservedly neglected, and those which are for some reason or other difficult to obtain. An annual subscription of 5s. entitles members to the purchase of the Society's publications at a reduced rate. The first volume of printed music, issued by Messrs. Schott & Co., is a collection of pianoforte pieces of Liszt's final period, including the first complete publication of the 'Csárdás macabre' and both versions of 'La lugubre gondola'. The second volume, also of pianoforte music, includes some of the early romantic pieces and also first publications of 'Am Grabe Richard Wagners' and 'Mephisto Waltz No. 4'. The third contains pianoforte music in the Hungarian style, some previously unpublished. The address of the Society is 44a Ordinance Hill, London, N.W.8.

E. B.

**LITANIAE LAURETANAE (Litany of Loreto).** A solemn litany, sung in the Roman Catholic Church in honour of the Blessed Virgin Mary. It is no longer possible to ascertain when, where or by whom this

litany was originally written; but, if we may trust the very generally received tradition that it was first chanted at Loreto, and carried thence by pilgrims to all parts of the world, it cannot be of earlier date than the closing years of the 13th century. In other places than Loreto (where it is sung every evening) it is most frequently sung either in solemn processions or during the exposition of the Blessed Sacrament at Benediction; but its use — especially on the Continent — is by no means restricted to those particular occasions. In Rome, for instance, it is constantly sung, at almost every popular service, to a simple plain-song melody familiar to all Italians and printed in the Ratisbon edition of the 'Directorium Chori'. This is probably the oldest music to which the words were ever adapted. Its date, like theirs, is uncertain; but it is at least old enough to have attracted the attention of the great polyphonic composers of the 16th century, some of whom have treated it in their best and most devout style. The most ancient printed copy is that of Dillingen (1558). Costanzo Porta set it 1575. The Litany of Loreto was officially approved by Pope Sixtus V (1587).

Palestrina was especially devoted to the litany; in 1593 he published a volume containing, in two books, ten different settings of exquisite beauty, composed for the use of the Confraternity of the Holy Rosary. One of the most beautiful divisions of the work is reprinted in the fourth volume of Proske's 'Musica divina', and all are published in the complete edition of Palestrina's works.

Another volume of litanies, by various authors, was published at Munich in 1596 by Georgius Victorinus, under the title of 'The-saurus litaniarum'. We here find among other interesting works a charming litany, by Lassus, founded entirely upon the plainsong *canto fermo* and so simple in construction that the most modest choir need feel no hesitation in attempting it. This litany is also reprinted entire in the fourth volume of 'Musica divina', together with some others from the same rare work, which fortunately is not the only collection that has been preserved from the 16th century. Under the title of 'Litaniae Catholicae ad Christum, Beatam Virginem, et Sanctos' a highly interesting work was printed by Wolfgang Eder at Ingolstadt in 1539. Another, called 'Sacrae Litaniae variae', was published at Antwerp in 1595. A precious volume, believed to be unique, wanting the title and first nine pages — and therefore without date — is preserved in the library bequeathed by Proske to the Cathedral of Ratisbon. Many other printed collections are still extant, containing quite a little treasury of art.

At Notre-Dame in Paris the litany is an-

nually sung, in grand procession, on the afternoon of the Feast of the Assumption, to a form of the first mode, which, set with the melody in the tenor, produces an indescribably solemn effect. Settings by later composers of any eminence are rare, but there are two by Mozart (K. 109 and 195).

W. S. R., adds.

**LITANY.** See RESPONSE and TALLIS.

**LITERES, Antonio** (b. nr. Madrid, c. 1670; d. Madrid, 18 Jan. 1747).

Spanish organist and composer. The earliest dated work in the National Library, Madrid, is 'Jupiter y Danae' (1700), a piece in three acts and ballet, scored for violins and bass. 'Accis y Galatea' is dated 1709, while the libretto of a lost oratorio, 'S. Vicente', belongs to 1720. In a collection of 'Psalmos de vespæ . . .', printed at Madrid in 1731 (Bibl. Provincial, Toledo), Literes is described as *músico violón* (musician, bass viol) in the royal chapel. After the disastrous fire at the royal palace in Madrid (1734), in which most of the music was lost, Literes and Nebra were ordered to arrange the manuscripts which had survived and write what music was necessary for services in the chapel.

Literes was possibly second organist at the time, and he certainly held that appointment up to his death. He was praised by the moralist Padre Feijoo for the loftiness and sweetness of his style: an example of his music is given by Mitjana.<sup>1</sup> Besides the opera mentioned above, the National Library in Madrid possesses manuscript scores of 'Los elementos' and 'Dido y Eneas', both described as *ópera armónica al estilo Italiano*, and 'Coronis', a *zarzuela* in 2 acts (the last two unsigned). There exists a quantity of church music by him. Two hymns were printed by Eslava.

J. B. T., rev.

**LITINSKY, Heinrich** (b. Lipovets, Ukraine, 17 Mar. 1901).

Russian composer. He studied composition under Glière at the Moscow Conservatory. He is a fine technician, classically inclined and greatly interested in problems of form, structure and working-out. His output includes five string quartets (the fifth, entitled 'Turkmeniana', based on native Turcoman tunes), sonatas for violin solo, viola solo and cello solo, two symphonies and a violin Concerto.

M. D. C.

**LITOLFF, Henry (Charles)** (b. London, 6 Feb. 1818; d. Bois-le-Combes nr. Paris, 6 Aug. 1891).

French pianist and composer. His father was an Alsatian soldier taken prisoner by the English in the Peninsular War, who had settled in London as a violinist after the de-

claration of peace and married an Englishwoman. In the beginning of the year 1831 Henry Litolff was brought by his father to Moscheles who, on hearing the boy play the pianoforte, was so much struck by his unusual talent that he offered to take him gratis as a pupil; and under his generous care Litolff studied for several years. He made his first appearance (or one of his first) at Covent Garden Theatre on 24 July 1832, as "a pupil of Moscheles, 12 years of age". In his seventeenth year a marriage of which the parents disapproved obliged him to leave England and settle for a time in France. For several years after this event Litolff led a wandering life and visited Paris, Brussels, Leipzig, Prague, Dresden, Berlin and Amsterdam, giving in these towns a series of very successful concerts. In 1851 he went to Brunswick and took over the business of the music publisher Meyer, marrying, as his second wife, the former owner's widow. In 1860 he transferred this business to his adopted son Theodor Litolff, and he, in 1861, started the well-known 'Collection Litolff' as a cheap and accurate edition of classical music, which was among the earliest of the many series of similar size and aim now existing. It opened with the sonatas of Beethoven, Mozart and Haydn (Vols. I-IV). Henry Litolff himself went to Paris. His third wife was a Comtesse de Laroche-foucauld. His opera 'Die Braut von Kynast' was produced at Brunswick in 1847, another, 'Rodrigue de Tolède', was not performed, and a third, 'Les Templiers', was produced at Brussels on 25 Jan. 1886.

About 115 of his works, including a violin Concerto, a short oratorio 'Ruth et Boaz' (1869) and much chamber music have been published. Among the best of them may be reckoned some of his pianoforte pieces, such as the well-known 'Spinnlied', a few of his overtures (including 'Robespierre', which quotes the 'Marseillaise' and contains a realistic description of an execution) and his symphony-concertos, especially Nos. 3, 4 and 5; the latter are remarkable for their wealth of original ideas in harmony, melody and rhythm, and for their beautiful instrumentation (see Berlioz's 'Les Musiciens', p. 303).

A. H. W., adds.

See also Griepenkerl (W. R., overtures to 'Robespierre' and 'Girondisten' by G.). Marseillaise (use in 'Robespierre' overture).

**LITURGICAL MUSIC-DRAMA.** In the period between the beginning of the 10th century and the end of the 13th there was achieved in the Church of western Europe a remarkable literary and musical development. This, the liturgical music-drama, represents a spontaneous growth within the confines of Christian worship and seems to owe little or nothing to outside influence. The vernacular drama, which grew from it and emerged from

<sup>1</sup> 'Encyclopédie de la musique: Espagne', pp. 2111-2113.

the Church during the later middle ages, came under various secular influences, ancient and contemporary, and continued in evolutionary progress towards modern drama. But the works here referred to, written in Latin and primarily religious in their outlook and purpose, were strangely spontaneous in their origin and development. They continued in independence until their gradual disappearance from the service-books during the generations following the Reformation.

The original texts can still be studied in surviving manuscripts of various types of medieval service-book. Their occurrence or otherwise seems rather fortuitous. When they are included they are usually, but not always, found in their relative seasonal positions. There are a few manuscript volumes that seem deliberately to have "collected" examples of them, such as the 13th-century 'Fleury Play-Book'. Some versions survived to the early printed service-books.

Their value in the history of drama has long been recognized. Authoritative and monumental works such as Karl Young's 'The Drama of the Medieval Church' and Sir E. K. Chambers's 'The Medieval Stage' have dealt fully and faithfully with their literary aspects. What has been insufficiently realized is their contribution to the history of music. They are something more than drama, for every text must be thought of as a libretto for music. From the earliest stages these works were sung, to music that was sometimes adapted, but usually specially composed, by anonymous creators. There are many examples where the curve and character of the melody emphasize the meaning of the words. They were presented by clerical singers who were definitely impersonating certain characters, who were directed by the texts to make appropriate movements and dramatic gestures, who were dressed in suitable costumes and who were aided by primitive "properties", and at times stage-machinery. They were listened to by appreciative audiences, who saw and heard a well-known and well-loved sacred story unfolding before them as in reality.

These dramatic works, therefore, must be thought of as being not essentially different from operas.

ORIGINS.—The movement developed, it would seem, from the most elementary of beginnings, a very simple example of that primitive urge — felt by all humanity, ancient or modern, pagan or Christian — the desire to "act a part". In this particular case the spontaneity of the emotion can be all the more clearly appreciated when it is realized how sternly the early Christian Church had fought against the contamination, as she felt it to be, of classical drama. Early popes and bishops

had seen and loathed the degradation of the decadent Roman stage, and when Christianity gained the necessary power they had accomplished its destruction — with the unwitting assistance of a strange ally, the barbarian invader, who in sacking imperial cities had destroyed also the great theatres. But when the time came for the rebirth of drama it was found to have occurred, by a supreme irony, within the fortress of its former bitterest enemy.

This artistic event occurred at the time when, after the dark ages, some of the graces of life were attempting once more to assert themselves. One of the results of the revival of learning inaugurated by Charlemagne was a greatly increased splendour in every aspect of the service of religion: finer buildings, more gorgeous vestments, highly trained choirs, more elaborate ceremonial, more pageantry. The liturgy itself did not escape "improvement". At many points it received additions and interpolations which served to explain or comment upon the official text.<sup>1</sup> Many of these "tropes", as they were called, were in a form that suggested a dialogue between definite characters, especially those which attached themselves to the Introit of the Mass. Some of them seem to hover very closely on the brink of becoming dramatic, but with one exception we have no evidence that among these early exchanges there was any development towards actual impersonation, the test of true drama.

This exception is of the utmost importance. In it we have the seed from which, in western Europe, drama and music-drama were reborn. (Lest we should cavil at the suggestion that "music-drama" had an earlier existence, let us recall that the mighty works of Aeschylus, Sophocles and Euripides, long forgotten in the early middle ages, certainly came under that category, being produced with the best musical resources that the age could provide.) The trope in question was an Easter one, preceding the Introit of the Mass and suggesting a picture — the Angels at the empty Tomb on Easter morning, interrogating the Marys, receiving their reply and dismissing them with an assurance of the Resurrection — the Resurrection being the subject of the Introit. The simplest version of this trope, of which there are scores of surviving variants, is contained in a manuscript belonging to the monastic library of St. Gall<sup>2</sup> and dating from the middle of the 10th century. It consists of three brief sections of dialogue and is given below together with its music (the latter transcribed from the original unheighted St. Gall neums to modern plainsong notation by the present writer):

<sup>1</sup> See TROPE.

<sup>2</sup> St. Gall, Stiftsbibl. MS 484, p. 111.

## INT(errogatio)

Quem que - ri - tis in se-pul-cho (o) Chri-sti-co-le?  
 (Whom seek ye at the sepulchre, o followers of Christ?)  
 R(esponsio)

Jhesum na-za-re-num cru-ci-fi-xum, o cae-li-co-lae.  
 (Jesus of Nazareth who was crucified, o heavenly ones.)

Non est hic, sur-re-xit si-cut pre-di-xe-rat; i-te,  
 (He is not here, he is risen as he foretold; go,

num ti-a-te qui-a sur-re-xit de se-pul-chro.  
 announce that he is risen from the sepulchre.)

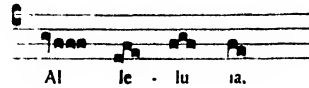
Resurrexi.<sup>1</sup>

The question of the original home of the trope is complicated by the fact that another version of the same dialogue, but further "troped" by the addition of a few lines, is found in the equally ancient ecclesiastical centre of Limoges, dating perhaps some thirty years earlier, the music written in characteristic Limoges (Aquitaine) style. It would appear, then, that the trope arose not far from the beginning of the 10th century, but that its home must remain uncertain. What slender evidence there is, in the present writer's opinion, favours Limoges.

This Easter trope, which from its two opening words is usually termed the "Quem quaeritis" trope, was destined for greater development, but nevertheless won wide popularity in the service-books of the 10th, 11th and even 12th centuries, throughout western Europe merely as a trope of the Introit. The various versions are distinguished from each other in various ways, mainly by the different sentences, usually expressive of choral rejoicing and chosen according to regional preferences, which were added before and after the core of the dialogue. But the original dialogue interchange, apart from minor variations, remains substantially the same, whether belonging to Spain, France, Italy or elsewhere. A remarkable fact is that the musical setting of the dialogue is also recognizably constant, but shows characteristic regional variations. The additional sentences, the "tropes of the trope", are in the main original creations, not borrowings from the liturgy — the work of local "makers". It must be emphasized that the "Quem quaeritis" trope itself, words and music, is an original composition. Suggestions for the words of the dialogue there certainly are both in the Gospels and the Easter liturgy,

<sup>1</sup> The first word of the Introit of the Mass. The Latin texts in all the musical examples are reproduced exactly as they stand in the originals, with the exception of a few glaring mistakes.

but the sentences represent an independent shaping. The only parallel that the present writer can discover between the setting and any liturgical music may be found by comparing the melody of the first two words with the start of the Alleluia of the succeeding Introit:



This would be quite in accordance with the practice of the anonymous composers of the *sequelae* melodies expanded from the Alleluias of various masses, who started with such a melodic germ taken from the Gregorian music and then launched forth independently.

Such, then, was the nature of the expanded "Quem quaeritis" trope. From what can be gathered from the ancient service-books, its performance took place at the altar, sometimes across it, the altar taking on the symbolism of the Sepulchre. The participants were clergy in normal vestments. Only occasionally do we find any exact number of participants detailed — one, or two, for the angelic question; two, or three, for the Marys' reply. Even then we have no evidence that there was any purpose of impersonation behind this.

THE EASTER DRAMAS.—Although examples are met of the performance of the trope during elaborate Easter processions, the fact is that while it remained in the overwhelming proximity of the central rite of the Mass all actions remained symbolic; no movement towards dramatization seems to have been attempted. But some time during the second half of the 10th century a fructifying change occurred. Suddenly the dialogue appears at the end of Easter Matins, between the last responsory and the concluding Te Deum. Liturgically and practically no more appropriate place could be found. Tradition, dating from Carolingian times, regarded the Te Deum as marking the transition between night and day; the events suggested by the dialogue, according to the Gospel accounts, took place at dawn on Easter morning; the third and last responsory of Easter Matins itself related the journey of the Marys to the Tomb. Finally, in such a position the dialogue was free to expand into dramatic form while causing the minimum of disturbance to liturgical ceremony. The result was the emergence of real if simple drama. Scores of surviving examples of the "Visitatio Sepulchri" (this title is commonly found in the manuscripts) consist merely of the original dialogue with the addition of some well-established antiphon, e.g. "Surrexit Dominus de sepulchro . . .", which made a simple but appropriately exult.



ant conclusion. The important factor is that rubrics from various manuscripts show that those approaching the Sepulchre are hooded to represent women, that the angel or angels are dressed in white and are sometimes even winged, and in general all concerned act a part. The progress of the *Visitatio Sepulchri*, the Easter Sepulchre music-drama, is now the addition of further dramatic details, accompanied by new compositions or the adaptation of appropriate antiphons or other liturgical pieces. The little music-drama is fairly launched on its career. This simple type seems always to have been popular. Many of the several hundred surviving examples of the *Visitatio Sepulchri* did not pass beyond this stage — the essential dialogue, with brief additions which introduced and rounded it off. As their limited scope made them easy to perform, they were put to practical use throughout the history of the liturgical drama. Nevertheless, more ambitious forms were devised and staged. Expansion was contrived in various ways: by elaborating the approach of the three Marys to the tomb, by the introduction of Peter and John, who race to the tomb and recover the grave-cloths, and by the introduction of the scene of the encounter of Mary Magdalen with the risen Christ. Some few longer Sepulchre dramas not only expanded these incidents considerably but introduced other dramatic scenes, which included a merchant to sell ointment to the Marys, Pilate, the Roman guard on the tomb, the angel of the flaming sword, and "doubting Thomas" desiring material proof of the Resurrection.

Another incident of the Easter season developed as a separate drama, the "*Peregrinus*" — telling of the meeting of the risen Christ with the two disciples on the road to Emmaus. There were some few efforts to establish a comprehensive drama which should tell the whole Easter-season story, with the Crucifixion as its central point, but these must have proved too unwieldy for frequent performance; for it must be emphasized that all these works were performed within church walls, closely connected with the services.

**CHRISTMAS.**—Only a little later, it would seem, Christmas dramas developed in imitation of those of Easter. The dramatic starting-point was the arrival of the shepherds at the manger, found in the first instance as a trope of the Introit of one of the Christmas masses. Again, further Gospel events were used for the dramatic developments. More important than the "shepherd" motif was the expansion of the journey of the Magi, which introduced that favourite figure of medieval drama, the "raging" Herod. Again we find attempts to create a single comprehensive drama which should include all the relevant Christmas events.

**OTHER DRAMAS.**—While both the Christmas and Easter themes were developing, clerical playwrights were seeking other subjects in both New and Old Testaments, from such promising themes as the raising of Lazarus, the conversion of St. Paul, Isaac and Jacob, and Daniel. Stories of the saints playing such a large part in the life of the medieval community, there were dramatizations of the miracles of the very popular St. Nicholas. The subject of the Last Judgment, which claimed so much of medieval thought, produced at least two striking works.

No doubt the longer dramas — of various types — were performed but rarely, since they must have needed large spaces, a considerable number of participants and long preparation. They must have presented, at their best, brilliant spectacles of pageantry, calling for great technical resource.

**THE MUSIC.**—Some generalizations can be made before the music is considered in relation to the individual texts. In the manuscripts the settings are written above the words, sometimes as neums, sometimes as definitely "heighted" notation with anything from one to four lines, which permits exact pitch to be realized. A considerable majority of the earlier manuscripts, and many of the later German ones, present the problem of the unheighted neum, a good "reminder" for the trained singer of the period, but a difficult task for the modern investigator. Though fortunate in possessing photographs of almost all surviving examples of the liturgical music-drama, the writer was able to interpret many of the neum melodies only after much comparison with later manuscripts and the construction of a large number of comparative charts. In the absence of a satisfactory exact notation, musicians in early medieval times were obliged to rely on their memories — the trained choir-singer, for example, had to know by heart his music for the whole liturgical year. But so developed was this faculty that liturgical melodies of late medieval times can be traced back through the centuries to their neum forms with surprisingly little variation. The notations given represent a single vocal line, even in the long and elaborate later dramas. This seems to point to a performance consisting only of unaccompanied monody. This may well have been the case in the earlier stages, but it is difficult to imagine that liturgical drama escaped the influence of the fast-developing medieval harmony.

There are mentions in some texts of the use of the organ, and in at least two of the longer works, of solo instruments (harps, drums and the like). Notational evidence is lacking, but there seems to be little doubt that "accompaniment" was achieved, how frequently we cannot say.

To understand and appreciate the music of these dramas, especially the earlier ones, we need ears attuned to the tonalities and subtle prose-rhythms of the Gregorian chant. But the influence of secular melody will also be found. The Ionian mode — major scale, as we term it — occurs quite frequently.

The setting of the fruitful "*Quem quaeritis*" dialogue was, as we have seen, an original one, but it would seem to a listener acquainted with the chant to be a normal sort of "second-mode" melody. The shorter versions of the Easter Sepulchre drama, when adding other sentences, added music of the same type, even when it was specially composed and not a borrowed antiphon. Hymns, "proses" and sequences — already part of the liturgy — were added unchanged or adapted in various ways, still preserving the Gregorian atmosphere. This atmosphere, one of style and tonality, is found in the specially composed settings of the prose dialogue of dramas other than the Easter Sepulchre ones, which at their best took the form of quick-moving, melodious and dramatic recitative, especially well used in some of the Magi dramas.

However, the growing taste for Latin versification, effectively spread by the "goliards" or wandering scholars, influenced the dramas in their later developments. In them ideas which had once been expressed in prose were reshaped in verse form, with new settings; whole scenes were constructed in regular stanzas, set strophically to a single melody for a number of repetitions — sometimes a greater number than modern taste would approve. The melodies themselves, influenced by the stanza form, took on a greater shapeliness and balance. They showed secular influence, some of the charming tunes in the longer dramas being hard to distinguish from those of the *trouvères*. But formality had its disadvantages. Some few dramas were constructed of stanzas of the same pattern throughout, and a musical setting which repeated with each stanza. All things considered, the practice of versification led to a certain loss in dramatic and musical values.

One last generalization with regard to the music. There is no doubt that up to the present the music of these dramas has not been given sufficient comprehensive study. The obstacles have been mainly paleographical. Certain individual manuscripts, certain groups, have received attention from time to time<sup>1</sup>,

but these in the main have proved to be versions with heightened notation which could be read with comparative ease. But very many of the versions, of all types, were written with neum settings which, generally speaking, could be interpreted only by a long process of collation and comparison. The technique of this Gregorian paleography is a comparatively modern development, the credit for which goes in the main to the Benedictines of Solesmes, to whose labours the Roman Catholic church owes the recovery of the true Gregorian music of the liturgy. The writer returned to the original manuscripts for his own transcriptions, which comprise, he believes, almost every surviving example of liturgical drama. This study is based on the large amount of data thus made available. A consideration of the more important music-dramas can now be undertaken.

THE EASTER MUSIC-DRAMAS.—Probably the earliest surviving example of true drama (located at the end of Matins) belongs to England. It is found in the venerable Winchester Troper and dates from c. 980.<sup>2</sup> There is a minimum of rubrics, and the music is in (only approximately heightened) Anglo-Saxon neums. However, the '*Regularis Concordia*', an official ecclesiastical document drawn up at Winchester at about the same date, gives a version, without music, of what was undoubtedly the same drama, adding lavish directions for performance. There is an "angel" seated at the "place of the sepulchre"; three other brethren, hooded figures, assume the parts of "the women coming with spices to anoint the body of Jesus", carrying censers to represent ointment boxes. They come "slowly, as in the manner of seeking something", "straying about" until checked by the angel's question. The usual dialogue, to the usual music, takes place with some additions. Finally, after the three have announced the news of the Resurrection to the choir, they are recalled by the angel and shown the empty tomb "bare of the cross<sup>3</sup>, but only the cloths laid there". They then enter the Sepulchre (this seems to imply an artificial structure of some size), recover the grave-cloths and display them "before the eyes of the clergy" as they sing "*Surrexit Dominus . . .*" The whole body then sing '*Te Deum*' to the chiming of bells.

Here, then, at this early date is a satisfactory

<sup>1</sup> The great pioneer in the study of medieval notation was Édouard de Coussemaker. In 1860 he published his '*Drames liturgiques du moyen-âge*', transcriptions of 22 "music-dramas", as he rightly called them. All were French, with the exception of four from Cividale, but comprised examples of every type, from Easter to saint play. The originals were all in heightened notation. Nearly half came from the "*Fleury Play-Book*". It must be regretted that a certain amount of error and misreading of clefs mar these interpretations.

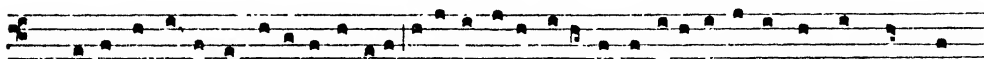
<sup>2</sup> Oxford, Bibl. Bodl. MS 775, fol. 17 r-17 v. See the writer's article '*The Easter Sepulchre Music-Drama*' in *M. & L.*, Jan. 1946, where a full transcription of the Winchester Troper version is given.

<sup>3</sup> This makes it clear that at Winchester two other ancient ceremonies of Easter were practised, "*The Burying of the Cross*" (Good Friday) and "*The Raising of the Cross*" (early on Easter Morning). These ceremonies dealt symbolically with the Death and Resurrection: symbolically, never dramatically, with music that was altogether liturgical.

little music-drama, sung throughout, with full directions as to costume, properties and action. In continental examples minor expansions are soon found. The Marys no longer approach silently; a property, the entrance stone of the tomb, suggested the use of the question "Who will roll away the stone for us . . . ?" modified from an antiphon and fitted to new music. This in turn, in a 12th-century version from Madrid<sup>1</sup>, called forth a dramatic cry from one of the Marys: "Behold the stone rolled away, and a young man clothed in a white robe!"

The most successful way of bringing on the

principle of one syllable to one note. Early writings on the liturgical drama gave it a greater share of importance in the development of the Easter drama than it really deserved, probably owing to the fact that until comparatively recently not many Easter texts were well known, and among those extant "*Victimae Paschali*" was very prominent. All the same, it made a very successful rounding-off to the drama. The first three divisions of the composition are merely lyrical, a call for praise of the Paschal Victim. But the next two are in dialogue form:



1. Dic nobis, Ma - ri - a, quid vi - di - sti in vi - a? Sepulchrum Christi viventis, et glo - ri - am vi - di re - sur - gen - tis.
2. An - gel - i - cos tes - tes, su - da - ri - um et vestes. Surrexit Christus, spes mea, praecedet su - os in Ga - li - lae - a.<sup>2</sup>

Marys was the "planctus" or lament, a stanza usually being given to each, with at times a concerted conclusion. A number of such compositions are found, mostly in the longer versions, but the single-scene Norman-Sicilian drama mentioned above shows the earliest example of this dramatically satisfactory device, very tunefully managed. This little work is altogether a distinctive composition, which has passed the test of modern performance. It is probably the best of the scores of single-scene "*Visitatio*" which have survived.

Various other methods of introduction, too numerous for discussion here, are found in these many versions, e.g. the sentence "*Ubi est Christus . . . ?*" After the dialogue the Marys, in a large number of examples, sing a composition beginning "*Ad monumentum venimus gementes . . .*", which had an interesting development. The incident of the display of the grave-cloths — widely adopted — called forth a special composition "*Cernitis, O socii . . .*", but all these must escape special notice.

The rounding-off of these shorter dramas displays less originality, probably because there were to hand in the liturgy itself a number of Easter antiphons, e.g. "*Surrexit Dominus . . .*", "*Christus resurgens . . .*", which expressed appropriately the mood of rejoicing at the news of the Resurrection.

These are all overshadowed by one adaptation which was most valuable dramatically. This is the use of the famous 11th-century sequence "*Victimae Paschali*", which, slightly modified, still remains in the modern Roman liturgy. The melody is a fine, broad tune, arranged almost throughout on the

One of the Marys is being addressed ("Tell us, Mary, what thou sawest on the way!"). Her reply makes it clear that she is returning from the tomb with the assurance of the angels and the evidence of the grave-cloths. It would have been difficult to invent a better continuance of the action after the Marys leave the Sepulchre. Again, the two final sentences ("We know that Christ has indeed risen from the grave" and "Thou King of Victory, have mercy upon us") may be attributed to a chorus of disciples, and make a sonorous and impressive conclusion, especially, one may imagine, in certain versions where the organ is called on to bear a part. We find "*Victimae Paschali*" used in Easter dramas at least as early as the 12th century. Although there are examples where the whole sequence is sung straight through, many versions, with sound dramatic instinct, omitted the opening reflective sentences and concentrated on the dialogued part, the choir questioning and the Marys replying, with a chorus of disciples to conclude — an early example of a choral "grand finale".

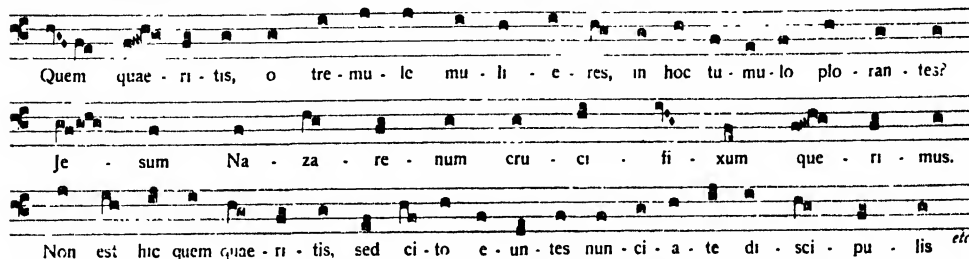
Some few single-scene "*Visitatio*" present us with a novelty, a revised version of the "*Quem quaeritis*" dialogue, dating probably from the early 12th century. After this time German and German-influenced versions used it in preference to the old one, upon which, however, it had plainly been modelled. In the thirty or more versions containing it very little textual or musical variation from the example given on p. 323 is found. This is from a 14th-century Klosterneuburg manuscript.

A few further matters concerning the *mise en scène* should be mentioned. The history of the "sepulchre" is a full and complicated one

<sup>1</sup> Madrid, Bibl. Nac. MS C. 132, fol. 102v-103r, a Sicilian service-book. The neums are those of northern France, the Normans apparently being responsible for its transfer to Italy.

<sup>2</sup> This reading from an Einsiedeln MS of the 11th century.

that can only be glanced at. In the Easter drama the altar served this purpose at first, or curtained-off areas around it. But quite frequently it is apparent that improvised structures were being used. Later permanent "Easter sepulchres" of wood or stone were built, some of which still survive. Under Crusader influence imitations of the "Holy Sepulchre" at Jerusalem were attempted. The representation of the three as women



seems in most cases to have been accomplished by the wearing of garments such as copes, that allowed for the hooding of the head. In rare instances — the "nunnery" versions — the Marys actually were women. On a few occasions rubrics are found specifically mentioning the handing of vessels to the Marys in preparation for the "Visitatio". This may seem of small importance but, probably, from this simple incident grew up the "merchant scene". The "unguentarius" in more ambitious versions of the drama, acquired a speaking-part and, especially after the introduction of a second merchant, there are hints that the scene is turning towards comedy, as was afterwards the case in the medieval miracle play. The costume of the angel was usually white, an alb or dalmatic, but more vivid colouring is sometimes detailed. Some rubrics mention wings. Occasionally (on the authority of St. Luke and St. John) two angels are found. There is sometimes mention of the congregation, the "populus", as taking part in the choral conclusion. One German version gives the composition sung as being "Christ ist erstanden", the famous vernacular hymn, strangely like "Victimae Paschali" in its opening.

The incidents related in the first few verses of St. John xx served to suggest what may be considered as a new scene. Most to the point was the 4th verse: "So they ran both together: and the other disciple did outrun Peter, and came first to the sepulchre". What apparently happened was that two clerical actors carried out the action in dumb-show, racing the length of the building to the "sepulchre", from which one of them retrieved the grave-cloths. Something over a score of extant dramas have this incident, forming a second stage of development. With one exception all come from German or

German-influenced sources. The race concluded, some versions finish the drama by allowing the apostles (contrary to the Gospel accounts) to display the cloths to the "disciples", the choir replying with a concluding antiphon. Others extend the action by tacking on the "Victimae Paschali" in whole or part, a rather inept procedure, since the request to Mary and her news could be used much better as a reason for the race. Only

a few second-stage versions perceive this, and give the V.P. dialogue first. It is also unfortunate for dramatic realism that the relevant verse from St. John was already a liturgical antiphon ("Currebant duo simul . . ."). As a result, in many of the versions the choir sing this as a sort of descriptive commentary, while the actual incident is being represented.

The one second-stage drama which is not German is altogether superior to its companions. It shows original thought and good workmanship, and, whatever outside influences there are, seem to be French. This is the so-called "Dublin Play", a 14th-century version existing in two manuscripts, one in Dublin, the other in the Bodleian Library.<sup>1</sup> Here is a little work that would be well worth a modern revival. The borrowings, which include a *planctus*, are well assimilated, and the blending of the race with the V.P. material is neatly accomplished, leading to a very satisfactory choral conclusion. "Currebant duo simul . . ." is conspicuous by its absence. From the rubrics we learn that the apostles are bare-footed; Peter in red, holding symbolic keys, John white-robed, carrying a palm.

With the addition of a further scene the "Visitatio Sepulchri" reaches its third stage. This addition, the appearance of the risen Christ to Mary Magdalen, or all three Marys, is related by SS. Matthew, Mark and John, each in his own way. The differing details account in part for the variety of treatment which the episode receives in the couple of dozen or so third-stage examples which survive. Both Matthew and John give spoken words, which we frequently find transferred, unchanged, to the dramas and set to music.

This expansion seems to have taken place early in the second half of the 12th century.

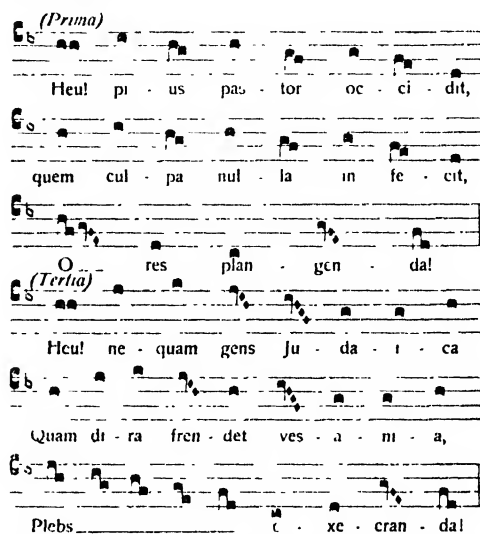
<sup>1</sup> Oxford, Bibl. Bodl. MS Rawlinson liturg. div., 130 r-132 r.

The earliest version yet discovered comes from Ripoll in Spain<sup>1</sup>, a confused and badly written text of no acting-value, but important inasmuch as it shows the encounter (related by St. John) of Mary Magdalen with the supposed gardener and her recognition of him with the joyful cry of "Rabboni!". There is another important "first appearance": the Marys exchange rhymed stanzas with the "mercator", bargaining for ointment—the earliest known version of the "merchant scene", set to a fine "major" melody, given below:



Various centres develop the "risen Christ" scene, as well as the whole drama, in various ways. Rouen has several almost identical versions, which omit the race and the V.P. finish, carrying through the drama in straightforward and plain fashion, but with a good deal of individual music. A 14th-century group from Prague is similarly independent and direct, and has a rudimentary "merchant scene". We have also the rare advent of a surviving English version, a 14th-century manuscript from Barking, Essex.<sup>2</sup> Unfortunately it is an "ordinarium"—the music omitted and only "incipits" for most of the

sents original composition, both words and music, the latter always being melodically interesting, often with a secular—certainly non-Gregorian—atmosphere. A good example of this may be seen in the opening laments. Stanzas of the first and third Marys are quoted:



Certainly the flourish in regular descending thirds on the word "plebs" is unlike any Gregorian melisma.

A good example of originality is seen in the episode of the race, where, having recovered the grave-cloths, Peter and John debate the matter in newly invented rhyming lines. Even when using borrowed material the dramatist gives it an individual twist. Several of the familiar themes used are versified, new music being supplied. One example is the couplet which replaces "Quis revolvat nobis lapidem . . .":



sung texts. This is a great loss, for, to judge by the incipits, a proportion of the material appears in no other version. Incidentally, the work came from the local nunnery and was performed wholly by women.

Probably the best of the group—well planned, individual and artistically attractive—is the example from the famous "Fleury" manuscript.<sup>3</sup> The bulk of the drama repre-

There are careful directions as to gesture and movement, and some interesting details of costume. For example, the angel of the first scene is dressed in a gilded alb with a coif on his head; he holds a palm in his left hand and a candelabrum in his right. The actor representing Christ has the semblance of a gardener on his first appearance. But for his second entry he is clad in a white dalmatic with a white "infula", a phylactery of great price on his head, a cross in his right hand and in his left a cloth of gold.

We turn finally to a German group (ranging

<sup>1</sup> Vich, Museo, MS 111, fol. 58 v-62 r.

<sup>2</sup> Oxford, Univ. Coll., MS 169, pp. 121-24.

<sup>3</sup> Orléans, Bibl. de la Ville, MS 201, pp. 220-25.

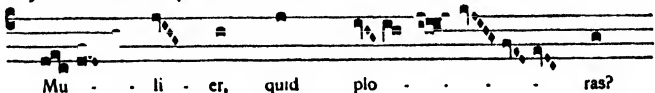
from the 12th century onwards) of a very different content, something over half a dozen manuscripts representing variations on one general plan. Much of the material has not been encountered before and consists of rhyming stanzas, mainly of the type with ten syllables to a line. A great deal of literary effort has been expended on the subject of the origin of the *Zehnsilbenspiele* — Easter dramas of this type — especially by German scholars, some of whom make what the writer feels to be extravagant claims for them and the Germanic origin of the Easter play in general.<sup>1</sup> Two things seem certain: the ten-syllable line first arose in France and was used there dramatically before it was cultivated in Germany; and the "merchant scene" stanzas with their original melody were created in France or Spain. The third-stage dramas under discussion contain groups of stanzas of the same type, of German origin, which deal with other situations — the lament of Mary Magdalen at the Sepulchre; Christ's parting words to Mary; Mary's announcement to the disciples and the other Marys; the opening lament of the three Marys (this last in fifteen-syllable lines). These groups of stanzas act as it were as a "pool" of material for the dramas in question (the most relevant are from Engelberg, Einsiedeln, Nuremberg, Zürich, Zwickau and Cividale respectively), each with individual omissions and variations of stanzas. To each group of stanzas is attached, generally speaking, one particular strophic melody. Again there are individual variations in the

details of these melodies, but they remain recognizably constant throughout the group and in other, longer Easter dramas, where, with their stanzas, they will be found. In the writer's opinion too much attention has been paid in the past to the *Zehnsilbenspiel* type, as if it represented the acme, the only successful presentation of the "Visitatio Sepulchri". To some it may seem that the slow progress due to the long stretches of rhyming stanzas, frequently set to melismatic tunes, tends to blunt the dramatic action and that these dramas compare unfavourably in performance with the more direct versions having a greater proportion of quick-moving prose.

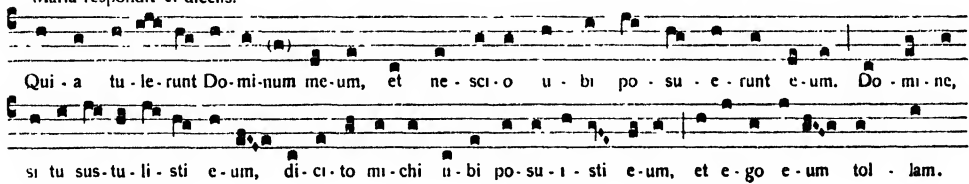
It is impossible here to give the progress of the dramas in detail. We may note that certain standard prose features remain — the "Quem quaeritis" revised dialogue (paraphrased in verse in the Einsiedeln version), and the "Maria" — "Rabboni" encounter. All the versions but one employ "Victimae Paschali", placing it *after* the appearance of Christ, not a happy position dramatically, as the "evidence of the grave-cloths" now matters very little.

The 14th-century version from Cividale differs from the rest in a number of ways and is probably the most interesting and adroit arrangement of the group, with a high proportion of original texts and settings.<sup>2</sup> There is a distinct melodic beauty in the music of the "Christ-Magdalen" encounter, peculiar to the version, which deserves notice. A portion is here given:


Jesus admirans respondit ei dicendo:



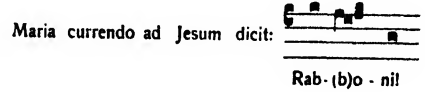
Maria respondit ei dicens:




Jesus dicit statim:



Maria currendo ad Jesum dicit:



Tunc Jesus dicit:



<sup>1</sup> See, for example, 'Die Weisen der lateinischen Osterspiele des 12. und 13. Jahrhunderts' by Walther Lipphardt (Cassel, 1948). In spite of the comprehensive title Dr. Lipphardt is mainly concerned with the *Zehnsilbenspiel* group. At the same time, when he

does deal with the Easter drama in general he leaves very little credit to any other country but Germany in the matter of origins, textual or musical.

<sup>2</sup> Cividale, Museo Archeologico MS C.I., fol. 77 r-79 v.

This scene is certainly an attractive and dramatically successful piece of music-drama. Mary's action is as striking as her high-pitched, ringing cry. Nevertheless, did space permit, it would be interesting to reproduce here, for purposes of comparison, the corresponding moments from the "Fleury" or "Rouen" dramas, much more tersely set, to see which style is the more effective.

A 15th-century *Osterspiel* from Wolfenbüttel seems to represent the perfect *Zehnsilbenspiel* pattern, since it contains a full complement of the types of stanza mentioned above, including the two groups comprising the "merchant scene". It also contains much vernacular verse.

There are four other Easter Sepulchre dramas extant (two German, two French) which seem to demand special attention, since they are a great deal longer than anything we have met so far. Three of them contain new incidents; the other owes its length mainly to the additional stanzas in certain familiar scenes.

The two German examples, which are, in the main, workings of the same material, will be considered first. The longer of the two comes from Klosterneuburg.<sup>1</sup> It has been suggested by H. Pfeiffer that the drama was arranged by a monk of Klosterneuburg in 1204 to entertain Duke Leopold VI when he paid an Easter visit to the monastery in that year. While some of the material may be traced to what might be earlier sources, there is much that, as far as the writer is aware, appears for the first time. Most of the text, original or otherwise, is in verse, and most of the stanzas are of the "ten-syllable" type. But there is much disorder. Two scribes have been at work; there are repetitions, displacements and plain blunders. Over seventy lines represent a recopying of part of the text, in order to change the position of one of the sections. Part of the setting is missing, and the music given is in a difficult, unheightened neum notation. Altogether, the manuscript has no acting-value. This remark applies also to the other version, taken from the famous 'Carmina Burana',<sup>2</sup> which breaks off only half completed. Even so, it is apparent that much of the text and music has been borrowed from Klosterneuburg, but occasionally enlarged and certainly improved in the borrowing. There are also some unique passages. Regarding both the dramas it may be said that though the music is in neum form several of the melodies are recognizable as familiar, appearing in the *Zehnsilbenspiel* dramas already discussed. There is a great deal of other neum notation which cannot be interpreted, but probably represents original composition.

We must be content to note only the unusual

features in the dramas. Both versions introduce Pilate and the chief priests in conclave, interchanging stanzas of the ten-syllable line type. Benedictbeuern includes Pilate's wife and a chorus of "assessores". A Roman guard, duly bribed, is sent to the Tomb. The soldiers (five of them) march round it, each singing a solo verse with a German refrain-chorus. This music seems unique. Then comes the Angel with the flaming sword and to the sound of thunder the soldiers are smitten to the ground. In the merchant scene Benedictbeuern introduces the merchant's wife. It is she who names the price — a talent of gold. The merchant then courteously directs the Marys on their road to the Sepulchre! A most unusual later feature in both texts is a brief dramatization of the Harrowing of Hell, Christ being represented as shattering the infernal gates and confounding Satan, acclaimed by the imprisoned souls of the just. The fragments of music here given are liturgical. One other novelty is the apostles' first reaction to Mary's news — a stanza declaring that she must be crazy!

The 14th-century French version from the nunnery of Origny-Sainte-Benoîte, near Saint-Quentin<sup>3</sup>, is a beautifully written manuscript with music on four lines. It keeps within the third-stage framework, but the merchant scene and the interchange between Mary Magdalen and the two angels are much more extensive than usual, and though cast in eight- and ten-syllable lines are wholly in French (as are the rubrics throughout). Some of the French stanzas are transliterations of the original Latin ones. Elsewhere are new Latin stanzas of unusually varied rhythms, and prose passages. As to the borrowings, the opening laments are taken, words and music, from the *Zehnsilbenspiel*. The merchant scene, sixteen stanzas all to the same melody, is founded on a similar passage from the "prototype" (Vich MS 111), including the melody. The dialogue between the Magdalen and the angels consists of eight rhyming stanzas, all set to a very similar tune with a similar secular ring. There is much invention in these two sets of stanzas. In the first the Marys, as a result of their words to the merchant, seem to have succeeded in making a convert of him! There are a number of other versifications and settings which seem to be original; for example, the "Quem quaeritis" dialogue is paraphrased in unique fashion. At other times there are echoes from earlier French sources, such as Rouen. The conclusion is a "Victimae Paschali" one, with the race to the Sepulchre, the whole managed with some individuality. A page appears to be missing, and the drama breaks off just as it promises a final "an-

<sup>1</sup> Klosterneuburg, Stiftsbibl. MS 574, fol. 142 v-144 v.

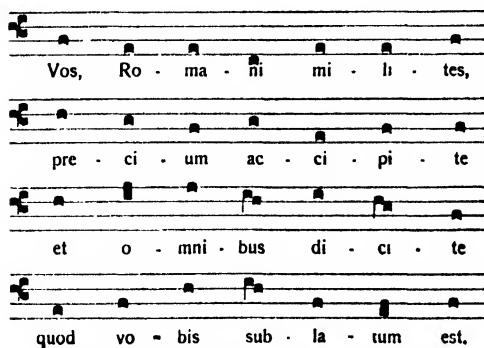
<sup>2</sup> Munich, State Lib., MS lat. 4660a, fol. v r-vi v.

<sup>3</sup> Saint-Quentin, Bibl. de la Ville, MS 86, pp. 609-25; possibly now in the Bibl. Nat., Paris.



teuene". Apart from the possible monotony to modern ears of the two long, strophically set passages, the work would be quite "actable".

The last and longest of the "Visitatio Sepulchri" to be considered, found in a 13th-century manuscript from Tours<sup>1</sup>, has a text which has been much edited. In spite of this, it deserves very little credit as a practical art-form. The manuscript seems to be a very careless copy of a work which in itself is largely a clumsy and unwieldy compilation. A number of passages, both words and music, are clearly lifted from older sources, for they can be paralleled in Vich MS 111, Madrid MS C. 132, the "Fleury" drama and others of earlier date than Tours. Blunders are continually apparent in the writing down of both words and music, and there are obvious misplacements. The music is on four lines. At least a page is missing from the start of the manuscript and two or more from the middle. The result is that we begin as Pilate is sending the soldiers to the Tomb, and have to guess that half-way through we lose the encounter between the risen Christ and the Magdalen, and the race to the Tomb. However, there is a great deal to approve in the opening Pilate scene, short, swift-moving lines set to a formless but tuneful recitative; an effective style not easily paralleled in other Easter dramas. The merchant scene has borrowed material from Vich 111, together with the tune already quoted. The older manuscript uses, somewhat ambiguously, the term "mercator juvenis". The Tours playwright seems to take the hint and creates "alius mercator", assisting in the sale of the spices to what seems new music. This is an early glimpse of the "apprentice" who in later medieval drama became a comic figure. Then comes a very muddled sepulchrum scene, a great deal of which duplicates that of Madrid MS C. 132. The soldiers now revive and return to Pilate. Once again we have an effective section in swift, apparently novel stanzas. Pilate this time acquires two definite tunes of his own, each twice used. Here is the first:



<sup>1</sup> Tours, Bibl. de la Ville, MS 927, fol. 1 r-8v.

The long Magdalen *planctus* that follows is a remarkable one, found nowhere else, as far as the writer is aware. The musical form is unique, and is based on the circumstance that half-way through the section there occur two lines of an ancient and famous prose — "O quam magno dies ista celebrando gaudio . . ." set to its traditional music. The music of the lament long before and after them is sown with anticipations and echoes of the two melodic sentences, a striking musical device. After the lacuna, with its lost scenes, we find Peter questioning Mary. He is doing so, strangely enough, to the "O quam magno . . ." music. Later comes a scene usually reserved for the "Peregrinus" dramas, the incredulity of Thomas. No credit is due to the Tours writer except for knowing where to look for his material, in "Peregrinus" dramas from Beauvais, Madrid and Fleury. The "Victimae Paschali" dialogue is used to conclude this patch-work drama. In spite of doubts one may have, the presence of a final *Te Deum* shows that it was intended for Easter Matins.

The rubrics at least are very satisfactory. All through there are careful details as to the actors' equipment, movements, gestures and gradations of voice. For example, at the climax of her grief Mary Magdalen swoons and would fall but for the support of her companions. Whoever took her part had a formidable task, for there is stretch after stretch of elaborate music to be memorized.

It is clear that the Tours manuscript, the most extensive of its kind, has suffered at the hand of its scribe. Perhaps the original intentions were not quite as confused as the present text would lead us to believe.

Before leaving these Sepulchre dramas some reference must be made to the "Shrewsbury Fragments", an English manuscript of the early 15th century still preserved in the library of Shrewsbury School. It consists of a single actor's part, with its cues, for three plays — a "Visitatio", a "Peregrinus" and a "Pastores" (the Shepherds at the Manger). The actor was "third Mary", "third Shepherd" and Cleophas in the "Peregrinus". Most of the text consists of vernacular verse in northern English dialect. A few brief but familiar Latin passages remain. Those which have music show a "measured" notation, probably representing one part of settings that were sung in harmony. From the rubrics it would appear that the plays were performed in a church, but they seem to show a transitional stage between the Latin music-drama and the religious play under secular auspices. The music factor is fast fading.

**PEREGRINUS.**—The "Peregrinus" dramas, dealing with further incidents of the Easter season, seem to have been in existence by the

12th century. As far as can be judged there are only seven surviving examples complete with words and music, mainly French — three of the 12th century, two of the 13th and one of the 14th — and a not very satisfactory German version of the 13th century.<sup>1</sup> There are also incomplete texts, such as that from Ripoll<sup>2</sup>, and the "single part" of the Shrewsbury fragments. There is also evidence of other texts through medieval mention of performances, e.g. at Lichfield, Lille and Padua.

The simpler of the "Peregrinus" versions concern themselves only with the "Emmaus" incidents — the meeting of Jesus with the two disciples, their speaking together, the meal, the breaking of bread and Jesus "vanishing from sight". Others add the appearance of Jesus to the disciples at Jerusalem and the incredulity of Thomas, either as separate scenes or combined into one. The drama seems to have been performed on Easter Monday evening, during the elaborate three-fold Vespers which were sung on that day in medieval times, with much processional movement round the building.

As compared with the "Visitatio Sepulchri", the playwright's approach to the drama was very different in the "Peregrinus" incidents, which were reported in the Gospels with a great deal of direct speech, St. Luke (xxiv. 13-40) dealing with the journey to Emmaus and Christ's appearance to the eleven at Jerusalem; St. John (xx. 24-29) with his encounter with Thomas. The Vulgate was thus ready at hand for dialogue purposes. But in the case of a great deal of the text this was not the direct source, for a large proportion of the relevant material was

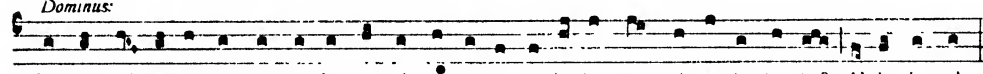
already to be found in the liturgy, set to music as antiphons of the Easter season. It was thus possible to construct a music-drama of sorts consisting of words and melodies drawn entirely from the "liber responsalis", and this forbidding feat was actually carried out by the arranger of the 13th-century German (Munich) example<sup>3</sup> previously mentioned. The result, as may be expected, was a stilted and unsatisfactory composition.

No other versions were as rigid and unenterprising as this. Even if they all used "transferred" antiphons for some of the speeches and choral narratives, the shortest of them, the single-scene *Saintes* drama, still contains some original composition, both words and music; some sentences from the Vulgate with non-liturgical settings.

It must also be realized that the use of antiphons was not so undramatic as it may sound. Antiphon music, in contrast with that of other parts of the liturgy, is usually simple and direct, and, as employed in these dramas, quite successful as "recitative". Some passages from the *Saintes*<sup>4</sup> drama mentioned above, which we shall now give, may show this. At the same time we will survey the whole of this single-scene drama, which contains basic material closely similar to that found in the others.


The first utterance of the two disciples, "To-day is the third day since these things were done", has apparently a setting peculiar to *Saintes*. Then comes the "antiphon" dialogue between the two and "Dominus". (The playwright supplies a couple of notes for the interrogatory "Que?" [*sic*].)

*Dominus:*



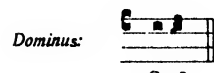
Qui sunt hii ser-mo-nes quos con-fer-tis ad in-vi-cem am-bu-lan-tes et es-tis tris-tes? Al-le-lu-ia!

*Peregrini.*



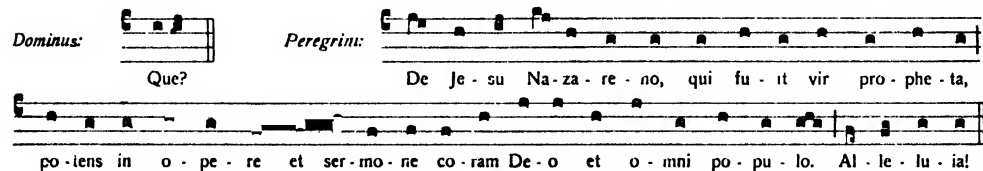
Tu so-lus pe-re-gri-nus es in Je-ru-sa-lem, et non cog-no-vi-sti quae fa-cta sunt in il-la his di-e-bus? Al-le-lu-ia!

*Dominus:*



Que?

*Peregrini:*



De Je-su Na-za-re-no, qui fu-it vir pro-phe-ta, po-tens in o-pe-re et ser-mo-ne co-ram De-o et o-mni po-pu-lo. Al-le-lu-ia!

<sup>1</sup> From Madrid (two), Beauvais, Rouen, Orléans, *Saintes* and Munich respectively.

<sup>2</sup> Vich, Museo, MS 111.

<sup>3</sup> Munich, State Lib., MS lat. 4660a, fol. vii r-vii v.

<sup>4</sup> Paris, Bibl. Nat. MS lat. 16309, fol. 604 r-605 r.

Meanwhile the action has brought the three near to some part of the building which represents Emmaus, "Dominus" pretending to continue his journey. Quantly enough, the choir in the meantime sings of these actions, an adaptation of St. Luke xxiv. 28 to a new setting. The disciples' invitation to the stranger to remain with them is partly an antiphon, partly new composition, words and music. They enter the inn, and a meal takes place in dumb-show, while once again the chorus describes the actions (v. 29 and 30). We then learn from a rubric that "their eyes were opened" (no doubt this was adequately acted) and that "Jesus vanished out of their sight". The disciples' comment, "Did not our hearts burn within us . . .", begins liturgically but soon becomes free composition.

The playwright now decides that he is going to have "unity of place" even to the extent of contradicting the Gospel account. Jesus reappears at the same spot instead of at Jerusalem, to reassure the two disciples. He uses verses 36 and 39 for this. Liturgical music existed for these words, but the setting here is original.

This review of the shortest of the group gives some idea of the general technique. In all the dramas there is some use of antiphon material, but the Munich version is an extreme case. Especially in the examples from Beauvais<sup>1</sup> and Fleury<sup>2</sup> there is a good proportion of originality, together with versification of prose texts, set to smooth melodies. Each of these dramas uses the incidents of Christ's meeting the assembly at Jerusalem and his encounter with doubting Thomas. The drama from Rouen<sup>3</sup> is unique in using "Victimæ Paschali" as a conclusion, the disciples replacing Peter and John; not a happy device, since Mary's evidence is a decided anticlimax.

Most of the versions are well supplied with stage directions. From Fleury, for example, we learn that the two disciples and Thomas have cloak-like garments, hats and staves. At "Emmaus", seats and a table are provided, with an uncut loaf, three wafers and a cup of wine. Water is brought for the washing of hands. "Dominus" has three changes of costume carefully detailed, each appropriate to the occasion; and his feet and hands are marked with red. "Jerusalem", we note, is located in the choir.

ASCENSION AND PENTECOST.—This next great event of the Easter season might well have been expected to have inspired the liturgical playwright. But though symbolism in plenty can be found, only one example has survived of any attempt towards real drama, contained in a 14th-century "ordinarium" from Moosburg.<sup>4</sup> Its

climax is the drawing up through the roof of an image of Christ. Though the text is sung throughout, the music is wholly liturgical. Pentecost also developed a number of symbolic ceremonies but no true drama.

THE PASSION.—It is a strange fact that the Crucifixion itself was very infrequently treated by playwrights of the liturgical drama. Perhaps it may have been generally felt that no commemoration was needed other than the central rite of the Mass. However, attempts to construct Passion dramas did occur, though nothing has survived which is earlier than the 13th century.

One could imagine such a drama arising from the symbolical "depositio" or a number of other semi-dramatic ceremonies of Holy Week, yet it would seem that the real core of the Passion drama was the *planctus*, or lament, represented as being sung by one or another of the mourners at the Cross. The *Visitatio Sepulchri* has shown similar metrical laments which seem to have come into existence at the same period, during the 12th century. The favourite Passion *planctus* was a solo one, sung by the Virgin Mary at the foot of the Cross. Yet there were a number with two or more participants. If impersonation were introduced, these compositions would become true music-dramas, and this in some cases is what seems to have happened.

The most striking of the dramatic Passion *planctus* is found in a 14th-century processional from Cividale.<sup>5</sup> There are five singing-parts: for the Virgin, the three other Marys and St. John. The composition is incomplete in the manuscript, but there remain 125 lines of verse together with the music, which is pleasantly melodious. The most striking feature is the wealth of stage directions. There are nearly eighty of them, written over the text and giving painstaking directions as to the movements and gestures of the actors.

But something more was needed than this to make a real Passion drama. There survive only two complete texts which have attempted to dramatize the events of which the Crucifixion is the climax, both found in the famous 13th-century 'Carmina Burana', that strange storehouse of goliardic verse, pious and otherwise. The first<sup>6</sup>, which is without music, tells the story from the Last Supper to the Burial in words drawn from the Vulgate and with a great deal of dumb-show. Since a rubric seems to indicate some link with the *Visitatio Sepulchri* of the same manuscript, we may assume that it was set to music in the same manner. It is altogether a crude effort.

The other<sup>7</sup>, much longer, is of such dimensions as to make its association with any service very improbable, but the liturgical

<sup>1</sup> Paris, Bibl. Nat., Nouv. Acq. MS lat. 1064, fol. 8 r-11 v.

<sup>2</sup> Orléans, B. de la Ville, MS 201, pp. 225-30.

<sup>3</sup> Rouen, B. de la Ville, MS 222, fol. 43 v-45 r.

<sup>4</sup> Munich, State Lib., MS lat. 9469, fol. 72 v-73 v.

<sup>5</sup> Cividale, Museo Archeologico, MS CI, fol. 74 r-76 v.

<sup>6</sup> Munich, State Lib., MS lat. 4660a, fol. iii v-iv v.

<sup>7</sup> Munich, State Lib., MS lat. 4660, fol. 107 r-112 v.

choruses seem to indicate a clerical choir. The "station" technique is employed, fixed places representing such localities as the house of Simon, the Mount of Olives and the house of Pilate. The range of incidents includes the calling of Andrew and Peter, the worldly career and repentance of Mary Magdalen, the raising of Lazarus, the Betrayal, Trial and Crucifixion. The Vulgate is drawn upon for much of the dialogue, but the playwright invents a good deal of incident, supplying stanzas in the vernacular. Even the long Crucifixion *planctus* sung by the Virgin Mary and St. John has a German section. Mary Magdalen attracts a large amount of the invented material. The evil and good influences that sway her are represented by "Diabolus" and "Angelus"—an early appearance of those popular figures of medieval secular drama, the bad and good angels.

The musical notation is baffling, as it consists of unheighted neums for which the present writer has no clue. All that can be said is that when liturgical pieces are not involved the music seems to represent free composition not found elsewhere.

For completeness' sake there should be mentioned a 14th-century fragment from Sulmona, consisting of an actor's single part, wholly metrical, the "Fourth Soldier" of Pilate's guard, together with some of the soldiers' choruses. It was probably sung, though no music is given. The incidents dealt with are the Trial and Crucifixion, together with the soldiers' part in the Resurrection. The evidence points to a lost Easter drama of considerable dimensions.

THE SHEPHERDS AT THE MANGER.—As may be expected, the subject of the Nativity was the basis of another dramatic evolution. Its first stage was similar to that of the *Visitatio Sepulchri* or, to be more exact, was imitated from it. Once again the start was made from a trope of a Mass which suggested a dialogue; once again this became truly dramatic after being transferred to the end of Matins. Based on St. Luke's account of the Nativity (ii. 7-20), the trope, in translation, begins as follows:

"Whom seek ye at the Manger, O shepherds? Say!"  
 "Christ the Saviour, the infant Lord wrapped in  
 swaddling-clothes, according to the words of  
 the Angel."  
 "The little one is here with Mary his mother . . ."



continues by recalling the prophecy of Isaiah and ends on a note of rejoicing which leads to

the Introit "Puer natus est nobis . . .".

Since there are no spoken words at the Manger in the Gospel account it had been necessary to invent a dialogue. Its similarity to the "Quem quaeritis" trope is apparent. Since investigation has proved the Easter trope to be the older of the two, the Christmas trope must be the debtor.

Again we have a single act of composition, for though it is found widely distributed in 11th-century troopers of France and Italy, the texts remain constant, together with the music, which seems to be independent of the Easter setting. No evidence of dramatic action is apparent in any of the Introit trope versions, but as in the case of its Easter companion the move to the end of Matins signalized details of costume and gesture—genuine impersonation. Once again it was the natural position of the drama, since the events related took place at an early hour. Incidentally, the Christmas drama is usually found, not before, but after the *Te Deum*, that is, just outside the service.

With regard to the characters, there is no doubt as to the shepherds; but who are their questioners? These prove to be the "midwives" (*obstetrices*) attending the Manger, a tradition which dated from the 2nd century. The *praesepe* or crib was a necessary property, usually placed behind the altar. The presence of the Virgin and Child, in effigy, is recorded on several occasions. Here, by the 11th century, was a small but complete "shepherds' drama, or "Officium Pastorum", as the manuscripts frequently called it. Yet surprisingly enough its expansion was very limited, and very few examples survive as separate compositions.

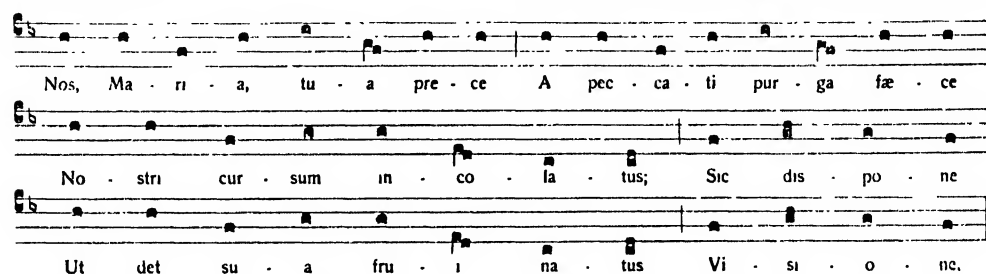
The most extensive example of the "Officium Pastorum" is a 13th-century one from Rouen.<sup>1</sup> Five "shepherds" in tunics and hoods, bearing staves, enter the choir as a solo "angel" from "on high" sings "Nolite timere" (St. Luke ii. 10-12). He is answered by an "angelic chorus" of seven boys (also in the roof), singing "Gloria in excelsis". Both have straightforward, quick-moving settings that seem to be original. As the shepherds move towards the curtained *praesepe* behind the altar they sing five rhyming quatrains (founded on verses 14-15) which again represent free composition. Two lines are here given:

<sup>1</sup> Paris, Bibl. Nat., MS lat. 904, fol. 11 v-14 r, the rubrication supplemented from the parallel version from Rouen, B. de la Ville, MS 384, 22 r-23 r.

The melody has a strangely modern ring, with the illusion of tonic harmony followed by a dominant seventh!

The *praesepe* scene is made up mostly of trope dialogue and music. In this particular example we note that the scribe, in writing the music of "Quem quaeritis in praesepe . . .", makes use of the Easter melody for a few notes.

The "midwives" draw aside the curtain at the words "adest hic parvulus" and show the figures of the Child and Mother. The shepherds kneel and sing two stanzas. Here is one of them:



The joyful last sentence of the trope rounds off the drama. In the Midnight Mass which follows, the "shepherds" play a prominent part in the liturgical details of the service. Later in Lauds the very relevant antiphon "Quem vidistis, pastores, dicite . . ." is treated as a dramatic dialogue between priest and shepherds giving the effect of their being questioned, on returning from the Manger, by several successive people. In some of the Magi dramas this idea is taken up.

Except for the occasional use of this episode and the *praesepe* dialogue in these longer dramas the Officium Pastorum seems to have languished. The more dramatic figures of the Magi and Herod captured the playwrights' attention. The *praesepe*, however, has survived in another way. The "Christmas Crib" with its picturesque inanimate figures can still be met with seasonally as a silent expression of devotion.

MAGI.—We leave Christmas, then, and move to Epiphany, 6 Jan., for the most fruitful of the seasonal dramas. Using material provided by St. Matthew ii. 1-12 and 16, the playwrights told the story of the coming of the Wise Men, who guided by the star brought their gifts of gold, frankincense and myrrh to Bethlehem, encountering Herod on the way. A long-established tradition, suggested no doubt by Psalm LXXII (10), gave them kingly rank, of Tharsis, Arabia and Sheba respectively. We find several alternative names given to the dramas, e.g. "Officium Stellae", "Officium Regum Trium" and, as they develop, "Ordo ad representandum Herodem".

The simplest example is a Limoges text (now lost) probably of the 12th century. In spite of being fully dramatic, it was actually within the liturgy — at the most appropriate point, the Offertory of the Epiphany Mass, where, crowned and robed in silk, the Magi bore their gifts in a gift-bearing ceremony. This dramatic use of the Epiphany Oblation was undoubtedly practised at other centres and probably represents the origin of the drama. We meet in this version the "property" common to all Magi dramas, the *stella* — a star-shaped candelabrum suspended from the roof and usually capable of lateral

movement through the manipulation of cords. The Magi "followed the star" quite literally. In this brief text, though they "act a part" and are greeted by someone impersonating an angel, all words and music are of liturgical origin.

Disregarding some other similar semi-liturgical versions we turn to the simplest surviving form of the real Magi drama, from Rouen.<sup>1</sup> Though it is loosely linked with the Mass, we are presented suddenly with a quantity of original speech and music which with minor alterations we shall find in all other extant Magi dramas, whatever expansion may have occurred. It represents, indeed, the foundation, the core of the whole series. Since the development of the Magi drama seems to have been completed during the 11th century, and the Rouen example dates from the 13th, it may not represent the most primitive form, but it may well be that there was a prototype of not very different content.

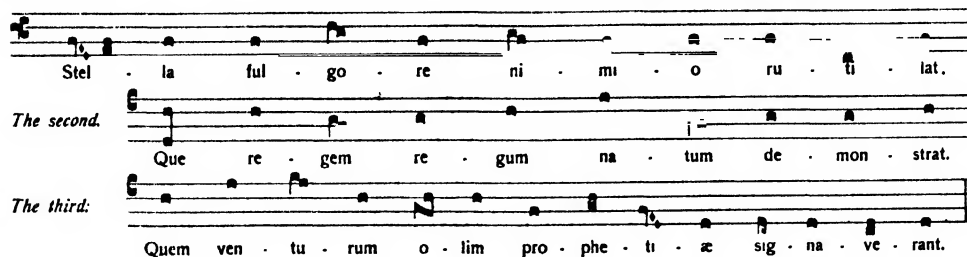
The Rouen action takes place between Terce and Mass. The kings enter from different directions, robed and crowned, each followed by an attendant bearing gifts. They meet before the altar, above which hangs the star. Pointing to it, the first sings as on p. 332.

The suggestion for these sentences can be found in a Lauds antiphon, but they seem to represent new composition, words and music. The Magi greet each other with the kiss of peace, and sing what is apparently another new composition, expressing their intention

<sup>1</sup> Paris, Bibl. Nat., MS lat. 904, fol. 28 v-30 r, once again supplemented by Rouen 384.

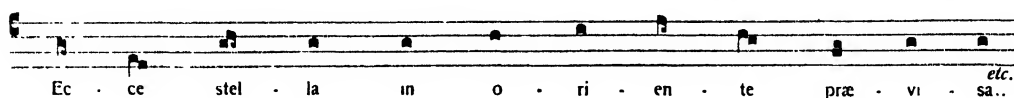
of seeking the "king" and offering gifts. The star then moves away, the three following it, while relevant liturgical choruses are sung by the choir.

After they have "prayed and fallen into a sleep" they are awakened by an angel singing that they shall "return another way", a hint of the Herod peril that has not yet entered



They pass to another altar where there is a curtained *praesepe* with the figures of Mother and Child. The Magi as they approach sing:

the drama. After this original composition a choir antiphon concludes the drama and leads to the Mass, in which the "kings" play a prominent liturgical part, reading lessons

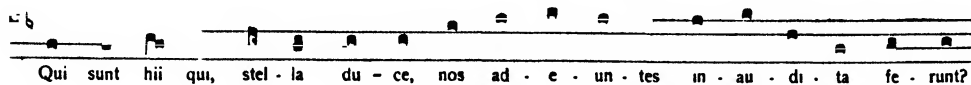


suggested by the Gospel account, but apparently a new composition.

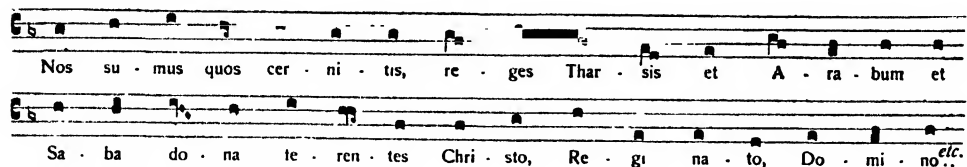
Now comes a new, specially composed "*praesepe* dialogue". The first speakers are still the two "midwives":

and once again bringing gifts during the Offertory.

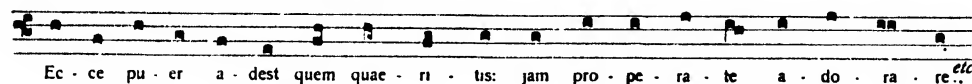
There are barely a dozen surviving Magi music-dramas, but fortunately these show an evolutionary growth which may well have



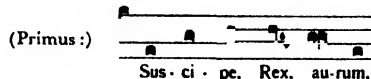
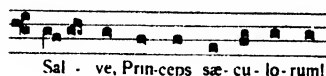
The Magi reply:



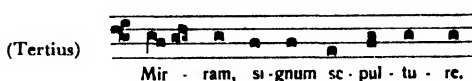
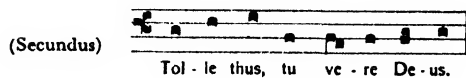
The other two draw aside the curtains, singing:



The Kings bow themselves to the earth and greet the child:



Then each in turn offers his gifts:



been close to the actual development. All build themselves on the material we have just considered. Their normal position seems to have been just before the end, the *Te Deum*, of Epiphany Matins.

The most important step of all was soon accomplished — the appearance of Herod, the blustering tyrant beloved by audiences of medieval secular plays. Even in the few liturgical examples to be considered, a considerable evolution is to be noted. He first appears briefly, to question the Magi. Then later we have court scenes with messengers, scribes, courtiers and a military attendant (*armiger*), who tells of the flight of the Magi and ultimately advises the Massacre of the Innocents. Next, the shepherds are remembered. The Magi meet and question them in a scene the origin of which has already been described. Finally, in one instance the "Officium Pastorum" is used as a prelude.

Altogether the Magi dramas deserve much credit as original compositions. The actions at Herod's court had to be supplied from the imagination, and though the Vulgate and the Epiphany antiphons might sometimes suggest material, most of the texts, with their music, were new. Versification is found, but not very much, the swifter dramatic movement of prose usually being preferred. Antiphons and hymns are rare.

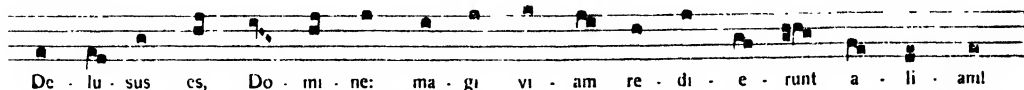
The first appearance of Herod occurs in a brief 11th-century drama from Nevers<sup>1</sup>, otherwise very similar to the Rouen version. He enters to the Magi with apparently a good knowledge of their purpose, questions them, receives their reply and then asks that they shall report to him when they have seen the child — all original compositions, all used in subsequent versions. He disappears as suddenly as he came.

There may be a gap here in the evolution, for the scene in later versions is a much busier one. Herod's court comes alive, beginning with the messengers who receive and question the Magi and report to the king — more new material for subsequent use. An 11th-century version from Compiègne<sup>2</sup> has this, together with another Herod scene after the Magi have presented their gifts at the Manger. The king is warned by a messenger of their defection:

the 12th and 13th centuries, from Madrid (Norman-French in origin), Strasbourg, Montpellier and Bilsen, the character-drawing of Herod and his entourage becomes more and more vivid. The Madrid version<sup>3</sup> introduces the shepherds, returning from the Manger and being questioned by the Magi. Montpellier<sup>4</sup> causes two of the Magi to talk gibberish, apparently to convey the impression that they come "from a far land". This version closes with a great deal of bluster and sword-waving by Herod, Archelaus his son and their officers. The Bilsen version<sup>5</sup> supplies a delightful touch. One of the court messengers, anxious to report the signs and wonders he has seen, enters crying in his excitement "Rex, rex, rex!" Great care is taken to paint Herod's fear, indecision and petulant anger. His greeting of the Magi is curt. Their dignified reply causes him to hurl his sword to the ground and order them to prison. He consults the scribes as to the prophecies, is again enraged and angrily returns their scrolls. After consulting his military attendants he releases and haughtily dismisses the Magi. The meeting with the shepherds and the *praesepe* dialogue follow, and the text breaks off with the attendant warning Herod of the deception of the Magi.

A very imperfect 11th-century manuscript from Freising<sup>6</sup> gives us another fully developed version, the date showing how early the Magi drama arrived at full maturity. In it a few more touches to the portrait of Herod make him even more eccentric and arrogant.

For the fullest and most individual of the Magi dramas we turn to the Fleury Play-Book<sup>7</sup> (pp. 205-14). Thanks to the generous rubrics we have a very good idea of the *mise en scène*. The throne of Herod is somewhere in the nave; the *praesepe* is at one of the side-doors. The three Magi enter from different directions and meet at the main altar, under the star, later to follow its overhead course through the choir to the door between choir and nave. Their words at this point show that this passage is intended to represent the journey from the East to Jerusalem. Herod's courtiers are dressed "as young men"; the scribes are bearded. A number of details are given as to bearing and gesture, especially concerning



There are hints of violent action to follow, an anticipation of the Massacre of the Innocents.

In various manuscripts ranging through

Herod — e.g. "kindled with rage" he hurls the book of prophecies to the ground.

<sup>1</sup> Madrid, Bibl. Nac., MS 289, fol. 107 v-110 r.

<sup>2</sup> Montpellier, B. de la Faculté de Médecine, MS 304, fol. 41 v-42 v.

<sup>3</sup> Brussels, Bibl. des Bollandistes, MS 299, fol. 179 v-180 v.

<sup>4</sup> Munich, State Lib., MS lat. 6264a, fol. 1 r.

<sup>5</sup> Orléans, B. de la Ville, MS 201.

<sup>6</sup> Paris, Bibl. Mazarine, MS 1708, fol. 81 v.

<sup>7</sup> Paris, Bibl. Nat., lat. 16819, fol. 49 r-49 v.



As we have learned to expect from Fleury, originality is shown in a number of ways, but the first part consists of a complete "Officium Pastorum" very similar to that of Rouen. The one Fleury innovation in this section is the invitation of the shepherds to the congregation to share their adoration.

Much of the text of the court scene has been met before, but the music shows the usual Fleury desire to do things differently. There are sometimes new settings; more usually the music has an individual twist, or starting in the normal way branches off in its own fashion.

There is one matter of literary interest. It has been pointed out that the first questioning of the Magi by Herod's messenger is a close imitation of a passage from the 'Aeneid' (viii, 112-14).<sup>1</sup>

The Magi's reply to this, a reshaping in verse of familiar sentences, may be quoted to show Fleury's normal tunefulness:



There are some novel touches in the Magi's encounter with the shepherds, and in the rounding off after the usual *prae-sepe* scene, when they return to the choir as to a friendly multitude, singing "Gaudete fratres . . . Deus homo factus est!"

THE MASSACRE OF THE INNOCENTS.—At least three of the Magi dramas have ended on a threatening note. In each case the playwright has left us in no doubt that Herod is about to order the "slaughter of the innocents" described in St. Matthew's account. There is only one surviving Magi version which actually includes this episode with the rest. This is found in a 13th-century service book from Laon. However, as the Magi part consists of familiar material, and the new action is very similar to the arrangement found in a separate "Interfectionem Puerorum" belonging to the Fleury Play-Book (pp. 214-20), we will disregard it and turn to the Fleury account, the "Massacre" as a separate composition. The new drama follows the Fleury "Magi" as a sequence, the first drama omitting the usual rage of Herod.

The "Massacre" contains a good deal of borrowed material, but skilfully adapted and enlarged, together with passages of original verse. Once again the music is inclined to go its own individual "Fleury" way. The construction and arrangement of the drama as a

whole is admirable. The main "playing" site seems to have been on a space in front of the choir screen, with excursions to other parts of the nave.

The drama begins with a procession of children through the church singing liturgical music. Then the Holy Family appear and are warned by an angel to fly to Egypt. Words and music here are partly liturgical, partly quite new. Then Herod appears, and for some few lines the text is familiar. The attendant gives Herod the warning "Delusus es . . ." and the king is so overcome that he draws his sword with the intention of slaying himself! A diversion occurs: the children re-enter singing a new composition. At the suggestion of his military attendant Herod orders the massacre, which takes place there and then, in spite of the intervention of the "mothers". Then follows a scene of "Rachel's Lament" with two *consolatrices*, who support her when she is

about to faint. The scene is a comparatively long one, and is a strange, skilfully combined patch-work—free composition, borrowings from a German version (unusual for Fleury) and actually an adaptation of a 10th-century sequence by Notker.

But all is not lost. An angel appears singing a liturgical antiphon ("Suffer little children . . ."), the children are restored to life, rise and once more move in procession. They pass through the choir singing a sequence. In dumb-show we see the dethronement of Herod, who is succeeded by Archelaus. Finally the Holy Family are summoned to return by an angel to music which is probably original. The concluding *Te Deum* again points to a performance at Matins.

The "Lament of Rachel" scene was a long-established one. A number of separate dramatic compositions, with music, were in existence representing the mourning mother being consoled by an angel.

THE PROCESSION OF THE PROPHETS.—Another dramatic activity, the "Ordo Prophetarum" or "Procession of the Prophets", deserves a brief mention. It was performed apparently during one or other of the Twelve Days following Christmas, and represented a dramatization of part of a famous 6th-century sermon (wrongly credited to St. Augustine). The preacher rhetorically called on various great names, *e.g.* Isaiah,

<sup>1</sup> K. Young, 'Drama of the Medieval Church', II, 90.

Jeremiah, Daniel, Moses, David — even Virgil and the Sybil — to testify concerning their prophecies as to the coming of Christ. A number of metrical compositions arose from it, some undoubtedly sung. A 13th-century version from Laon<sup>1</sup> has very full details as to the costuming and appearance of the characters. The "prophets" are called upon in turn by "summoners" to deliver their testaments. There are some interesting dramatic details, e.g. "Balaam, upon an ass, bent, bearded, holding a palm, plying his spurs". However, all this is pageantry rather than drama and deserves mention mainly because of its use as an episode in the longest of the Christmas dramas now to be considered.

THE "CHRISTMAS PLAY".—Remembering the Passion dramas of Easter, we may expect to find attempts to fuse the whole of the dramatic activity of the Christmas season into one comprehensive composition. Such ponderous dramatic efforts must have been very difficult to perform within church walls, for ecclesiastical space, time and perhaps patience had their limits. We shall not be surprised, then, to find that only one example of such a large-scale Christmas drama has survived, the so-called "Christmas Play" from the 'Carmina Burana'<sup>2</sup>, dating from the 13th century.

There is no evidence as to the circumstances of its first production. It may have been composed within the monastery or may be another of the works of the wandering scholars. Its unwieldiness has aroused speculation as to whether it was merely an academic literary exercise, but if this were so it would be rather difficult to account for the care displayed in supplying the musical setting, unheighted neums written above the text, for which the writer has no clue. All that can be gathered regarding the music is that the stanzas were set strophically with a great deal of repetition of phrase, in very similar style to the settings of the other dramas from Benedictbeuern previously mentioned. For example, the two opening stanzas, sung by "Augustine", are both given the same tune, the form of which is A.B.A.B.C.D.C.D. There is very little relief from these long strophic settings.

To summarize the lengthy action briefly: It begins with a modified "Ordo Prophetarum". The principal figure is "Augustine" who "summons" the "Prophets", and who is opposed by the symbolic character "Archisynagogus". The latter lightens a very dull and acrimonious theological debate by being at times a figure of fun. Another medieval figure, the "Boy Bishop", also makes a brief and unexpectedly serious appearance.

The main action then begins. The Annunciation and the visit of Elizabeth to Mary are represented in the prose of the Vulgate. Even the Birth scene seems to be staged. What follows is familiar enough in story — the appearance of the star, the Three Kings, Herod's court, the shepherds, the scene at the Manger, the Slaying of the Innocents, the Flight to Egypt. Everything is related, however, in unvarying prolix verse, set strophically, except for a few borrowed liturgical moments. One or two new details may be noted: Archisynagogus transfers himself to Herod's court and takes over the office of adviser; "Diabolus" is also present, doing his worst. A dumb-show conclusion shows the horrible death of Herod and the crowning of Archelaus.

This last drama of the Christmas season has exceeded all the others in stature and, with its careful details as to costume, setting and grouping, must have been an impressive pageant. But in dramatic results it seems much less effective than other, less ambitious efforts. In the shorter versions the brief prose sentences, with their recitative-like settings and rapid dramatic action, seem much more likely to have produced satisfactory "stage" results compared with the unwieldy technique of the Benedictbeuern drama.

DRAMAS OF THE VIRGIN MARY.—In the later middle ages the greatly enhanced cult of the Virgin Mary is reflected in the number of sung dramas which grew up attached to the various feast-days devoted to her — the Presentation at the Temple, the Annunciation, the Purification, the Assumption. In these cases, though impersonation occurred, the atmosphere was mainly liturgical.

One remarkable example is worthy of mention. This is the "presentation" drama organized by Philippe de Mézières (1326–1406), crusader and man of letters. It was performed at Avignon before Mass on the feast-day of 1385. The "Ordo" drawn up by Philippe has survived, giving not only the text but a long introduction with the fullest details of a medieval *mise en scène* that we possess, recalling a most elaborate and brilliant spectacle. Unfortunately no music is given.

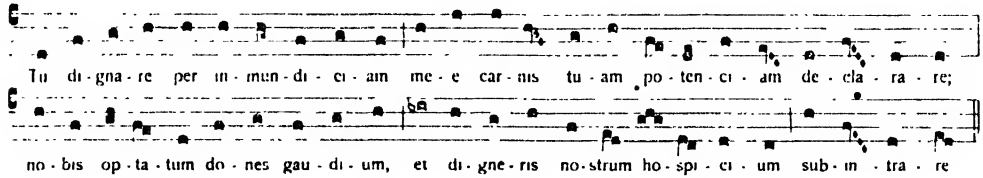
The cast comprised twenty-two performers besides apparently a crowd of supernumeraries. Among the twenty-two were included two "musicians" (instruments unspecified), who are directed to play while movement is taking place from "station" to "station". At every stage, movement and gesture are carefully described.

LEGENDS OF ST. NICHOLAS: THE LAST JUDGMENT: NEW AND OLD TESTAMENT DRAMAS.—During the late middle ages these and other religious subjects produced a wealth

<sup>1</sup> Laon, Bibl. de la Ville, MS 263, fol. 147 v-149 r.

<sup>2</sup> Munich, State Lib., MS lat. 4660, fol. 99 r-104 v.

of "miracle" plays in the vernacular, no longer in contact with church services, and with the spoken texts only. We are concerned here solely with the Latin music-dramas which in the main precede the secular plays, and which are comparatively few in number. Six of them indeed come from a single manuscript, the extraordinary Fleury Play-Book.<sup>1</sup>



All the examples belong to the 12th and 13th centuries. The playwright of any of these was in a different position from one who attempted, say, a Magi drama, where he could build on past tradition and technique, and need adventure only mildly. Left in isolation, as it were, to tell a biblical episode or a saintly legend the writers attempted no dramatic prose dialogues, but invariably launched into the regularity of rhyming stanzas, frequently of uniform construction. To this monotony, in some few instances, was added a strophic musical setting; that is, each stanza throughout was set to a single melody. Such a method resulted in compositions that would probably strain the patience of a modern hearer. But this extreme type was the exception; a number of instances will be met where there is a considerable variety of stanza construction in accordance with dramatic needs, and a similar relief in the settings. These points are best considered with the separate examples.

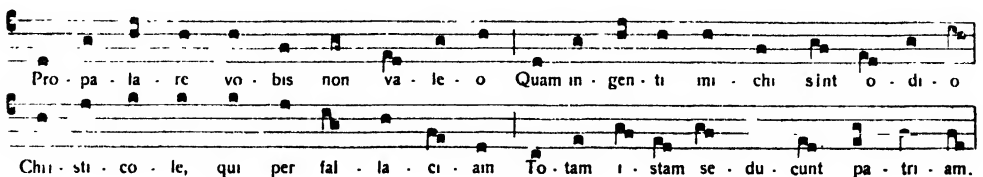
Let us start, then, with the Fleury Play-Book. The subject of "The Raising of Lazarus", (pp. 233-43) seems to offer dramatic possibilities. The rubrics are ample, using the *locus* or *sedes* device—set spaces or sometimes platforms which indicated definite localities. In this case these represent the House of Simon (Jesus meeting Mary Magdalen) and Bethany (where the miracle is accomplished). Various movements, gestures and even emotions are carefully detailed. The accounts of St. Luke and St. John are faithfully followed,

competent six-line rhyming stanzas. But unfortunately for modern appreciation the drama, apart from an introductory "prose", is made up of fifty-one of these identically shaped stanzas. Furthermore, each is set to the same tune, with occasional variation of a few notes in the cadence. Here is the first stanza:

It is an attractive Dorian melody, but hardly able to stand up to a half-century of repetition. A concluding Te Deum shows that the drama was designed for performance at Matins.

"The Conversion of St. Paul" from the same manuscript (pp. 230-33) gives us much information about the *mise en scène*. Considerable church space is needed. One side of the area represents Jerusalem, with separate *sedes* for the High Priest and for Saul with his armed attendants. A similar pair of *sedes* in "Damascus" accommodates Judas and the High Priest of the local synagogue. Between is a bed wherein lies Ananias awaiting his "vision". The story follows Acts ix. 1-30 as adequately as the restrictive technique of the rhyming four-line stanza will allow. Once again the drama of the story is hampered by the monotony of the form of the verse. There are, however, some vivid stage-directions, including that for the lowering of Saul in a basket from a height, *quasi a muro*, in the concluding "escape" episode.

The music follows almost the opposite technique from that of "Lazarus". We have an embarrassment of different tunes. Certainly "Saul" and "Dominus" repeat a melody, the former once, the latter twice. But elsewhere each stanza has its own new melody, sometimes on the A.A.B.C pattern, more often merely wandering. The whole effect, musically, is one of shapelessness. Saul's first tune, a pleasant Dorian one, is here given:



and the characters speak in dignified and

<sup>1</sup> Orléans, Bibl. de la Ville, MS 201.

A concluding Te Deum again marks a Matins performance.

The remaining "Fleury" dramas to be considered all deal with St. Nicholas, a favourite saint of medieval times, patron of scholars and travellers. "The Three Clerks" (pp. 183-87) is thus an appropriate beginning. The *mise en scène* is simple — the space outside a house or inn, and the interior. The story tells of three wandering scholars seeking shelter for the night and being received by an old man and his wife. Once in the house and asleep they are robbed and murdered. But a stranger appears, demands and is given shelter, rejects the supper he is offered and calls for "fresh meat". When the host expresses himself unable to meet the demand, the Saint (for it is St. Nicholas himself) replies grimly that he has "fresh meat in too great quantity". The criminals immediately confess, the bodies are produced, and after St. Nicholas has sung a prayer, are restored to life.

The monotony of the stanzas is enlivened by a certain amount of characterization in the case of the wife, who is the driving force,

The second St. Nicholas legend (pp. 176-182) was a favourite one in medieval times, the "dowry" story, sometimes called "Tres Filiae" — "The Three Daughters". The Fleury version is a very naive affair. Anonymous gifts of gold, flung through the window, enable a poverty-stricken father to marry off his daughters successively to suitors who arrive most opportunely for the purpose. The benefactor is found, in the end, to be the Saint himself.

Despite the wooden technique of the telling of the story there is a certain variety in the construction of the text, the long stanzas of the opening laments having a different pattern from the rest, the five-line main stanzas relieved by a periodic shorter line.

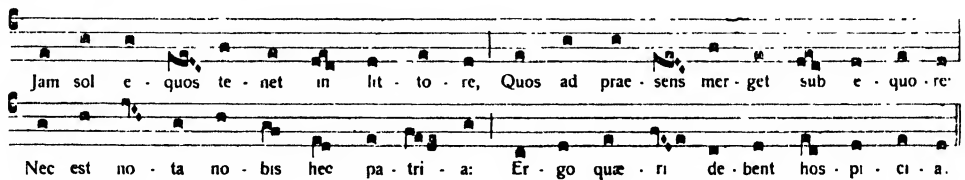
Some appreciation must be expressed for the music. The setting of the laments, a third-mode melody, is attractive and skilfully patterned, and if again we find a single (Dorian) tune used for the main stanzas, what a beautiful tune it is! Here is "Pater's" appeal:



the Lady Macbeth. There is occasional distinction in the verse, which is again hampered by being set to repetitions of a single tune of A.A.B.C pattern. One quotation will give us the music (a very shapely Dorian melody) and the momentary classical colouring of a particular stanza:

For all that, after over thirty repetitions (some partial), such as occur, it must have worn a little thin. If it is compared with the "Adeodatus" tune given at the end of the account of the "Son of Getron" drama below, a strong similarity will be noted.

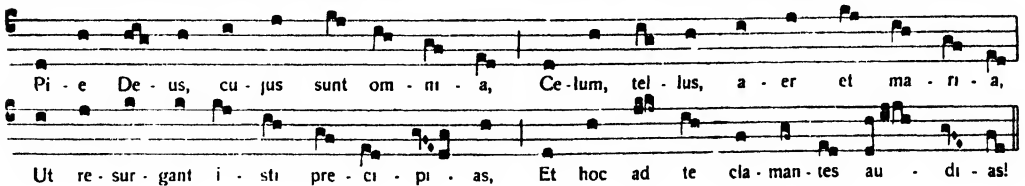
A concluding antiphon points to perform-



The prayer of St. Nicholas — the concluding stanza — is set to a completely new tune. This seems a very effective melody, rising and falling as in supplication:

ance at Vespers or Lauds on the Saint-day.

Another long-established "miracle" of the Saint was that involving the "unbeliever" and the "image". The Fleury

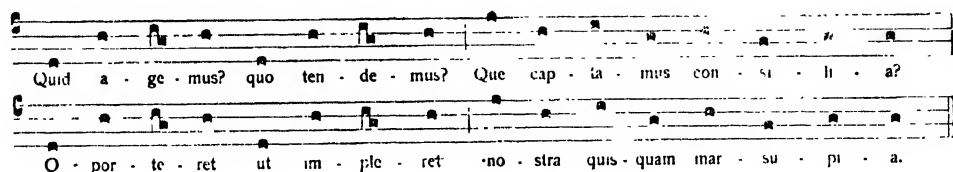


Performance seems again to have been at Matins on the Saint-day.

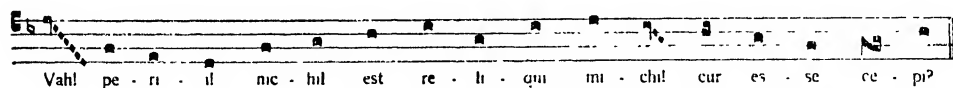
working (pp. 188-96) is of real literary merit. It tells in stanzas of considerable rhythmic

variety of a Jew who, going on a journey, places his wealth under the protection of an image of St. Nicholas which he possesses, but does so with doubt and hesitation. In his absence three robbers arrive, loot the chest and depart to their own dwelling. The owner, returning, expresses first his grief and then his resentment against the Saint. He threatens the image with a beating! One can hardly suppose the Saint to be moved by the threat; nevertheless, he appears to the robbers and promises them condign punishment if they do not make restitution. Though terrified, two of them hesitate, but the third persuades them. (The third robber is the cannist; there is a real attempt here at characterization.) The Jew finding his treasure restored becomes a ready convert. The chorus at the end sings the Introit of the Mass of St. Nicholas.

The music is of real interest. Certainly groups of stanzas are set strophically, a setting being repeated a number of times, but this is always by the same character. Nearly a score of tunes are used, some of them striking as well as melodious. Here is the beginning of the robbers' first debate:



The Jew's dismay at his loss is thus pictured:



the eager promise of restitution by the frightened robbers thus:



Lastly, as far as the Fleury manuscript is concerned, we find the only known dramatization of another St. Nicholas legend, known as "Filius Getronis" — "Son of Getron" (pp. 196-205), which musically must be regarded as a noteworthy composition. The copious

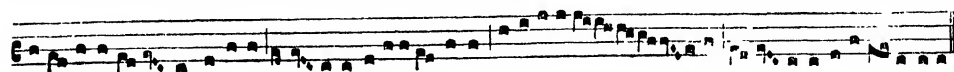
Fleury rubrics reveal an unusual range of time and space. At one point it is made clear that a year has elapsed since the previous speech. The *mise en scène* is clearly detailed. The *sedes* of the conquering King Marmorinus is on one side of the playing-space. There in his "capital" he sits enthroned with his attendants and soldiers. On the other side, in a "far land", is the city of Excoranda, with citizens and, particularly, Getron, Adeodatus his son and Euphrosina his wife with her *consolatrices*, who comfort her when in due course her son is torn from her by the invading forces of Marmorinus. The story continues with a scene in which the boy, cup-bearer at the court of the pagan king, engages Marmorinus in a spirited debate in defence of his faith; and it concludes with his miraculous "translation" and restoration to his parents by the intervention of St. Nicholas. The liturgical antiphon which winds up the drama points to a performance at Lauds.

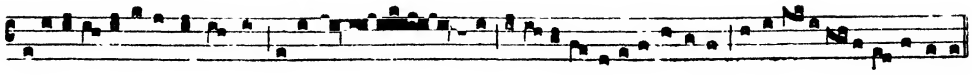
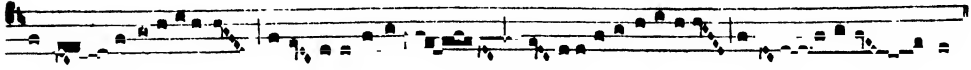
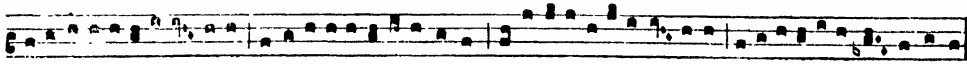
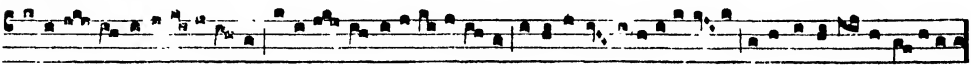
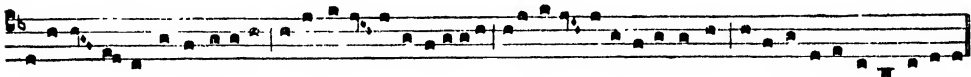
Once again we have a text consisting of rhyming stanzas of unvarying pattern, but any monotony on this occasion is relieved by a striking and noteworthy device: all the

characters have their own particular tune, even the attendants of the king and the citi-

zens of Excoranda. There are two logical exceptions to this practice. The "Consolers" show their sympathy with Euphrosina to the extent of using her melody in comforting her. Adeodatus, who has a very good tune of his own, abandons it on one occasion — when he is expressing his longing for home, which he does appropriately enough to his mother's melody. It is indeed, for the time, a remarkable technique, a primitive *Leitmotiv* device. It is reinforced by the fine quality of the tunes themselves, which are given below:

(a) *The King*. This is a lovely Mixolydian melody. The "appoggiaturas" of the 3rd section should be noted.



(b) *The King's Attendants*(c) *Admodatus*. Cf. the "Cara michi pignora"-melody in "The Three Daughters".(d) *Euphrosina*(e) *Getron*(f) *The Citizens*

The large number of vernacular "miracle" plays dealing with eschatological themes illustrates well enough the intense preoccupation of the medieval mind with the problems of the end of the world and the Last Judgment. There must have existed previously numerous Latin dramas inspired by the same sombre subject. Of these, however, only two are preserved.

The formidable 12th-century drama from Tergernsee<sup>1</sup>, comprising over 400 lines of Latin verse, must be briefly dealt with. It calls for a wide playing-space (no less than eight *sedes*); its action ranges through all the kingdoms of the world and extends to the Last Day; it needs a large number of actors and supernumeraries. But there is no scrap of musical setting for the verses, though undoubtedly they were sung. We must be content with drawing from it evidence of the exacting technical demands made by 12th-century playwrights, which must have resulted in impressive dramatic spectacles.

A very different treatment of the theme is the "Sponsus" drama, a French composition of the 11th or 12th century.<sup>2</sup> It is of much more modest dimensions, just over ninety lines of verse. It is an early example of the invasion of the vernacular. Some stanzas are wholly Latin, some wholly French, others Latin with a French refrain. There is nothing to indicate attachment to any service.

The action is based on the parable of the Wise and Foolish Virgins (St. Matthew xxv. 1-13), but told in rhyming stanzas. After a choral introduction the Angel Gabriel gives warning of the coming of the Bridegroom in five-line stanzas which give the pattern for most of the text, of a different rhythm from the opening. His section is in French. The Foolish and Wise Virgins use mainly Latin. The concluding stanza in Latin uttered by "Christus" has a complete change of rhythm. The harsh sentiment of this close is rather startling. Christ consigns the "Fatuae" to Hell, and the only detailed rubric of the piece calls on "Demons" to do this, a first glimpse of a very popular medieval stage appearance.

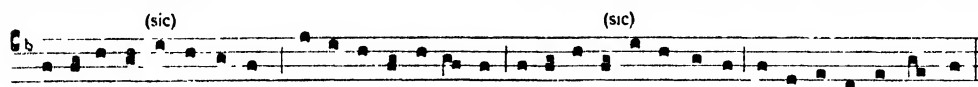
The music, in Aquitaine neums carefully heightened round a single F-line, uses the device of "one speaker — one tune", and thus employs only four musical sections, since the merchants are allowed to borrow the tune of the "Fatuae" in replying to them. The "Prudentes", while having their own tune, share a vernacular refrain, and its music, with the "Fatuae". The two other melodies belong to Gabriel and the introductory chorus respectively. The solemn words of "Christus" at the end are without musical notation.

Overleaf is given the melody of the introductory chorus. It will be seen to bear a considerable likeness to the "Omnipotens Pater . . ." — merchant scene — tune of the "Visitatio" dramas from Vich, MS 111, Tours and Saint-Quentin:

<sup>1</sup> Munich, State Lib., MS lat. 19411, pp. 6-15.

<sup>2</sup> Paris, Bibl. Nat., MS lat. 1139, fol. 53 r-55 v (headed "Sponsus").

Here we have a definite "major" tune. There is no doubt in the manuscript as to the discrepancy marked.



Only four manuscripts survive showing liturgical dramas on Old Testament subjects. Two of them are fragments, without evidence as to their attachment to the liturgy, but both showing ambitious staging schemes. The first, a 12th-century text from Vorau (rescued from the binding of a 15th-century book of sermons), deals with the story of Isaac and his deception by Jacob and his mother Rebecca. Properties and stage directions are lavish, the story is told in realistic detail and there is a liturgical choir which acts as a kind of Greek chorus, breaking in upon the action intermittently to give allegorical explanations of an episode. The musical notation, unheighted neums for which there is no clue, has only partly been filled in.

The other incomplete work is "Joseph and His Brethren", found in a 13th-century manuscript from the cathedral of Laon. There is again an ambitious stage-setting, the biblical narrative being followed closely in stanzas that are agreeably varied in rhythm. But no musical setting is given.

These two works are of the nature of a tantalizing glimpse. It seems a reasonable assumption that music-dramas on a number of kindred Genesis subjects have perished without trace.

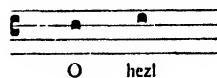
The remaining two survivals are some kind of consolation, for they deal with their subject in brilliant fashion. They share a theme that has attracted writers and composers up to modern times, "Belshazzar's Feast" occupying the first half of these two 12th-century dramas of "Daniel".

The first is a composition of the wandering scholar Hilarius.<sup>1</sup> Hilarius is an interesting figure. A pupil of Abélard, he was the author of at least three examples of this type of drama, the other two being a "Raising of Lazarus" version and an "Image of St. Nicholas". In spite of the excellence of his Latin verse, we must pass him over, since there is no trace of music in his manuscripts. This is a pity, for they were undoubtedly sung; Hilarius and his *goliard* companions probably carried the tunes in their heads. We turn therefore to the splendid Beauvais version<sup>2</sup>, which possesses a clearly written musical setting on four lines.

The concluding *Te Deum* places the performance at Matins. As for the day, evidence,

not altogether conclusive, points to 1 Jan., the Feast of the Circumcision, where it would be in proximity with that well-known office

of misrule, "The Feast of Fools", which we know was carried through at Beauvais on that day. The famous "Prose of the Ass" contains a musical (or, more probably, unmusical) bray, "Hez, Sir Asne, hez!" In "Daniel" the great king Darius at the end of one of his most dignified pronouncements suddenly utters the cry:



for no apparent reason — an astonishing moment!

But whether or no this is a lapse, the prevailing note of "Daniel" is dignity and splendour. The rich cathedral treasury no doubt supplied the golden and silver vessels that Belshazzar calls for. The staging arrangements demand a king's court, a throne, tables and furnishings for the feast, and near by a representation of the lions' den. There are two "production" problems, the mystic writing on the wall and the lions, both of which seem to be represented realistically.

Both Belshazzar and Darius have, apparently, large entourages — nobles and soldiers. These are not merely "supers", for a large proportion of the drama consists of their long and vigorous choruses. A sentence from one of them — "Let us all sing loudly together with sonorous praises" — strikes their prevailing note. The ceremonial entry and departure of the queen is accompanied by her own attendants singing a processional in her honour. Harps and drums are mentioned as being played, together with other unspecified "instruments of music". Altogether we have a picture of a pageant of the utmost brilliance: a crowded "stage", rich costumes, ringing voices, the clang of instruments and the glitter of gold and steel.

The text is sung throughout, the musical scheme being that with some few exceptions each new utterance has its new setting. The result is that we meet over fifty different melodies! Occasionally these may be formless, following a stanza without repetition, but normally clear-cut patterns are found — A.B.repeated; A.B.C.D; A.B.C.C; A.B.A.C; or even such complications as A.A.B.C.B.D.D. B.C.B. The direct "sequence" style is most favoured, approximating to "one syllable — one note" most of the time, but there are occasionally more florid passages. The music

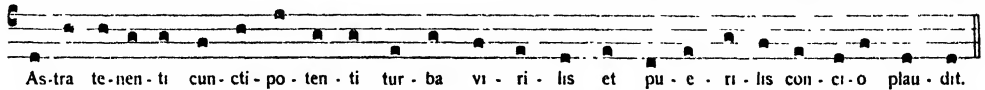
<sup>1</sup> Paris, Bibl. Nat., MS lat. 11331, fol. 12 v-16 r. The MS also contains the other dramas mentioned above.

<sup>2</sup> London, B.M., MS Egerton 2615, fol. 95 r-108 r.

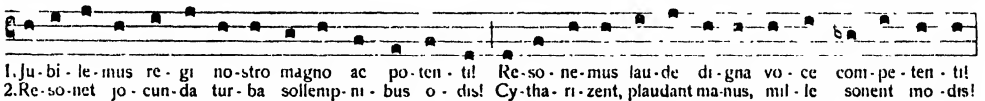


in general seems to be original, the only liturgical piece being a verse of an ancient Christmas hymn, sung at the very end by an "angel".

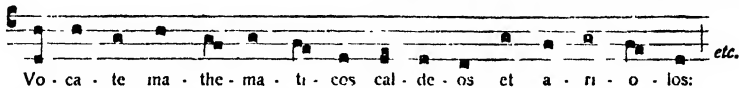
The drama begins formally. There is a single stanza of dedication, perhaps sung solo; then comes the direction: "While King Belshazzar is coming to his place his nobles will sing this ode before him". This proves to be a summary — an "argument" — of the whole work. We assume, therefore, that the real action does not begin until these nine stanzas are completed. The first is given below, showing the fine vigorous tune to which they are set:



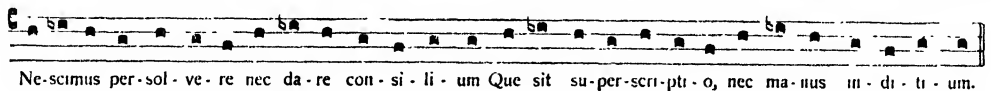
Then the king ascends his throne amid acclamations and calls for the Temple vessels in a single stanza set simply in "sequence" fashion. Another fine chorus of praise, twenty lines of verse, is sung while the vessels are being brought by the satraps. Three tunes are used. Here is the first:



As the vessels are presented there appears the vision of the hand, tracing the words "Mane; Thechel; Phares". The king cries out in amazement and then calls for his soothsayers:

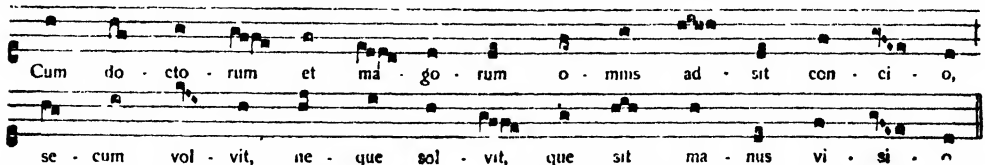


These appear, are interrogated by the king (to another new tune), but reply:



It may not be too fanciful to imagine that their helpless lack of knowledge is underlined by the repetitive nature of the brief melody.

Then comes the queen, ushered by a stately processional, to a "major-key" tune:

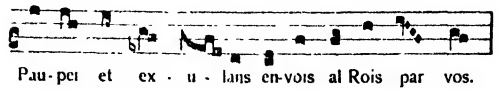


together with three more stanzas.

The queen's solo is a very fine major one.

She tells of Daniel and advises that he shall be sent for. The king agrees and gives orders to his nobles. We note as exceptions to the general rule of "new utterance — new tune" that both Daniel and the nobles repeat melodies in their interchanges; furthermore, Daniel's music is a variant of the nobles'.

Three times does Daniel protest (in the vernacular!):



He is brought to the king, who promises

rich rewards if he can solve the riddle of the words. The music of both the king's speech and Daniel's long reply (thirty lines of verse) is in "sequence" style of single notes, and rather arid. However, the grim interpretation is delivered, and the king, unflinching and true to his word, raises Daniel to a seat beside him.

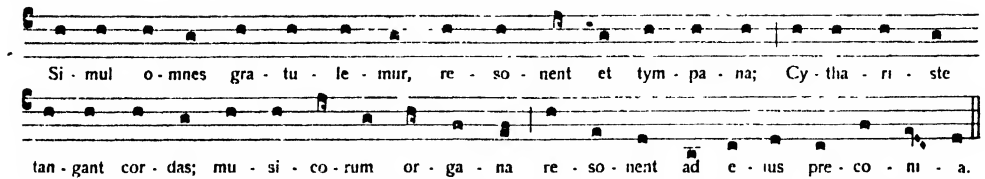
The queen retires, to another processional. A further chorus, in praise of Daniel, accompanies the bearing away of the vessels.

Then comes a dramatic stroke: the interest is suddenly switched to King Darius the Mede.

Preceded by harp players he approaches with his nobles. The latter sing a long chorus in

his praise with a rousing climax in the last few lines. From the evidence we have of the use of every conceivable kind of medieval musical instrument at church festivals, from pipes and viols to trumpets, cymbals and drums, it is

difficult to think that Beauvais did not make full musical use of such moments as this:



— a fine Dorian tune with a lovely cadence !

A rubric follows. From its bare details we gather that there is a stage battle and that Belshazzar is slain. Darius is enthroned and is hailed by a phrase ("O king, live for ever !") which has already seen hard service. Further stanzas involving much stage traffic, and several solos and choruses, show Daniel established in the favour of the new ruler. But the plotters are at work. The king is persuaded to establish the decree that shall trap Daniel. He is observed "adoring his God" instead of the king, whereupon the conspirators hasten to Darius with the news. Daniel is brought before Darius, whose humanity and uneasiness are plainly shown. He tries to temporize :



But he is reminded of "lex Parthorum et Medorum" and reluctantly condemns Daniel to the lions, in spite of the prophet's eight-line lament. Daniel enters the den singing a prayer, but once there he is defended by an angel, who threatens the lions with a sword. One speculates how all this was managed — there seems to be no doubt that it was actually done in dumb-show with "stage lions". Meanwhile another angel has met the prophet Habakkuk in the harvest fields. The harvesters' dinner which he is carrying is diverted to Daniel. According to the rubric this is done rather drastically, Habakkuk being seized and conveyed to the den "by the hair of his head". He appears wholly co-operative, however. A scene between the king and Daniel shows the latter's release and his replacement, at the king's order, by the plotters. They show a very proper repentance before being devoured. Restored to favour, Daniel utters his prophecy of the coming of Christ :



after which a single hymn-verse by the angel, mentioned earlier, concludes the work, which could even now prove attractive in performance. What is "Daniel" but an opera? It deserves no less a name.

With this striking and ambitious 12th-century composition we end our survey.

CONCLUSION.—The history of this art-form from its beginnings to its greatest development within the confines of the Church having been traced, brief mention should be made of semi-dramatic movements of a very much earlier date which belong to the Byzantine Church. These took the form of hymn-cycles, the more important of which were associated with the great festivals of Christmas and Easter. The term "play" has been used somewhat loosely in connection with them, for though, as in one of the compositions, sung passages might be allotted in the text to "Joseph", "Mary" or a "Narrator", there is nowhere any evidence that anyone ever

undertook to act a part, to impersonate the character concerned.

The eastern and western Churches, sharing as they did a faith and a sacred literature, had many religious links ; from the East, naturally enough, came many a legend and tradition ; the Byzantine Church music may have had considerable influence on western ecclesiastical plainsong in its revival of enterprise about the 9th century. But the West owes no debt for the liturgical drama. The "Visitatio Sepulchri" arose, as we have seen, from one independent and original germ, closely linked to the Roman liturgy, and its evolution is apparent at every stage. In the case of the "Magi" drama, which gathered to itself so many of the themes of the Christmas season, we have noted its development from the Oblation ceremony of the Roman Mass.

To summarize : our survey of these dramatic compositions of the western Church, which achieved their essential development between

the 10th and 13th centuries, has revealed an importance other than that which has given them a recognized place in the history of drama, in which estimate their musical settings have played no part. Clothed again

with their melodies, many of them show an intrinsic artistic merit in the realms of music-drama (a term on which the present writer has laid frequent emphasis), for they possess most features of their modern counterparts. We have noted the variety of the voice-groupings: solos, singing together in twos and threes, single voices and groups answering each other, solos with refrain choruses, various types of full chorus, including the triumphant "finale". There was even the "star" soloist, such as the part of Mary Magdalen in the longer "Visitatio Sepulchri" versions, or the name-part in "Daniel", which called for the memorizing and dramatic delivery of a considerable amount of music.

We have seen occasional evidence from the rubrics as to instrumental accompaniment to choral singing. There is no notational evidence of anything more than a single melodic line, but that statement is also true of the manuscripts of *trouvère* songs and we are certain enough that these were accompanied. It is a reasonable conjecture that the resources of both accompaniment and harmony were used far more often in these works than is at present believed.

We have noted often enough the "stage directions", giving vivid detail about costumes, properties, movement, gesture and general expression of emotion. Altogether, this was a conscious art, striving with every means possible to its age and situation to achieve realism, and in some cases succeeding so well that a modern revival would be a pleasurable and moving experience. Here, then, several centuries before the Italian *nuove musiche*, are the beginnings of opera and oratorio.

W. L. S.

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**LITUUS** (Lat.). An instrument used by the cavalry in ancient Rome, much as the "cavalry trumpet" is by modern armies. It was cylindrical in bore with an expanding bell-mouth and was turned back upon itself only at the bell-end, so that its general form was that of a crooked staff or the letter J (see PLATE 6, Vol. I, No. 1). The pitch of one specimen discovered in 1827 at Cervetri, and now preserved in the palace of the Vatican in Rome, is g, an octave higher than the *cornu*, and a major third higher than the modern cavalry trumpet of the British Army, which is in E♭. That the distinction between the Roman *tuba* and *lituus* is real needs for proof no more scholarship than is called for by Horace's 'First Ode to Maecenas':

Multos castra iuvant, et lituo tubae  
Permixtus sonitus.

On this passage Torcellini comments: "Sunt qui lituum a tuba distinguunt, ex eo quod ille

equitum sit, haec vero peditum". The distinction is good to-day. The *tuba* was the "infantry bugle", the *lituus* the "cavalry trumpet". Although longer than the *tuba*, the *lituus*, according to Acro, was *acutus* while the *tuba* was *gravis* when sounded.

The derivation of *lituus* may be originally Greek. Certainly it is related to the hooked augur's staff of the Oscans, which had been Mercury's wand and has become the bishop's crozier. Both *tuba* and *lituus* figure on Trajan's column, in the triumphal procession. Vegetius defines the former: "Tuba — quae directa est, appellatur". This straight form reappears even in more recent times, as in a fine picture by Baltazarini; but comparing it with the average height of the players we may estimate it at about seven feet long. The *lituus* is figured by Bartolini from a marble Roman tombstone with the inscription

M. Julius Victor  
ex collegio  
Liticinum Cornicinum,

which is perhaps the first mention of a society of professional musicians.

Post-classical usages of the term *lituus* are varied. An Anglo-Saxon vocabulary of the 11th century (printed in Thomas Wright's collection of vocabularies) gives "lituus, *anglice* truð-horn or sarga", and "liticen, *angl.* truð". "Truð" is also given as the translation of "histriones", i.e. actors or entertainers, and it has been suggested that the truð-horn was the long, probably wooden horn which appears in miniatures as an accompaniment to dancing animals, etc. Sometimes it is fingered with two hands as if it had fingerholes like a cornett. A 15th-century vocabulary (Trinity Coll. Cambridge, MS, also in Wright) gives "Lituus, a lytyng-horne" — a horn on which merry tunes were played, again suggesting a kind of cornett. Chaucer, in 'The House of Fame' mentions "many floute and liltyng horne", and Holland (c. 1450) "lilt pipe" (see LILT).

The next interesting uses of the word *lituus* occur in the 18th century. In a 'Partita a Viola d' amore, 2 Hautbois, Lituus & Basso' by Joseph Brendtner (early 18th century), the *lituus* is clearly a natural brass instrument in F using harmonics Nos. 4-13 (written c' to a'' and apparently sounding a fifth lower). Whether it was a horn or a deep trumpet is hardly possible to say. The same uncertainty must be admitted in respect of Bach's Cantata No. 118 (c. 1737), which has parts for two *litui*. These are also natural instruments and employ the same range of harmonics plus a high b'', but here they are pitched in B♭, sounding a tone lower than written. Certainly the 1706 inventory of the Bohemian monastery of Osseg (printed in Z.M.W., IV) includes "Litui vulgo Waldhörner duo ex Tono G",

suggesting G horns; but Kürzinger, in his 'Getreuer Unterricht' (Augsburg, 1763), says that *Lituus* can mean either a *Trompette* or a *Waldhorn*.

D. J. B., add. A. B.

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**LITVINNE (Litvinova), Felia** (b. St. Petersburg, 1861; d. Paris, 12 Oct. 1936).

Russian soprano singer. She was trained in Paris under Mme Barth-Banderoli and Victor Maurel. Her sister was the wife of Édouard de Reszke, and she married Dr. Emmanuel Depoux. After a promising début at the Théâtre des Italiens, Paris (1885), she joined Mapleson's American company and appeared at the Academy of Music, New York, in the following winter as Leonora in 'Trovatore', Arditì being the conductor. On her return she sang with success at St. Petersburg and Moscow; also at the Lamoureux concerts in Paris during a lengthy period of study entirely devoted, by the advice of the de Reszkes, to the mastery of the leading Wagnerian parts. In some of these — notably Isolde and Brünnhilde — she created a good impression in France, her fine voice and excellent declamation earning warm praise. She sang meanwhile under Cortot at the Château d'Eau in 1902, and afterwards at the Opéra-Comique and the Gaîté. Later on she appeared with Jean de Reszke in 'Tristan' and 'Siegfried' at the Metropolitan Opera House, New York, and in 1899 made a successful début at Covent Garden as Isolde. She took part in subsequent seasons there up to 1901.

H. K.

**LIU SHEA-AN.** See CHINESE MUSIC (MODERN).

**LIVERATI, Giovanni** (b. Bologna, 27 Mar. 1772; d. ? Florence, ?).

Italian tenor singer and composer. He studied in his native town with Stanislao Mattei (composition) and Lorenzo Gibelli (singing) and started upon his musical career as a tenor singer in Spain (c. 1792). In 1796 he was a member of the Italian *buffo* company performing at Potsdam, and in the beginning of the new century we find him travelling all over Europe, producing a comic opera, 'La prova mancata' (also called 'Il maestro di musica' or '... di cappella') in the Rhineland (1801), Stockholm (1803), Trieste (1804), Paris (1808) and elsewhere. In 1809 he was in Prague, with a new opera called 'Enca in Cartagine', and then for a few years in Vienna, where his oratorio 'David' was sung in Lent 1811 and a ballet, 'Der Kranke aus Liebe', performed at the Kärntnertor Theatre in Feb. 1812.

He left Vienna towards the end of 1814 and

went to London to succeed Puccita as composer and conductor at the King's Theatre; there he wrote and produced two operas, 'I selvaggi' (27 June 1815) and 'Gastone e Bajardo' (lib. by Stefano Vestris, 26 Feb. 1820), and two cantatas, 'Il trionfo di Cesare sopra i Galli' (in honour of Wellington and Waterloo, 6 July 1815) and 'Il trionfo di Albione e di Roma'; the latter was privately performed in 1817 to celebrate the return of art treasures to Italy which had been looted by the French — a tribute by London's Italian colony to the British Government.

Liverati was presumably still in London in 1829 when the opera 'The Nymph of the Grotto', which he wrote jointly with G. A. Lee, was produced at Covent Garden, and it seems that he was still alive in 1844, when his 'David' was revived at the church of San Giovanni Evangelista there; in the libretto of that performance he is called a member of the Accademia Filarmonica of Bologna and professor of the Accademia di Belle Arti of Florence. The scores of 'La prova mancata', 'David' and 'I selvaggi' are preserved in the Istituto Musicale, Florence (the first two also in the library of the Gesellschaft der Musikfreunde, Vienna), and numerous extracts from his operas as well as several collections of Italian airs, duets and trios were published in Vienna and London. He was one of the many composers — Beethoven among them — of Mollo's well-known collection of 63 settings of 'In questa tomba oscura' (1808). A. L.

**LIVERMORE, Ann (Lapraik)** (born Mason) (b. London, ?).

English singer and musicologist. Being precociously gifted, she began to have music lessons at the age of three, and at four she played in public at the recitations of her mother, an actress in Frank Benson's company. A Busoni pupil named Schwabe taught her when she was nine, and she played nothing but Bach for the next three years, having already become a keen student of Handel. She then left school owing to lack of family funds and played the pianoforte at girls' schools for the folk-dance classes. Later, unknown to her parents, she played at a cinema, where she attracted attention by her performances of music made familiar by the Russian Ballet. At the age of fifteen she managed to establish a teaching-connection and earned enough to enable her to go to Spain for further study under Ignacio Tabuyo at the Madrid Conservatory and later with Conchita Badia at Barcelona. She had further lessons from Vera Janacopoulos in Paris for one year and from Walter Ford and Carrie Tubb in London.

In Spain she made a point of making special studies of the music of various regions, spending six months in Montanesa, six months in Madrid, six months in Andalusia and a year in

Catalonia and Valencia. After her marriage she lived much in Spain and Portugal, her husband being a scholar in Spanish and Portuguese attached to the Foreign Office. Her special knowledge was turned to good account in two ways: she introduced Spanish music, both folksong from various regions and works by Spanish composers, to English audiences, including many new songs and arias from little-known 17th- and 18th-century Spanish and Portuguese operas; and she wrote numerous studies of Spanish, Portuguese and Latin-American music for English and foreign journals. A literary essay of special importance was that in which she developed her theory (*see* Bibl.) that the masque in Shakespeare's 'Tempest' is derived from Gil Vicente's play 'O triunfo do inverno e verão', which also contains a very similar storm scene; and that the plot as a whole alludes to Philip II's usurpation of Portugal. E. B.

BIBL.—LIVERMORE, ANN, 'Gil Vicente e Shakespeare' ('Revista da Faculdade de Letras', Lisbon, XVII, ii, Nos. 1-4, 1951, and offprint).

**LIVERPOOL.** The foundations of Liverpool's musical life were laid in the early part of the 19th century. Previously, we read of musical festivals being held in 1784 and 1790, and an institution, the Apollo Glee Club, founded in 1796, survived down to the close of the 19th century. The Liverpool Musical Society (choral) and the Cecilian Orchestral Society combined at intervals to hold festivals, and in 1836 there emerged the Festival Choral Society, which began an independent existence in 1839.

**ORCHESTRAL CONCERTS.**—The Liverpool Philharmonic Society, founded in 1840, began in a small way in the Lascelles Rooms, but its progress was so rapid that the directors made plans to build their own concert-hall, which was opened in 1849 and was generally accounted a masterpiece. It was burnt down in 1933, and the present hall, one of the best-equipped in Great Britain, replaced it in 1939.

The far-seeing policy of the Philharmonic Society enabled it to survive the vicissitudes of a century, and its choral and orchestral concerts, with the latter gradually assuming a preponderating place, attracted most of the great singers and executants of the 19th century. Up to the outbreak of the second world war it gave some dozen concerts annually with an orchestra made up of Liverpool and Manchester players under guest-conductors, but in 1940 Sir (then Dr.) Malcolm Sargent was appointed conductor-in-chief and three years later the orchestra was placed on a full-time basis. At the same time the hall was acquired by the Liverpool Corporation, part of the purchase price consisting of a perpetual annuity of £4000, and this was later increased by further grants of £4000 annually,

the free use of the hall and certain other contributions for educational concerts being added. In 1949 Hugo Rignold became the resident conductor, and two years later his appointment was renewed and the constitution amended to allow a greater proportion of representatives of the City Council, which continued to interest itself in the Society's affairs, notwithstanding the heavy deficits which had been incurred. The Arts Council has also made annual grants.

During the 1930s popular orchestral music was sustained by the Merseyside Symphony Orchestra (conductor, Louis Cohen) but this was later absorbed by the Philharmonic when the latter was put on a permanent footing. Mr. Cohen also founded the Merseyside Chamber Orchestra.

**CHORAL MUSIC.**—Apart from the Philharmonic concerts, choral music is chiefly represented by the Welsh Choral Union, formed in 1901. Its conductors have been Harry Evans and Dr. Hopkin Evans. More recently the concerts have been conducted by Sir Malcolm Sargent (occasionally by the chorus-master, Dr. Caleb Jarvis) and assisted by the Philharmonic Orchestra. Though inclining to the traditional oratorio, the repertory has been broadened to include a number of significant modern works.

**CHAMBER MUSIC.**—This is chiefly cultivated by the Rodewald Society, founded in 1911 to perpetuate the memory of Alfred Rodewald, a wealthy musical amateur who for many years ran an orchestral society in the city. It gives half a dozen concerts during the season and has made a feature of engaging none but the finest quartets of the day, with the result more recently that its appeal has been considerably widened and it is now almost self-supporting, with an Arts Council guarantee. After the 1914-18 war the British Music Society enjoyed a firm standing at Liverpool, but it was later absorbed by the Rodewald Society and its policy and influence lapsed.

The Liverpool Music Guild for some years before the war maintained similar ideals, but with the avowed aim of employing mainly local artists. In the matter of recitals and solo concerts, celebrity concerts tended to go out of fashion with the vast increase of interest in orchestral music, but the tradition of the Mossel Concerts has been carried on by the Rushworth Concerts Committee, and visiting celebrities provide occasional displays.

**ORGAN MUSIC.**—Public provision of organ recitals dates from 1854, when the fine Willis instrument was opened at St. George's Hall. In the following year W. T. Best was appointed city organist, a post he held till 1894. Subsequent organists were A. L. Peace (1894-1912) and Herbert F. Ellingford (1912-43). The organ and hall were seriously damaged

during the air-raids of 1941, and on Ellingford's retirement the post was not filled. The great organ at Liverpool Cathedral is another example of the Willis tradition and is extensively used for recitals. The organist since 1917 has been Harry Goss Custard.

**EDUCATION.**—The James W. Alsop Music Fund made provision for an annual course of public lectures at the University from 1925 onwards, and a distinguished series of lecturers including Gustav Holst, E. H. Fellowes, Sir Donald Tovey and others, occupied the post down to 1945, when Professor E. J. Dent was the last lecturer. Two years later a professorship was instituted and awarded to Gerald E. H. Abraham. Other activities at the University include weekly recitals and concerts by the Music Society. Liverpool still lacks an official school of music, though the nucleus of a fund exists, but musical training is well served by the Liverpool Matthay School, which offers an all-round education in music. Much work has been done in the schools, and as far back as 1923 the firm of Rushworth & Draper was instrumental in promoting orchestral concerts for school children. This task has since been taken over by the Education authority. Amateur orchestral music is cultivated in the evening institutes, and more recently the formation of a youth orchestra and choir has been undertaken.

**LATER FESTIVALS.**—Since 1874 no large-scale festivals appear to have been held at Liverpool (apart from the occasional isolated holding of a Welsh National Eisteddfod) until the Festival of Britain, 1951. In this an ambitious effort was made to give the event a representative national and local colour. It included a three weeks' season of opera (Covent Garden, the English Opera Group), of ballet by the principal Sadler's Wells company, of orchestral concerts by the London and Liverpool Philharmonic Orchestras, the Royal Philharmonic and the Hallé, with Sir Thomas Beecham, Leopold Stokowski, Sir Adrian Boult, Sir John Barbiroli, Sir Malcolm Sargent and Hugo Rignold as conductors, and a series of chamber concerts and choral performances. A number of new works were commissioned for first performance, including the second Symphony by Racine Fricker and concertos by Benjamin Frankel, Douglas Miller and T. B. Pitfield.

Liverpool has two principal competition festivals (apart from many smaller events of the kind in the districts). They are the Rushworth Festival of Music and Verse (which, however, awards only certificates of merit and is therefore strictly non-competitive) and the Liverpool Competitive Musical Festival. These, since the second world war, have vastly increased in numbers of entrants and in scope.

**LIBRARY FACILITIES.**—As far back as 1859 the Liverpool Public Library formed the nucleus of a collection of standard musical works. In 1930 the musical resources, scattered in various branches, were centralized and a music-room was set apart for the use of students. By 1933 the catalogue contained entries reaching the number of 12,500, and this continued to increase. But in 1941 the library was largely destroyed by enemy action, though some of the more valuable collected editions had been evacuated. This collection is now in process of being re-equipped. At the University the formation of a musical library on a comprehensive scale has been one of the foremost aims of the Professor of Music.

A. K. H.

**LIVETTA E TRACOLLO.** Intermeczi in 2 parts by Pergolesi.<sup>1</sup> Libretto by Tommaso Mariani. Produced Naples, Teatro San Bartolommeo, 25 Oct. 1734. 1st perf. abroad, Dresden (as 'Il finto pazzo'), 5 Aug. 1747. 1st in Britain, Edinburgh (as 'Tracollo'), 11 July 1763. Modern revival: London, R.A.M. (trans. by M. and E. Radford), 6 Mar. 1933.

**Livigni, Filippo.** See Cherubini (2 libs.). Cimarosa (2 libs.). Dittersdorf ('Rote Käppchen', lib.).

**Livingstone, David.** See Kling (overture).

**Livy (Titus Livius).** See Britten ('Rape of Lucretia', opera). Porrino ('Orazi', opera). Rape of Lucretia (Britten, opera).

**LLEWELLYN, Ernest Victor** (b. Kurri Kurri, N.S.W., 21 June 1915).

Australian violinist. He began to study the violin at the age of seven. When he was thirteen Szigeti, who heard him, prophesied a brilliant future for him. Having become orchestral leader for the Australian tours of Georg Szell and Malcolm Sargent, he appeared as soloist at orchestral concerts conducted by Sargent, Szell, Schleevoigt, Ormandy, Goossens and Braithwaite, and has given first Australian performances of concertos by Bax, Prokofiev and Walton. He served in the R.A.F. in 1942–44 and afterwards became leader and director of the Queensland State String Quartet.

R. D.-S.

**LLEWELLYN, Redvers** (b. South Wales, 4 Dec. 1903).

Welsh baritone singer. He received his musical education at Cardiff, London and Milan. He began his operatic career with the Carl Rosa Opera Company, but in 1934 was engaged as one of the principal baritones at Sadler's Wells. His voice is a high baritone admirably suited to the parts written for that voice in Verdi's operas, and his chief successes have been in 'Rigoletto', 'Il Trovatore' (Count di Luna) and 'Don Carlos' (Rodrigo di Posa). He has also given admirable performances as Escamillo in 'Carmen' and as

<sup>1</sup> Originally performed between the acts of his serious opera 'Adriano in Siria'.

John the Butcher in Vaughan Williams's 'Hugh the Drover'. To his qualities as a singer Llewellyn adds exceptional ability as an actor and a good stage presence.

D. H. (ii).

**LLOYD, Charles Harford** (b. Thornbury, Gloucestershire, 16 Oct. 1849; d. Slough, 16 Oct. 1919).

English organist and composer. The son of Edmund Lloyd, a solicitor, he was educated at Thornbury Grammar School and Rossall School. From the latter he went to Magdalen Hall (now Hertford College), Oxford, in Oct. 1868 as the holder of an open classical scholarship. He graduated B.Mus. 1871, B.A. 1872, M.A. 1875, taking a second class in the final Theological School, but it was not till 1892 that he proceeded to the degree of D.Mus. While an undergraduate he was instrumental in establishing the Oxford University Musical Club and was elected its first president.

Lloyd was appointed organist of Gloucester Cathedral in June 1876 as successor to S. S. Wesley, and the appointment was backed by the personal recommendation of Wesley, who had been greatly impressed by Lloyd's powers of improvisation. In this capacity he conducted the festivals of the Three Choirs in 1877 and 1880. In Sept. 1882 he succeeded Corfe as organist of Christ Church Cathedral, Oxford, and in the same year became conductor of the Oxford Choral Society in succession to Walter Parratt. From 1887 to 1892 he taught organ and composition at the R.C.M. In 1892 he succeeded Barnby as precentor and musical instructor of Eton College. On his retirement from that post he became (1914) organist of the Chapel Royal, St. James's. In 1902 he was placed on the Council of the R.C.M. He was at various times examiner in music to the Universities of Oxford, Cambridge and London, and was president of the R.C.O. A memorial window to Lloyd was placed in Gloucester Cathedral, and a scholarship for a chorister to continue his musical training after leaving the choir was founded there.

As a composer Lloyd was more than a writer of ephemeral works for festival performances. He left something of permanent value in two directions: Anglican church music and short works for unaccompanied choirs in the madrigal and partsong styles. While these show the influence of Wesley and Parry, and he may be described as a lesser light in the school of which they were the masters, an individual touch appears here and there. There is a poetic subtlety in his 'To Morning' (8 voices), dedicated to the Leeds Philharmonic, which is spontaneous, not derived, and the lyrical handling of the voices in 'Mark when she smiles' (Spenser) makes it an example of the English partsong at its best. The following are Lloyd's chief works:

#### INCIDENTAL MUSIC

'Alcestis' (Euripides) for men's chorus, flutes, clarinets & harp (1887).

#### CHURCH MUSIC

Cathedral Service, E♭ ma.  
Evening Services, D ma., A ma. & F ma.  
Parochial Evening Service, G ma.  
Magnificat and Nunc Dimittis, F ma., for solo voices, chorus & orch. (Gloucester Festival, 1880).  
Anthem 'Art thou weary?' for unaccomp. 8-part chorus.  
Anthem 'Blessed is he' with orch. (Gloucester Festival, 1883).  
Anthem 'Fear not, O land'.  
Anthem 'Give the Lord the honour'.  
'A Hymn of Thanksgiving' (Hereford Festival, 1897).  
Motet 'The Souls of the righteous' (Gloucester Festival, 1901).

#### CHORAL WORKS

Cantata 'Hero and Leander' for solo voices, chorus & orch. (Worcester Festival, 1884).  
Cantata 'Song of Balder' for soprano, chorus & orch. (Hereford Festival, 1885).  
Cantata 'Andromeda' for solo voices, chorus & orch. (Gloucester Festival, 1886).  
'The Longbeards' Saga' for male voices & orch. (1887).  
Cantata 'A Song of Judgment' (Hereford Festival, 1891).  
Cantata 'Sir Ogie and Lady Elsie' (Hereford Festival, 1894).  
'The Leaver's Harvest' for women's voices.  
5-part madrigal 'When at Corinna's eyes'.  
Partsong 'To Morning' (William Blake) for 8-part chorus.  
Partsong 'Allen-a-Dale' with orch.  
Partsong 'Twelve by the clock' for women's voices.  
Numerous other partsongs.

#### ORGAN AND ORCHESTRA

Concerto, F mi. (Gloucester Festival, 1893).

#### CLARINET AND PIANOFORTE

'Duo concertante.'

#### ORGAN SOLO

Sonata, D mi.  
Also several songs, &c.

J. A. F.-M. & H. C. C.

**LLOYD, David (George)** (b. ?, 6 Apr. 1912).

British singer. He was educated privately and studied music at the G.S.M. in London, where he won the Knill Challenge Cup, the Sam Heilbut major scholarship and the Gold Medal. He has sung in opera at Glyndebourne where he made an immediate impression as Macduff in Verdi's *Macbeth*, and at many Promenade Concerts in London. He took part in Verdi's *Requiem* in Copenhagen, sang in opera at Brussels and has appeared at all the great festivals and concerts of the choral societies in the British Isles, including the National Eisteddfod concerts, the Hallé Society concerts and at Manchester, Huddersfield, Edinburgh and elsewhere. He has also made a number of recordings, and has broadcast many song recitals.

M. K. W.

**LLOYD, David (John) de** (b. Skewen, Glamorgan, 30 Apr. 1883; d. Aberystwyth, 20 Aug. 1948).

Welsh musical scholar and composer. After a general education at the Aberystwyth County School he studied music, first at the University



College of Wales, Aberystwyth, where he graduated B.A. (1903) and B.Mus. (1905); later at the Leipzig Conservatory (1906-7). He graduated Mus. Doc. (Dublin) in 1915. For eight years (1911-19) he taught at the County School at Llanelly, where he became organist and conductor of the local choral society. Then, joining the staff of the University College of Wales, Aberystwyth, he became lecturer in music (1919-26) and subsequently, in succession to Sir Walford Davies, Gregynog Professor of Music (1926-48).

David de Lloyd's published works, traditional in inclination, are all vocal in some form. They reveal him as deeply interested in the musical setting of words, especially Welsh words. Of particular interest are his 'Chwech o Englynion ar Gân', settings of six songs on Welsh poems in the metre known as *englyn*, for voice and pianoforte. The *englyn* is a four-line stanza whose irregular rhythms and cross-consonance are musically very suggestive. In addition to this cycle, the composer leaves two operas, three works for mixed chorus, a folk-song cycle for chorus and orchestra, a Welsh hymnal, some minor choral works (unpublished) and over 400 arrangements of traditional Welsh tunes, for one or two voices and pianoforte. De Lloyd's works have been frequently performed at the National Eisteddfod and elsewhere, and show a musical sensitivity and technical accomplishment which ensure for them a lasting worth.

#### PUBLISHED COMPOSITIONS

(with dates of publication<sup>1</sup>)

- 'Gwenllian', opera in 3 acts (1924).
- 'Tir na N-og', opera in 3 acts (1930).
- 'Tu draw i'r llen' ('Beyond the Veil') for chorus (1924).
- 'Cylch Corawl o Ganeuon Gwerin' ('Choral Folksong Cycle') for chorus & orch. (1938).
- 'Gwasanaeth Gŵyl Dewi' ('Service for St. David's Day') for solo & chorus (1946).
- 'Requiem Cymraeg' ('A Welsh Requiem') for solo voices & chorus (1947).
- 'Chwech o Englynion ar Gân' ('Six Songs on Poems in the *Englyn* Metre') for voice & pf. (1932).
- 'Mawl y Oesoedd' ('Praise of the Ages'), a hymnal (in collaboration with Ifor L. Evans) (1951).

P. C.-H.

**LLOYD, Edward** (b. London, 7 Mar. 1845; d. Worthing, 31 Mar. 1927).

English tenor singer. The son of Richard Lloyd (b. 12 Mar. 1813; d. 28 June 1853), chorister and later assistant lay vicar of Westminster Abbey and assistant vicar-choral of St. Paul's Cathedral, and Louisa (born Hopkins), he received his early musical education in the choir of Westminster Abbey under James Turle. His was a curious instance of a voice which never "broke", but deepened gradually from treble to tenor. In 1866 he obtained the appointment of tenor singer in the chapels of Trinity and King's Colleges,

Cambridge, which he resigned in 1867 in order to return to London and join the choir of St. Andrew's, Wells Street, under Barnby; he retained this post on being appointed a Gentleman of the Chapel Royal in 1869, a place he held about two years. Subsequently he devoted himself entirely to concert singing.

Lloyd made his first great success at the Gloucester Festival of 1871 in Bach's St. Matthew Passion and in 1874 won universal admiration by his singing of "Love in her eyes sits playing" in 'Acis and Galatea' at the Handel Festival in the Crystal Palace. In a very short time he reached a position of great importance as a concert singer. He was associated with the production of many important works in the concert-room.<sup>2</sup> The title-part in Elgar's 'Dream of Gerontius' was the last of importance studied by Lloyd before his retirement from the profession, while still at the top of his powers, in 1900. He emerged from his retirement to sing a solo in the anthem at King George V's coronation (1911), and again to sing at a Mansion House concert for the benefit of Belgian war refugees (3 Feb. 1915).

Lloyd's exceptional value as a festival tenor was perhaps not fully realized until his retirement, for not one of his successors had a voice equal to his in range and beauty, or so comprehensive a talent. In looking back on his career of about thirty years as a leading tenor, mention should be made of his unvarying success in singing Wagner's music in the concert-room.

W. H. H., abr.

**LLOYD, George** (b. St. Ives, 28 June 1913).

English composer. He began his musical career with the intention of becoming a violinist and worked for four years with Albert Sammons; but he soon began to study composition with Harry Farjeon. To complete his musical education in London he went for a year to the T.C.L., where he worked under Ludwig Lebell at ensemble-playing, orchestration and kindred studies. His first Symphony was performed at Penzance in 1932 and his first opera, 'Iernin', was produced there on 6 Nov. 1934; for he was not only born in Cornwall and spent a great part of his early life there, but the libretto, by his father, was based on a Cornish legend which deals with the "Nine Maidens" of a local stone circle. William Lloyd also provided the libretto for his second opera, 'The Serf', produced in London, at Covent Garden, on 20 Oct. 1938, under Albert Coates, who had seen 'Iernin' at its London production at the Lyceum Theatre on 19 June 1935 and expressed his interest in the composer's next essay. In 1933 two more symphonies followed the first, both being performed for the first time in 1935, No.

<sup>2</sup> A list was given in earlier editions of this Dictionary.

<sup>1</sup> The arrangements of Welsh tunes are (1953) in course of publication.

2 by the Eastbourne Municipal Orchestra and No. 3 by the B.B.C.

On the outbreak of the second world war in 1939 Lloyd joined the Fire Service, and soon afterwards he volunteered for the Royal Marines, which in due course drafted him to H.M.S. Trinidad, for which he composed the official March in 1941. This was later scored for the Orchestre de la Suisse Romande and played at Geneva in 1946. Another performance abroad was that of the overture to 'The Serf', recast in 1946 and included in the programme of an Anglo-French Music Festival held at Marseilles in 1948. In the meantime he had seen service afloat in the Arctic on convoy duty. After several engagements his ship was sunk and he was severely injured. Invalided out in 1942, he was unable to do any kind of work for over three years. In 1945 he was well enough to leave for Switzerland, where he lived for the next two and a half years, resuming work at composition — the fourth Symphony — in 1946.

An introduction to the musical world through a channel so unusual for a British composer as an opera is accountable from the nature of Lloyd's talent, which finds in music-drama a form that it has no difficulty in filling. This natural aptitude for the stage is the more remarkable in that he had no direct connections with the theatre. His first three symphonies provide some negative evidence of the essentially dramatic character of his music. Certainly the third, which is contemporary with 'Iernin', is too loosely knit to make a satisfactory symphonic structure, but it shows just that lesser degree of concentration which is right for the more expansive forms of operatic music. Similarly the fact that he had not yet found a distinctive idiom of melody and harmony, in which all the "influences" that are an essential part of a young composer's growth could be fully absorbed, served to throw into relief his extraordinary grasp of the essentials of writing for the stage. 'The Serf', which substitutes history for legend to the detriment of the drama, marks a musical advance only in the very striking writing for the chorus — the crowd in the very powerful trial scene becomes for the moment a principal personage in the drama, as Mussorgsky's crowds do. To have shown such mastery of the broad essentials of writing for the stage in two large-scale operas raised great hopes for Lloyd's future. If the actual achievement in them was not decisive, it nevertheless suggested that some kind of post-Wagnerian English music-drama on the lines explored by Rutland Boughton is still possible.

F. S. H.

## CATALOGUE OF WORKS

### OPERAS

'Iernin' (lib. by William Lloyd) (1933-34).

'The Serf' (lib. by William Lloyd) (1936-38).  
'John Sucman' (lib. by William Lloyd) (1951).

### ORCHESTRAL WORKS

Symphony No. 1, A mi. (1932).  
Symphony No. 2, E ma. (1933).  
Canon, E mi. (1933).  
Symphony No. 3, F ma. (1933).  
Symphony No. 4, B ma. (1946).  
Overture to 'The Serf' (revised, 1946).  
'Trinidad' March (arr. for orch., 1946).  
Symphony No. 5, B♭ ma. (1948).

### MILITARY BAND

'Trinidad' March, G ma. (1941).

**LLOYD, John**<sup>1</sup> (*b.* ?, *c.* 1480; *d.* London, 3 Apr. 1523).

Welsh ecclesiastic and composer. He is first heard of as a priest in the Chapel Royal in 1505, but when he settled in London is not known. On 18 Sept. 1506 he was appointed to the parish church of Munslow in the diocese of Hereford. He does not appear to have taken part in any of the major functions of the Chapel Royal during the next few years, but though he is not listed at the funeral of Henry VII in 1509, he did appear at that of Prince Henry in 1511, having in the meantime been created a Gentleman of the Chapel Royal. Hawkins quotes an obituary describing him as a Mus.B., but Flood (*see* Bibl.) says he failed to find his name in the registers of Oxford and Cambridge.<sup>2</sup> In 1518 he was in London, taking part in Wolsey's "Grand Mumming" at Durham House in the Strand on 3 Oct., and in June 1520 he was in France with Henry VIII and the Chapel Royal, taking a share in the ceremonies of the Field of the Cloth of Gold. Soon after, he made a pilgrimage to the Holy Land in fulfilment of a vow. According to Flood he must have returned to England after 25 Mar. 1523, since he found Cornyshe retired from the Mastership of the Children of the Chapel Royal and William Crane, who succeeded on that day, established in the post. If so, Lloyd must have died almost immediately after his return. The obituary already mentioned says he died in the Chapel. He is said to have written much church music, including masses and motets, but only two pieces in 3 parts remain in a vellum MS of the time of Henry VIII.<sup>3</sup> It is said here that he "in armonia graduat".

E. B.

BIBL.—FLOOD, W. H. GRATTAN, 'Early Tudor Composers' (Oxford, 1925).

**LLOYD, Llewelyn S. (Southworth)** (*b.* Cheshire, 20 Apr. 1876).

British physicist and writer on acoustics. He was educated at King William's College in the Isle of Man and at Christ's College, Cambridge, where he was 9th Wrangler in 1898 and took a First Class in the Natural

<sup>1</sup> Also spelt Floyd or Flude by English writers, as elsewhere in the case of names with the Welsh initial Ll. (e.g. Shakespeare's Fluellen for Llewellyn).

<sup>2</sup> *See*, however, footnote 3.

<sup>3</sup> B.M., Add. MSS 31,922, ff. 25b & 31b.

Science Tripos in 1899. He became H.M. Inspector of Schools (Secondary Schools branch) in 1905 and in 1917 Assistant Secretary to the Department of Scientific Research. From 1935 to 1943 he was Principal Assistant Secretary. He was created C.B. (Civil) in 1921. From 1946 to 1950 he was chairman of the Committee on Standard Pitch, British Standards Institution.

Lloyd has written numerous articles for scientific and musical journals on the physical aspects of music: sound, acoustics, intonation, temperaments, standard pitch, bells, etc., as well as new articles dealing with such matters for the present edition of this Dictionary, which have thus been brought into line with modern ideas and research. His books, 'Music and Sound' (Oxford, 1937), 'A Musical Slide-Rule' (Oxford, 1938) and 'The Musical Ear' (Oxford, 1940) all approach their subjects from the musician's point of view.

The great value of the work done by Lloyd as a physicist on behalf of music lies in the fact that, although a scientist by training, he is also a musician by inclination and education. For him, whenever he deals with a musical subject, art comes first and science takes a secondary place. That is to say, if a scientific explanation does not account for a musical phenomenon to his satisfaction, he concludes that scientific knowledge is incomplete. With the true scientist's instinct he mistrusts all would-be scientific assumptions until he has found them to stand up to the test of the music of great masters. His criticism of 19th-century scientists who dealt with musical matters does not spare the most eminent where he thinks them at fault, but does not apply, among others, to William Pole and Blaikley, nor, in particular, to Helmholtz, for whose work he has a great admiration, but who, he thinks, has been largely misinterpreted in England.<sup>1</sup>

E. B.

**LLOYD, (Harry) Powell** (b. London, 6 May 1900).

English tenor singer, actor and producer. He first studied music with Holst at Morley College in London and then became a student at the G.S.M. there. He was also a pupil for singing of Amy Martin and later of Herbert Oliver. He began his stage career as an actor at the Old Vic Theatre, playing small Shakespearean parts and often singing the songs in the plays, and also appeared with Sir Philip Ben Greet's company. Afterwards he played many parts in opera at the Old Vic and went over to the Sadler's Wells Theatre with the opera company, becoming principal character tenor there, also resident producer in 1941. He sang a great variety of character parts,

including Monostatos in 'The Magic Flute', Basilio in 'Figaro', Bardolph in 'Falstaff', Goro in 'Butterfly', Spoletta in 'Tosca', Bobyl in 'Snow Maiden', Vašek in 'The Bartered Bride', etc.; and he was so successful in creating unforgettable characters that special experiments were occasionally made for the sake of casting him. Thus he appeared as the Witch in 'Hänsel and Gretel', turning a mezzo into a tenor part, and Bartolo in 'The Barber of Seville', attempting a bass part. Not gifted with a great voice, he has made his mark as an interpreter of unusual intelligence, a sense of comedy amounting to genius and a rare ability to inspire other artists to share his understanding and enthusiasm.

Lloyd appeared as an actor at the Malvern Festivals of 1932-33 and sang David in Beecham's performances of 'Meistersinger' at Covent Garden in 1934 and 1936. As a producer he did valuable work for the Scarborough Open Air Theatre in 1939 and 1945-1946, for the Carl Rosa Opera Company in 1946-47, for the Dublin Grand Opera Society in 1948 and for the Johannesburg Civic Opera Season in 1949. He has also broadcast and televised in many operatic studio performances and designed scenery and dresses for some thirty operas.

E. B.

See also Sadler's Wells.

**Lloyd, Robert.** See Arne (1, 'Phoebe at Court'). Stanley ('Arcadia', incid. m.).

**LOBACZEWSKA, Stefania** (b. Lwów, 31 July 1894).

Polish musicologist. After completing her studies at the Lwów Conservatory, she pursued an academic course, obtaining the Mus.D. degree at Lwów University (Prof. Chybiński) in 1928. After leaving the University she began her pedagogic career, lecturing on the theory and appreciation of music at the Szymanowski School of Music at Lwów (1931-39), during the second world war at the State Conservatory there (1940-41), and then she moved to Cracow, becoming a teacher at the Cracow High School of Music, where she has been since 1945. She also acted as music critic to the 'Gazeta Lwowska' (1928-32) and after the war to 'Dziennik krakowski' ('Cracow Daily') (1947-50). She was a member of the committee of management of the Polish Musicians' Union (1947-49) and represented Poland during two conferences of composers and musicologists in Prague (1947-48). She has been awarded the Polish Prime Minister Prize called Nagroda Ziemi krakowskiej.

Stefania Łobaczewska has published over 30 books, essays and dissertations, covering the fields of the musical aesthetics, psychology and sociology, and studies on 20th-century music, including a large publication, 'The Outlines of Musical Aesthetics' (1937). Other works are 'The History of Musical Forms' (1950) and 'Karol Szymanowski: his Life

<sup>1</sup> For Lloyd's own much fuller statement of his views see THEORY, SCIENTIFIC AND PSEUDO-SCIENTIFIC.

and his Creativeness' (1950), a work of paramount importance. She is now (1954) engaged on a collective work on 'Polish Opera before Moniuszko'.

C. R. H.

**LOBE, Johann Christian** (b. Weimar, 30 May 1797; d. Leipzig, 27 July 1881).

German flautist, writer on music and composer. He owed his musical instruction to the Duke of Weimar's consort, the Grand Duchess Maria Pavlovna. The flute was his instrument, and after performing a solo at the Gewandhaus, Leipzig, in 1811, he settled at his native place as second flute in the ducal orchestra.

Lobe wrote five operas ('Wittekind', 'Die Flibustier', 'Die Fürstin von Granada', 'Der rote Domino', 'König und Pächter', all performed at Weimar), besides overtures and two symphonies for orchestra, pianoforte quartets and other compositions. The most successful of the operas, written between 1821 and 1844, was 'Die Fürstin von Granada, oder Der Zauberblick', produced on 28 Sept. 1833.

It is as a *littérateur*, however, that Lobe is most interesting. He resigned his place at Weimar in 1842 and in 1846 undertook the editing of the 'Allgemeine Musikzeitung' of Leipzig, which post he retained until the termination of that periodical in 1848. In 1853 he began a publication called 'Fliegende Blätter für Musik', of which about twenty numbers were published; he then edited the musical department of the Leipzig 'Illustrierte Zeitung' and made endless contributions to other periodicals. His principal books, some of which appeared first in the periodicals, are:

'Musikalische Briefe . . . von einer Wohlbekannten', 2 vols. (Leipzig, 1852).

'Aus dem Leben eines Musikers' (*ibid.*, 1859).

Catechism of Composition, and another of music (both translated into English).

'Consonanzen und Dissonanzen' (*ibid.*, 1869).

'Lehrbuch der musikalischen Composition', 4 vols. (*ibid.*, 1850-67).

G.

**LOBETANZ** (Opera). See THUILLE.

**LOBGESANG** (Mendelssohn). See HYMN OF PRAISE.

**Lobkowitz (Lobkowitz, Lobkovic)**. Austro-Bohemian noble family of musical patrons:

(1) Prince Philipp Heinrich Lobkowitz (b. ?; d. c. 1738).

(2) Prince Ferdinand Philipp Lobkowitz (b. Prague, 17 Apr. 1724; d. Vienna, 11 Jan. 1784), son of the preceding; Gluck's patron.

(3) Prince Jose Fran (Joseph Francis) Lobkowitz (b. 7 Dec. 1772; d. 16 Dec. 1816), son of the preceding; Beethoven's patron.

(4) Prince Ferdinand Lobkowitz (b. 13 Apr. 1797; d. 18 Dec. 1868), son of the preceding.

(5) Prince Moritz Lobkowitz (b. 1 Feb. 1831; d. 4 Feb. 1903), son of the preceding.

(6) Prince Ferdinand Lobkowitz (b. 1850; d. ?), cousin of the preceding.

(7) Prince Ferdinand Joseph Lobkowitz (b. 1885; d. ?), grandson of (5).

See also Beethoven, *passim*.

**LOBO, Alfonso** (b. Borja, c. 1555; d. ? Seville, ?).

Spanish composer.<sup>1</sup> He held an appointment in Lisbon. His name appears in the records of Toledo Cathedral as having been elected *maestro de capilla* in 1593, and he is described as having been assistant to the *maestro* at Seville. In 1602 he published a book of masses:

'Liber primus missarum Alfonsi Lobo de Borja Sanctae Ecclesiae Toletanae Hisp. Primatis Portionarij Musicesque Praefecti . . .' (Madrid, 1602). (Córdoba; Valencia, Patriarca.)

This was seen through the press by Victoria. In 1604 Lobo was succeeded at Toledo by Alonso de Texeda; he returned to Seville, and was in charge of the choir-school until 1610. The following works are known in manuscript:

'Lectio prima de Ieremia propheta . . . In officio Tenebrarum. Sabbati Sancti. Ildephonso Lupo, auctore' (Seville).

'Credo Romano ad organo grande' (Escorial; Seville). Passions (Toledo, MS 21).

'Responso para el día de defunctos', 5 v. (Toledo, MS 24).

'Vivo Ego dicit Dominus', a 5 (Escorial).

J. B. T.

**LOBO, Duarte ("Eduardus Lupus")** (b. Alcáçovas, [bapt. 19] Sept. 1565; d. Lisbon, 24 Sept. 1646).

Portuguese composer. A protégé of Cardinal Henrique, he studied at Évora under Manuel Mendes and later became choir-master there. Afterwards he moved to Lisbon, where he held an appointment at the Royal Hospital, being transferred to the Cathedral before 1594. Many of his works were printed by Plantin at Antwerp, and letters are preserved from the composer to the printer. Lobo was for many years considered the most accomplished Portuguese master of vocal polyphony and counterpoint of his time, yet after the revival, in more recent times, of a great deal of polyphony composed by other Lusitanian masters belonging to the same school, this judgment can no longer be maintained to the same extent. Lobo's music occasionally lacks spontaneity and depth of intense religious feeling, his part-writing sometimes fails to avoid a certain stiffness, the harmony is frequently dull. His style has been compared with that of Benevoli, but unjustly. Lobo never employed as many voices or as many different groups as Benevoli; his style has more in common with the later manner of Victoria (in the ed. of 1600), but is without Victoria's imagination.

#### PRINTED WORKS

'Opuscula: Natalitiae noctis responsoria, 4 et 8 v. Missa . . . 8 v. B.M.V. Antiphonae, 8 v. . . . Salve, choris 3, et 11 v.' (Antwerp, Plantin, 1602). (Seville; Valladolid; Évora, Bibl. Publ.; Coimbra, Bibl. Univ.)

'Officium defunctorum' (Lisbon, Craesbeck, 1603).

'Cantica B.M.V. vulgo Magnificat, 4 v.' (Antwerp, Plantin, 1605). (Munich; Vienna, Nat. Lib.; Coimbra, Bibl. Univ.; Valladolid, Cathedral.)

<sup>1</sup> He is also claimed by the Portuguese, though this is probably owing to confusion with Duarte Lobo.

- 'Liber processionum et stationum Ecclesiae Olyssiponensis' (Lisbon, Craesbeck, 1607). (Coimbra, Bibl. Univ.)  
 'Liber missarum, 4, 5, 6 et 8 v.' (Antwerp, Plantin, 1621). (Coimbra, Bibl. Univ.; B.M. [MS copy in score].)  
 'Liber II. missarum 4, 5, et 6 v.' (Antwerp, Plantin, 1639). (Coimbra, Bibl. Univ.; Vila Viçosa, Paço Ducal.)

## MANUSCRIPTS

- B.M., score of 'Lib. missarum', 1621; Motets in score: 'Vidi aquam', 'Audiui vocem', 'Pater peccavi', 6 v.; 'Asperges', 4 v.; 'Missa pro defunctis', 2 choirs, 8 v.  
 R.C.M., Mass, 8 v.; 'Missa pro defunctis'; Motet 'Audiui vocem', 6 v.; 'Asperges', 4 v.  
 Fitzwilliam Coll., 'Audiui vocem', 6 v.  
 Granada Cathedral, 'Asperges', 4 v.  
 Toledo Cathedral, 'Pater peccavi', 4 v.; 'Audiui vocem', 6 v. (MS 23).

## MODERN EDITIONS

- Antiphon 'Vidi aquam', Masses 'Dum aurora' and 'Ductus est Jesus' in J. E. dos Santos, 'A polifonia clássica portuguesa' (Lisbon, 1937).  
 Lobo, Duarte, 'Composições polifônicas transcritas em partitura por M. Joaquim'. Contains 16 Magnificats for 4 v. (Lisbon, 1945).

S. K.

See also Christo (E., preface for).

**Lobwasser, Ambrosius.** See Goudimel (trans. of Psalms). Moritz of Hesse (harmonization of tunes in L's Psalter).

**LOCANDA, LA** (Opera). See GAZZANIGA.

**LOCANDIERA, LA** (Opera). See AU-LETTA. SALIERI.

**LOCATELLI, Pietro** (b. Bergamo, 3 Sept. 1695; d. Amsterdam, 30 Mar. 1764).

Italian violinist and composer. He was still very young when he became a pupil of Corelli in Rome. Very little is known of his life, but he appears to have travelled a good deal. He finally settled in Amsterdam, where he established regular public concerts.

There can be no doubt that Locatelli was a great and original virtuoso. Among his compositions we must distinguish between caprices and studies — which he evidently wrote merely for practice, to suit his exceptional powers of execution, and which have no musical value — and the sonatas and concertos, which contain very graceful and pathetic movements, and certainly prove him to have been an excellent musician. In these serious works he shows himself as a worthy disciple of his great master. All the more striking is the contrast when we look at his caprices and studies. Here his sole aim appears to have been to endeavour to enlarge at any price the powers of execution on the violin, and no doubt in this respect he succeeded only too well; for, not content with legitimately developing the natural resources of the instrument, he oversteps all reasonable limits and aims at effects which, being adverse to the very nature of the violin, are neither beautiful nor musical, but ludicrous and absurd. A striking example of this tendency of his is to be found in a caprice entitled 'Le Labyrinthe', where the following *arpeggiando* passages occur:

## LOCHENBURGO



and



This savours strongly of charlatanism, and it is astonishing to find a direct pupil of Corelli one of the first to introduce such senseless feats of execution into the art of violin playing. Wsielewski not unjustly speaks of him as the great-grandfather of our modern "finger heroes" (*Fingerhelden*).

Locatelli published ten different works:

Op.

- 12 'Concerti grossi' (Amsterdam, 1721).
- Sonatas for flute (Amsterdam, 1732).
- 'L' arte del violino', containing 12 *concerti grossi* and 24 caprices (1733).
- 6 'Introduzioni teatrali' and 6 concertos (1735).
- 6 'Sonates en trio' (1737).
- 6 Sonatas for solo violin (1737).
- 6 'Concerti a quattro' (1741).
- Trios for 2 vns. & bass (1741).
- 'L' arte di nuova modulazione: caprices énigmatiques.'
- 'Contrasto armonico: concerti a quattro.'

Modern editions of some of his sonatas and caprices were issued by Witting, Alard, David and others.

P. D.

BIBL.—KOOLE, AREND, 'Pietro Antonio Locatelli da Bergamo: . . . Italiaans Musyqmeester tot Amsterdam' (Amsterdam, 1949).

'Un celebre violinista bergamasco precursore di Nicolo Paganini, 1695-1764: lettere e documenti inediti' (offprint from the 'Bollettino della Civica Biblioteca di Bergamo', Bergamo, 1921).

See also Amsterdam (visit).

**LOCATELLO, Giovanni Battista** (b. ?; d. ?).

Italian 16th-17th-century composer. He belonged to the Roman school and composed a book of madrigals for 2-7 voices (1628). Songs and canzonets by him are in collective volumes (1585-91).

E. v. d. s.

**LOCHABER NO MORE.** See LAMENT.

**LOCHAMER (LOCHEIMER) LIEDERBUCH.** See below.

**LOCHEIMER (LOCHAMER) LIEDERBUCH.** The most important collection of German songs of the 15th century, some monophonic and some for 3 voices. See MADRIGAL (GERMANY). SONG, p. 919.

BIBL.—ARNOLD, F. W., 'Das Locheimer Liederbuch nebst der Ars organisandi von Konrad Paumann als Dokumente des deutschen Liedes' (Leipzig, 1926).

SALMEN, WALTER, 'Das Locheimer Liederbuch: eine musikgeschichtliche Studie' (Leipzig, 1951).

**LOCHENBURGO, Giovanni.** See LOCKENBURG, JOHANN VON.

**LOCKE (Lock), Matthew** (*b.* Exeter, *c.* 1630; *d.* London, Aug. 1677).

English composer. He was a chorister at Exeter Cathedral under Edward Gibbons in 1638-41, and afterwards, it has been supposed, he studied under William Wake.<sup>1</sup> In 1648 he visited the Low Countries, where he copied some motets by minor Italian composers of the day; and this visit undoubtedly had a substantial influence on his later style. At Wake's request, as he tells us, he composed in 1651<sup>2</sup> for that master's scholars the 'Little Consort of Three Parts' for viols or violins, but did not publish it until 1656. It was followed in 1652 by the ingenious and resourceful 'Duos for Two Bass Viols'.

Locke and Christopher Gibbons composed the music for Shirley's masque 'Cupid and Death', "represented at the Military Ground in Leicester Fields" before the Portuguese Ambassador on 26 Mar. 1653. Locke also wrote part of the music for Davenant's 'The Siege of Rhodes' in 1656, and sang in it himself; also probably for the same author's 'The History of St Francis Drake', "represented daily at the Cockpit in Drury-Lane at three in the afternoon punctually" (in the winter of 1658-59).

The next work we hear of is the music, composed "for y<sup>e</sup> king's sagbutts and cornets", performed during the progress of Charles II from the Tower of London through the city to Whitehall on 22 Apr. 1661, the day before his coronation. This is thought to stand alone in English music of that period as far as this particular technique of writing for a team of brass instruments is concerned, and it gives a hint that the technique of Giovanni Gabrieli had penetrated as far as England. The Fitzwilliam Museum Library at Cambridge possesses five volumes of manuscripts of 'Five Partt tthings ffor the Cornetts', and this includes seven pieces by Locke (*see* Catalogue below). This may have some connection with the occasional music for the "King's Progress" through London, in recognition of which, it is said, he received the appointment of Composer in Ordinary to the King.

The register of St. Mary Woolchurch contains the following entry:

Marr<sup>d</sup> Mch. 21. 1663-4.  
Mr. Matthew Locke of Westminster gent.  
& M<sup>s</sup>. Alice Smith of Annables, co.  
Herford Spinster.

This had better be repeated here as a familiar fact stated in previous editions of this Dictionary and in many other places, but it can now be definitely stated that this was not the composer: there was another Matthew Locke,

and in Aubrey's 'Lives' (II, 254) it is stated that one or the other of them married "Mr. Garnon's daughter, of Herefordshire". The man who married Alice Smith did not die until 1705, according to the Parish Register of Harpenden, Herts.

Locke wrote several anthems for the Chapel Royal, and on 1 Apr. 1666 he produced there a Kyrie and Credo, in which he departed from the ordinary usage by composing different music to each response. This occasioned some opposition on the part of the choir, in consequence of which he published his composition, with an angry preface, on a folio sheet, under the title of

Modern Church Music; Pre-Accused, Censur'd, and Obstructed in its Performance before His Majesty, April 1, 1666, Vindicated by the Author, Matt. Lock, Composer in Ordinary to His Majesty.<sup>3</sup>

To this period may probably be assigned the production of 13 anthems for three and four voices, all contained in the same autograph manuscript, which Roger North describes as "Psalmes to musick in parts for the use of some vertuous ladyes in the city". Soon afterwards, having, according to A. Wood's manuscript notes (Bodl. Lib.), become a convert to Rome, Locke was appointed organist to the queen.

He had in 1663 composed "the instrumental and vocal recitative music" for Sir Robert Stapylton's tragi-comedy 'The Step-Mother'. In 1674 Davenant's alteration of Shakespeare's 'Macbeth', with the songs and choruses from Middleton's 'The Witch' introduced, was produced at the theatre in Dorset Gardens; and Downes, the prompter, in his 'Roscius Anglicanus' (1708) expressly states that the vocal music was composed by Locke. The music then performed remained unpublished until about the middle of the 18th century, when it appeared under the editorial care of Boyce, with Locke's name as the composer, and as his it was long undisputedly accepted. But the music, as published by Boyce, contains little that seems to have anything in common with Locke's characteristic idiom. Downes's proved inaccuracy in some other things occasioned doubts of the correctness of his statement as to the authorship of the 'Macbeth' music, and eventually Locke's right to it was denied and its composition claimed by some for Purcell, but by others for Eccles and by others again for Leveridge. No positive proof, however, has been adduced in support of any one of these claims. There is a manuscript copy of this music in the Boston Public Library, U.S.A.

On 27 Feb. 1673 Shadwell's 'Psyche' was produced at Dorset Gardens with music by Locke (with the exception of the act tunes,

<sup>3</sup> Of this publication, now rare, there are copies in the R.C.M., the Fitzwilliam Museum at Cambridge and the B.M.

<sup>1</sup> Davy, 'History of English Music', denies that Locke's reference to Wake as "an intimate friend and great master of music" implies that Wake had been Locke's own teacher.

<sup>2</sup> Dated MS in the B.M.

which were by Draghi), which he published in the same year under the title of 'The English Opera', together with his instrumental music for Shadwell's version of Shakespeare's 'The Tempest', produced by the same theatre on 30 Apr. 1674. The latter work is prefaced by some observations written with his usual asperity but valuable as an exposition of his views of the proper form for opera. The varied songs and dances of 'Psyche' show Locke combining the lessons learnt from the example of the French stage with the traditions of the English masque as he had helped to develop it in 'Cupid and Death'. Locke's personal enterprise is nowhere more strongly shown than in a "Curtain tune" of 'The Tempest', which in its directly descriptive features may be regarded as one of the earliest of the many storm fantasies of programme music.

In 1672 an extraordinary controversy was begun between Locke and Thomas Salmon, who had published 'An Essay to the Advancement of Musick by casting away the Perplexity of different Cliffs and writing all sorts of musick in one universal character'. Locke attacked this work in 'Observations upon a late book entitled An Essay . . .', written in a most acrimonious and abusive tone, to which Salmon replied in 'A Vindication' of his essay, and Locke in 1673 retorted in 'The Present Practice of Music vindicated. . . . To which is added Duellum Musicum, by John Phillips [Milton's nephew]. Together with a Letter from Mr. John Playford to Mr. T. Salmon in confutation of his Essay', which closed the dispute.<sup>2</sup>

Locke furnished the music for Elkanah Settle's tragedy 'The Empress of Morocco', first produced at Dorset Gardens in 1671. This consisted largely of a masque in Act IV which deals with the story of Orpheus in Hades.<sup>3</sup> In 1673 he published a small treatise entitled

Melothesia, or Certain General Rules for playing upon a Continued Bass, with a Choice Collection of Lessons for the Harpsichord or Organ of all sorts.

This was said to have been the first of the kind published in England.<sup>4</sup>

Locke is said to have been buried in the Savoy, but the fact cannot be verified, the existing registers extending no farther back than 1680. Purcell composed an elegy on his

death, printed in 'Choice Ayres . . .', Book II, 1689. A portrait of him is in the Music School at Oxford.

Locke's compositions were numerous and various. He is important in musical history as the most eminent of the predecessors of Purcell in the composition of English stage music.<sup>5</sup> His work is uneven in quality, yet often achieves a remarkable intensity of expression. Its permanent value was affected by the transitional nature of the age in which he lived, but his courage and skill in facing the problems of his time made him one of the strongest influences on English music of the Restoration period.

The R.C.M. possesses the autograph manuscript of a 'Consort of ffoure Parts' for viols, containing six suites, each consisting of a fantasy, courante, ayre and saraband, which Roger North (1728) tells us was "the last of the kind that hath been made". Autographs are in the library of King's College, Cambridge, the R.C.M. and the B.M. (Add. MSS 17,799, 17,801, 31,437). Locke's chamber music was an important part of his output. It may be mentioned for the sake of completeness that it was thought to include a 3-part 'Flatt Consort (for my cousin Kemble)' and a 'Broken Consort', but these have not been traced. In common with other composers of his time who enjoyed royal patronage, he composed a certain amount of music for state occasions — odes, welcome-songs, etc.

A complete thematic catalogue with historical accounts of, and some musical comments on, Locke's work, by Dr. Rosamond Harding of Cambridge, is awaiting publication (1954), and until the results of her research are known the catalogue appended to this article is necessarily incomplete. It is also for this reason that the doubtful dates given above for the production of 'Macbeth' have been allowed to stand. Edward J. Dent (*cf.* 'The Foundations of English Opera', p. 121) gives the date of the original production as 1663 and mentions a parody of 'Psyche' at the Dorset Gardens Theatre in 1674. Also, Locke's connection with the production of 'The Stepmother' has been repeated here for want of definite contradiction, but the details given above, both in respect of this and other productions, are open to speculation until Dr. Harding's work becomes available.

W. H. H., adds. A. C. L., A. L. & J. T.

## CATALOGUE OF WORKS<sup>6</sup>

### STAGE WORKS

'Cupid and Death.' Masque by Shirley. Music by Christopher Gibbons and Locke. Produced 1653.

<sup>5</sup> See PURCELL: CHARACTERISTICS OF PURCELL'S ART.

<sup>6</sup> Letters in brackets indicate libraries which have copies of the works, as follows: (Bodl.)—Bodleian Library, Oxford; (B.M.)—British Museum; (C.U.)—

<sup>1</sup> Parts of it are quoted by Parry, O.H.M., III, 289.

<sup>2</sup> For a description of Salmon's proposal for a revised notation see Burney's History, III, 473; modern ed., II, 371.

<sup>3</sup> MS at Ch. Ch., Oxford. A concert performance of this masque, in an arrangement by Professor Anthony Lewis, was given at a meeting of the Roy. Mus. Ass. in London on 6 May 1948.

<sup>4</sup> William Penny's 'Art of Composition, or, Directions to play a Thorow Bass' is mentioned in Clavel's 'Catalogue of Books printed in England since the Dreadful Fire', 1670, and in a catalogue of Henry Playford's, but no copy has been found.



- The Siege of Rhodes.' By William Davenant. Locke composed the music of the fourth of five "entries", the others being shared by H. Lawes, H. Cooke, Coleman and Hudson. Prod. 1656 (music lost).
- 'The History of Sir Francis Drake.' 'Symeron's Dance' from this play (published in 'Musick's Handmaid', 1678, and later in 'Musica Antiqua') establish Locke's connection with this production. Prod. c. 1658.
- 'Psyche.' Libretto by Shadwell. Prod. 1673; publ. 1675. MS in Fitzwilliam Museum, Cambridge. (W.; Bodl.: G.; R.C.M.; D.C.; F.).
- 'Macbeth.'<sup>1</sup> By Shakespeare. Produced by Davenant in 1663. MS at Boston, U.S.A., Public Library. Published "revised and corrected" by Boyce (B.M.; R.C.M.).
- 'The Empress of Morocco.' Tragedy by Elkanah Settle. Incidental Music and Masque in Act IV by Locke. Prod. 1671.
- 'The Tempest.' By Shakespeare. "Made into an opera" by Shadwell. Prod. 1674. Locke contributed dances and other instrumental pieces.<sup>2</sup>

## CHURCH MUSIC

- 6 Latin Hymns & 1 English Anthem (2 voices & organ) in 'Cantica Sacra' (1674) (R.C.M.).
- 'When the Son of Man' (with orch.). Holograph B.M. (Add. MSS 31437). Also MS copies: K.; C.U.; St. Michael's College, Tenbury.
- 6 Anthems (MS), Ely Cathedral Library
1. I will hear.
  2. Lord, let me know mine end.
  3. Not unto us.<sup>3</sup>
  4. Sing unto the Lord.
  5. The Lord hear thee.
  6. When the Son of Man.<sup>4</sup>
- Anthems (MS) in Fitzwilliam Museum, Cambridge
- (a) God be merciful.
  - (b) Lord let me know.
  - (c) Not unto us, O Lord (with orch.).
  - (d) When the Son of Man (with orch.).<sup>4</sup>
  - (e) Turn Thy face from my sins.
- (All in handwriting of John Blow.)
- (a) Sing unto the Lord.
  - (b) When the Son of Man.<sup>4</sup>
  - (c) The Lord hear thee.
  - (d) I will hear.
  - (e) Lord, let me know.
  - (f) Turn Thy face.
- (All in handwriting of Henry Purcell.)

Cambridge University Library; (F.)—Fitzwilliam Museum Library, Cambridge; (G.)—Glasgow University Library; (K.)—King's College, Cambridge; (R.C.M.)—Royal College of Music, London; (W.)—Watson Music Library, Manchester; (D.C.)—Durham Cathedral Library.

A considerable number of MSS in these libraries have not been mentioned above; they are fully listed in the respective catalogues. See particularly:

British Museum (Hughes-Hughes).  
Christ Church, Oxford (Arkwright). See also Hiff's Catalogue of Printed Music.  
Bodleian, Oxford (Vol. V—Summary Catalogue Western MSS).

St. Michael's College, Tenbury (Fellowes).

The Burnett-Morris Index (a card-index housed in the Exeter City Library) contains 108 references to Locke; titles of works, bibliography, details of correspondence in 'Notes & Queries', local journals, &c.

<sup>1</sup> Locke's authorship disputed; see article above, also E. J. Dent, 'Foundations of English Opera'. Pepys, who between 5 Nov. 1664 and 21 Dec. 1668 saw 'Macbeth' performed seven times, mentions (19 Apr. 1667) the "variety of dancing and musick" in it. This music has frequently been arranged for various combinations, e.g. as a "duet for harp and pianoforte (!) with accompaniment for the flute and violoncello [sic]" (by Burrows—London 1825), and also 'The Macbeth Quadrilles', including the favourite Isobel Waltz [sic] arr. for juvenile performers' (London; Mayhew & Co.).

<sup>2</sup> For further information see W. Barclay Squire's article, M.Q., Oct. 1921. Two orch. suites arr. for stgs. by W. G. Whittaker, publ. Oxford, 1934.

<sup>3</sup> MS copy in Durham Cathedral Library.

<sup>4</sup> See previous entry.

III. O Lord! How marvellous is Thy name.  
Anthems (MS) in St. Michael's College, Tenbury  
In the beginning.  
Let God arise.  
When the Son of Man.<sup>5</sup>

Modern Reprints

I know that my Redeemer lives (1939).<sup>6</sup>

In the beginning (1904).<sup>7</sup>

Lord, let me know mine end (1930).

O give thanks (1908).<sup>8</sup>

Praise our Lord (1939).

Responses to the Ten Commandments, ed. F. Bridge (1917).<sup>9</sup>

Sing unto the Lord (1905).

## CHAMBER MUSIC

'Courtly Masquing Ayres' for treble & bass viols. (Playford, 1662) (R.C.M.).

'Little Consort of Three Parts' (1656) (Bodl.; R.C.M.; D.C.). (The B.M. set is incomplete—bass part missing.)

'Consort of Four Parts' (holograph, Modern Reprints [R.C.]), arr. for stg. 4tet by (a) Warlock, London, 1932, and (b) Giesbert, London, 1935).

## INSTRUMENTAL MUSIC

See 'The Pleasant Companion, or New Lessons & Instructions for the flageolet' (Greeting, London, 1682) (B.M.; R.C.M.).

'Musick's Delight on the Cithern' (Playford, London, 1666) (B.M.).

'Musick's Handmaid' (Playford, London, 1678–79) (B.M.).

'Apollo's Banquet'<sup>10</sup> (Playford, London, 1690 & [?]) 1691) (B.M.; R.C.M.).

Modern Reprints

Two Voluntaries & a Toccata for Organ from

'Melothesia' arr. West (1906).

Suite in G for vn. & pf., arr. Carse (1924).

Suite in C for stg. 4tet, arr. Warlock (1939).

SONGS<sup>11</sup>

From 'Thesaurus Musicus' (1696) (R.C.M.)

When death shall part us.<sup>12</sup>

From 'Choice Ayres' (Playford, 1675) (K.; F.)

Wrong not your lovely eyes.

The delights of the bottle.

When death shall part us.<sup>12</sup>

In a soft vision of the night.

From 'Harmonia Sacra' (Playford) (K.; F.)

Come honest sexton ('The Passing-Bell').

I know that my Redeemer lives.

From 'The Musical Companion' (Playford) (K.)

Since by wealth.

Ne'er trouble thvself.

'Tis love & harmony.

J. T.

See also Act-Music. Act-Tune. Coleman (1, collab. in 'Siege of Rhodes'). Gibbons (6, collab. in 'Cupid and Death'). Lawes (2, collab. in 'Siege of Rhodes').

<sup>5</sup> See previous entry.

<sup>6</sup> MS organ part only, Durham Cath.

<sup>7</sup> MS St. Michael's, Tenbury.

<sup>8</sup> MS bass part only, Durham Cath.

<sup>9</sup> These were originally printed in 'Modern Church Musick; Pre-Accused, Censur'd . . .'. See also 'Twelve Good Musicians' by Bridge (London, 1920).

<sup>10</sup> The B.M. copy is dated 1690 and the R.C.M. copy 1691. No edition of 1669 (the generally assumed date of publication) has been found. See 'Musical Times', XVII, 456–57, 'Did Locke write vocal music for "Macbeth"', an article by Rimbault; and also Rimbault's Preface to Loder's edition of the music for 'Macbeth'. (Copy in London University Library.)

<sup>11</sup> Several of these songs have been reissued in the 20th century, arranged as partsongs for 3 or 4 voices. See also 'English Song Books 1651–1702', a bibliography by Day & Murray (Oxford, 1940), which contains about forty-six references to Locke's vocal music, the volume(s) in which it was published and the names of libraries which have copies.

<sup>12</sup> This "dialogue" between Thoris and Dorinda is published in both 'Thesaurus Musicus' and 'Choice Ayres'.

**Locke, W. J.** See Milhaud ('Beloved Vagabond', film).

**LOCKENBURG, Johann von** (b. ?; d. ?, c. 1591).

German composer. He was chamber-valet to the Duke of Bavaria about 1568 and organist at the Bavarian court at Munich from about 1558 to 1591. In 1574 he was mentioned as a member of the ducal chapel. He composed masses, madrigals and sacred songs.

E. v. d. s.

**LOCKEY, Charles** (b. Thatcham nr. Newbury, 23 Mar. 1820; d. Hastings, 3 Dec. 1901).

English tenor singer. A son of Angel Lockey of Oxford, he was admitted a chorister of Magdalen College on 1 Apr. 1828, remaining so until 1836, when he went to Bath to study under Edward Harris. In 1842 he became a pupil of Sir George Smart and lay-clerk of St. George's Chapel, Windsor. In 1843 he was appointed vicar-choral of St. Paul's Cathedral in London. In 1846 he was engaged (as the youngest of four tenors) for the Birmingham Festival and allotted the air "Then shall the righteous" in the first performance of 'Elijah'. On hearing him rehearse the song Mendelssohn immediately requested him also to sing "If with all your hearts", which had before been assigned to another singer. "A young English tenor", says the composer, "sang the last air so very beautifully that I was obliged to collect myself to prevent my being overcome, and to enable me to beat time steadily." In Apr. 1848 Lockey was appointed a Gentleman of the Chapel Royal. He married on 24 May 1853 Miss Martha Williams, contralto singer, who died at Hastings on 28 Aug. 1897. In 1859 an affection of the throat deprived him of voice and compelled his retirement.

W. H. H.

**Lockman, John.** See Bach (J. C., 38, Ode). Boyce ('David's Lamentation', orat.).

**LOCKSPEISER, Edward** (b. London, 21 May 1905).

English writer on music and composer. He studied in Paris under Alexandre Tansman in 1922-25 and Nadia Boulanger in 1926. In 1929-30 he attended the R.C.M. in London as a pupil of C. H. Kitson and Malcolm Sargent. In 1934 he founded the Toynbee Hall Orchestra, which he conducted for the next two years, and in 1936-38 he was London music critic to 'The Yorkshire Post'. From the latter year he has been London music correspondent of 'Musical America'. In 1942 he became Overseas Information and Research Assistant in the Music Department of the B.B.C., a post he retained until 1951. He was made an Officier d'Académie in 1948 for his services to French music, done in particular by his literary works, especially his book on Debussy ('Master Musicians' series, 1936, revised 1951) and his

translation of 'A New History of Music' by Henry Prunières (1943), which in fact amounts to a special edition. He also contributed pamphlets on Berlioz (1940) and Bizet (1947) to Novello's 'Biographies of Great Musicians'. Other publications are contributions: 'Tchaikovsky the Man' to the Tchaikovsky volume in 'Music of the Masters' (1945) and 'Mixed Gallery' to 'British Music in Our Time' (1946).

Lockspeiser's compositions are all early and have remained few, and only one work has been published so far: 'Deux Mélodies' (poems by Comtesse de Noailles) (Paris, 1926). The manuscripts include a Concerto for pianoforte and wind instruments (1926), the overture 'Pescallo' (1927) and a string Quartet (1928).

E. B.

**LOCO** (Lat. "in [the usual] place"). A term used to re-establish the actual pitch of notes after their transposition an octave higher or lower by means of 8<sup>va</sup>..... signs.

J. A. F.-M.

See also All' ottava.

**LOCRIAN MODE.** See MODES.

**LODER.** English family of musicians.

(1) **John David Loder** (b. Bath, 1788<sup>2</sup>; d. London, 13 Feb. 1846), violinist and music publisher. He was a skilled player, and his 'General and Comprehensive Instruction-Book for the Violin' (1814), 'The Modern Art of Bowing' (1842) and 'Violin School' had a considerable reputation. He was a music publisher at 46 Milsom Street, Bath, and about 1820 issued an edition of songs by Handel, as well as many other more or less important publications. From 1826 to 1845 he was orchestral leader at the Three Choirs Festivals. In 1840 he became a professor at the R.A.M. in London and in 1845 he succeeded Cramer as leader of the Ancient Concerts.

(2) **A. Loder** (b. ? Bath, ?; d. Bath, ?), music seller, ? brother of the preceding. He was established at about the same period at 4 Orange Grove, Bath.

F. K.

(3) **John Fawcett Loder** (b. Bath, 1812; d. London, 16 Apr. 1853), violinist, ? nephew of the preceding, son of (1). He was an excellent player and able orchestral leader. He lived at Bath for many years and managed the concerts there. When Bath ceased to be a place of fashionable resort he removed to London and on the death of his father in 1846 succeeded him as leader at most of the best concerts and festivals.

(4) **Edward Loder** (b. Bath, 1813; d. London, 5 Apr. 1865), composer, brother of the preceding. In 1826 he was sent to Frankfurt o/M. to study music under Ferdinand Ries. He returned to England in 1828, but went back to Germany with the intention of

<sup>1</sup> Letter of 26 Aug. 1846.

<sup>2</sup> One account gives the date 1793.

qualifying for the medical profession. He soon changed his mind, however, and again placed himself under Ries. When he finally returned home he was commissioned by Samuel James Arnold to compose the music for 'Nourjahad', an old drama of his to which he had added songs, etc., to convert it into an opera for the opening of the new English Opera House (Lyceum Theatre). The work was produced there on 21 July 1834, but, notwithstanding general admiration for the music, proved unattractive owing to the poverty of the libretto. In 1835 Loder set Oxenford's 'Dice of Death'.

He next entered into an engagement with Dalmaine & Co., the music publishers, to furnish them with a new composition each week, in part performance of which he produced his 'Twelve Sacred Songs', dedicated to Sterndale Bennett. As it became necessary that some of the pieces produced under this arrangement should be heard in public, an opera entitled 'Francis I' was written to incorporate them and produced at Drury Lane Theatre in 1838. As might have been expected, so heterogeneous a compound met with little success, although one song, 'The old house at home', obtained a widespread popularity. 'The Foresters, or Twenty-Five Years Since' and 'The Deerstalkers' were brought out in 1845, and 'The Night Dancers', his finest work, to a libretto by George Soane, was produced at the Princess's Theatre on 28 Oct. 1846. It was revived there in 1850 and at Covent Garden Theatre in 1860, having in the meantime travelled as far afield as New York and Sydney (1847). 'Robin Goodfellow', a ballad opera, as well as additions to 'The Sultan' and 'The Young Guard' followed at the Princess's in 1848, and another opera, 'King Charles II' in 1849. His cantata 'The Island of Calypso' was written for the National Concerts at Her Majesty's Theatre in 1850, but, owing to their cessation, remained unperformed until given at the New Philharmonic Concerts in 1852. 'Raymond and Agnes', an opera, was produced at Manchester on 14 Aug. 1855.

Besides these works Loder wrote some string quartets and numerous songs, of which 'The Diver', 'The Brave Old Oak' and 'Invocation to the Deep' were well known. After his retirement a set of twelve songs, six sacred and six secular, was brought out by subscription. Among these, together with several remarkably fine lyrics, there is a setting of an English version of Wilhelm Müller's 'Wohin?' (immortalized by Schubert), called 'The Brooklet', which is among the most beautiful and effective songs in existence, quite worthy to stand beside Schubert's setting of the original words. His compositions are distinguished by the melodiousness of the parts and their skilful instrumentation.

Loder was for several years conductor at the Princess's Theatre, and afterwards at Manchester, but although musically well qualified for the office his want of regular, business-like habits militated greatly against his success. About 1856 he was attacked by cerebral disease, which long afflicted him and prevented his resuming his old avocations. Albums of collected songs were issued by Novello and Joseph Williams many years after his death.

(5) **Kate (Fanny) Loder** (b. Bath, 21 Aug. 1825; d. Headley, Surrey, 30 Aug. 1904), pianist and composer, cousin of the preceding. She was the daughter of George Loder, a brother of (1). Educated at the R.A.M. in London, where she gained a King's scholarship (1839), she became a distinguished pianist. She left the R.A.M. in 1844, in which year she played the *adagio* and rondo from Mendelssohn's G minor Concerto in the presence and to the satisfaction of the composer at Mrs. Anderson's concert at Her Majesty's Theatre. She was then appointed professor of harmony at the R.A.M. She first appeared for the Philharmonic Society on 15 Mar. 1847, when she played Weber's Concerto in E♭ major, and in 1848 (29 May) her performance there of Mendelssohn's G minor Concerto received the unprecedented distinction of an encore. In 1851 she was married to Mr. (afterwards Sir) Henry Thompson, the eminent surgeon. On 6 Mar. 1854, at the Philharmonic concert, she made her last public appearance. Among her compositions was an opera, 'L' elisir d'amore'.

About 1871 Kate Loder (then Lady Thompson) gradually became paralysed, but up to the end of her life she was a good friend to young artists of all kinds and a powerful influence on the art of her time, even after she had ceased to play. It was at her house, on 7 July 1871, that Brahms's Requiem was first performed in England, three years after it was written; she and Cipriani Potter played the accompaniments as a pianoforte duet.

W. H. H., adds.  
**Lodge, Thomas.** See Fulton (2 songs). Moeran (song). Parry (H., song). Stanford (2 partsongs). Swain (song).

**LODIZHENSKY, Nikolay Nikolayevich** (b. St. Petersburg, 1 Jan. 1843; d. Petrograd, 15 Feb. 1916).

Russian composer. Nothing is known of his student years. In 1866 or so he joined the Balakirev circle, and he practised composition for ten years or so, without giving up his diplomatic career in order to become a professional composer. He turned out songs, portions of an opera, 'Dimitri the Usurper', and of a cantata, 'The Russalka', and outlined several symphonies. Then he was sent to the Balkans, and afterwards to New York, where he was many years consul-general for Russia, and from that time on he composed no more.

Returning to Russia in 1907, Lodizhensky was engaged until his death in various official duties and took on a good deal of voluntary work. He was the founder of the Society for the Unification of the Orthodox and the Anglican Churches. Only one set of six songs of his was published (1873). These are not in the national Russian character, but testify to a great capacity for melodic and harmonic invention, and far-reaching poetic feeling. Another set of four, preserved in manuscript, is said to be equally beautiful.

Lodizhensky was for a time regarded as one of the most promising Russian composers of his generation. His early works won great praise from Rimsky-Korsakov and Stassov, but in other quarters were so severely criticized as to contribute to his discouragement.

M. D. C.

BIBL.—KARATIGHIN, V., 'In Memory of Nikolay Lodizhensky' ('Musical Contemporary', Petrograd, Mar. 1916).

**LODOÏSKA.** Opera in 3 acts by Cherubini. Libretto by Claude François Fillette-Loraux. Produced Paris, Théâtre Feydeau, 18 July 1791. 1st perf. abroad, Berlin (trans. by Carl Alexander Herklots), 13 May 1797. 1st in U.S.A., New York, 4 Dec. 1826. Rodolphe Kreutzer's opera on the same subject, to a libretto by Jean Claude Bédéo Dejaure, appeared the same year in Paris, at the Comédie-Italienne, on 1 Aug.

See also Kreutzer (R.). Mayr.

**LODOLETTA** (Opera). See MASCAGNI.

**LOEFFEL, Felix** (b. Oberwangen, Canton Berne, 25 July 1892).

Swiss bass singer. He was originally a schoolmaster, but since 1921 he has been known as a concert and operatic singer. He studied at Berne, Prague, Munich and Milan, and ranks among the foremost living vocalists. In 1944 he was appointed professor of singing at the Conservatory of Berne.

Loeffel is uncommonly versatile, both on the concert platform and on the stage, and his deep bass is tuneful and seductive. Above all, however, it is the strength and range of his voice which fascinates his audiences, both in Switzerland and wherever the German tongue is spoken. He fulfils a special mission as exponent of the songs and song cycles by Othmar Schoeck ('Elegie', 'Lebendig begraben', 'Notturmo', 'Unter Sternen', etc.) and as a spokesman on behalf of present-day Swiss music (e.g. Willy Burkhard's 'Das Gesicht Jesaja', 'Das Jahr'). II. E., adds.

**LOEFFLER, Charles Martin (Tornow)** (b. Mulhouse, 30 Jan. 1861; d. Medfield, Mass., 19 May 1935).

American violinist and composer of Alsatian birth. He was the son of a specialist in agriculture and chemistry, Karl Loeffler (1821–84), who published some of his books under the name of Tornow. As a boy Loeffler was taken

to Smela near Kiev, and later to Debreczin in Hungary, the former sojourn in particular exercising an important influence on the formation of his musical tastes and tendencies. In 1875, after two years spent in Switzerland, Loeffler set out to become a professional violinist, studying with Rappoldi and Joachim in Berlin and with Massart in Paris, while his teachers in harmony and composition were Kiel and Bargiel in the former and Guiraud in the latter city. After a season under Padeloup in Paris, two years in the private orchestra of Baron Paul von Derwies (originally van der Wies) at Nice and Lugano, and a second season with Padeloup, Loeffler went, in 1881, to New York. There he played under Leopold Damrosch and Theodore Thomas. A year later he became a member of the Boston Symphony Orchestra, and from 1885 to 1903 shared the first violin desk with Franz Kneisel. In this latter year he resigned, simultaneously with Kneisel, that he might devote himself more completely to composition, his orchestral and chamber pieces having already won him conspicuous recognition, and subsequently he appeared as violinist only semi-publicly. In May 1887 Loeffler became an American citizen, and after 1910 he made his permanent residence at Medfield, Mass., on his marriage to Elise Burnett Fay, who had managed his affairs ever since 1882.

As composer Loeffler defies precise classification. The strong feeling for line as well as for colour in his music renders somewhat inaccurate the grouping of him with the French impressionists. A bold and individual harmonist, he treated dissonances as the outcome of a free polyphony rather than arbitrarily as discord for its own sake. Loeffler cultivated the macabre, the mystical and the idyllic. Modal influences derived both from the music of the Russian liturgy and from plainsong play an important part in his style. While his music was never influenced by the country of his adoption, it variously reflects the idioms of Russia, Ireland and Spain. In an era of virtuosos orchestration his instrumentation commanded especial admiration. A fastidious workman and much given to self-criticism, Loeffler subjected many of his compositions to repeated and often sweeping revision. Of his orchestral pieces those most widely known are 'La Mort de Tintagiles', after Maeterlinck, and 'A Pagan Poem', after Virgil. His Russian-inspired 'Memories of my Childhood', awarded the prize of \$1000 offered in connection with the 1923 Chicago North Shore Festival, came quickly into favour, but he never courted popularity or followed any fashion.

Loeffler was made an Officer of the French Académie in 1906 and a Chevalier of the Legion of Honour in 1919; in 1926 Yale

University conferred the degree of Doctor of Music on him. w. s. s., add.

- BIBL.—GILMAN, LAWRENCE, 'A Musical Cosmopolite', in 'Nature in Music' (New York, 1914).  
ROSENFELD, PAUL, 'Loeffler', in 'Musical Portraits' (London, 1922).

## CATALOGUE OF WORKS<sup>1</sup>

(Dates are those of publication)

### CHORAL WORKS

*Op.*

3. Psalm CXXXVII for women's voices, cello *obbligato*, 2 flutes, organ & harp (1907).
- 'For one who fell in battle' (T. W. Parsons) for unaccomp. 8-part chorus (1911).
- Symphony 'Hora mystica' with men's chorus (1916, MS).
- 'Drum Taps: a Soldiers' March Song' (Walt Whitman) for unison men's chorus & orch. (1917).
- 'Evocation' (Greek Anthology by J. W. Mackail) for women's voices & orch. (1930).

### ORCHESTRAL WORKS

6. Symph. poem 'La Mort de Tintagiles' (after Maeterlinck's tragedy), with viola d' amore (1905).
9. Symph. fantasy 'La Villanelle du Diable' (after a poem by Maurice Rollinat) for orch. & organ (1905).
14. 'A Pagan Poem' (after Virgil, with pf., Eng. horn & 3 trumpets (1905-6)).
- Poem 'Avant que tu ne t'en ailles' (after Verlaine) (1923).
- 'Memories of my Childhood (Life in a Russian Village)' (1925).
- Intermezzo 'Clowns' (1928, MS).

### VIOLIN AND ORCHESTRA

- Suite 'Les Veillées de l'Ukraine' (MS).
- 'Divertissement', A mi. (MS).

### SAXOPHONE AND ORCHESTRA

- 'Divertissement espagnol' (1900, MS).

### VOICE AND ORCHESTRA

- 'Five Irish Fantasies' (W. B. Yeats) (1922)
  1. The Hoisting of the Sidhe.
  2. The Host of the Air.
  3. The Fiddler of Dooney.
  4. Ballad of the Foxhunter.
  5. Caitilin ni Uallachain.
- 'Canticum Fratris Solis' (St. Francis of Assisi) with chamber orch. (1925).

### CHAMBER MUSIC

- Quintet for 3 vns., viola & cello (comp. c. 1894, publ. 1938).
- 2 Rhapsodies for oboe, viola & pf. (after poems by Rollinat)
  1. L'Étang.
  2. La Cornemuse.
- Octet for 2 vns., viola, cello, double bass, 2 clars. & harp (MS).
- 'Music for Four Stringed Instruments' (1923).

### SOLO VIOLIN

- 'Studies for the Development of the Left Hand' (1936).

### VIOLIN AND PIANOFORTE

- Partita (1930)
  1. Intrada.
  2. Sarabande.
  3. Divertissement.
  4. Finale des tendres adieux.

### SONGS

5. 4 Poems with viola (1904)
  1. La Cloche fêlée.

2. Dansons la gigue.
3. Le son du cor s'afflige.
4. Sérénade.
10. 4 Songs (Gustave Kahn) (1903)
  1. Timbres oubliés.
  2. Adieu pour jamais.
  3. Les Soirs d'automne.
  4. Les Paons.
15. 4 Poems (1906)
  1. Sudden Light.
  2. A Dream within a Dream.
  3. To Helen.
  4. Sonnet.
- 'The Wind Among the Reeds' (W. B. Yeats) (1908)
  1. The Hoisting of the Sidhe.
  2. The Host in the Air.
- 'The Reveller' (David Sargent), with vn. (1925).
- 'Prière' (1936).

See also Fauré (ded. of cello Sonata).

### LOEILLET. Flemish family of musicians.

The biographies of its members have in some instances been confused. The confusion seems to have been initiated by Hawkins, who failed to recognize that "John Loeillet of London", whose activities he described at some length, was not a relation of "John Baptist Loeillet of Ghent", but the same person. Hawkins's error has been repeated in many works of reference. The career and works of Jacques Loeillet, again, have often been confused with those of Jean Baptiste. It was left to the late Dr. Paul Bergmans, antiquary and musicologist of Ghent, to throw light on the prevailing darkness and to show clearly that we are concerned not with three persons nor with one, but with two brothers, sons of Jean François Loeillet, *maître chirurgien* of Ghent, by a second marriage. These are the only two important members of the family, both composers, harpsichordists and skilled on more than one wind instrument; but two others may be mentioned as musicians.<sup>2</sup>

(1) **Pierre Emmanuel Loeillet** (b. ?; d. ?), uncle of (3) and (4). He was for more than thirty years *directeur de concerts* at Bordeaux.

(2) **Pierre Loeillet** (b. Ghent, ?; d. Ghent, ?), nephew of the preceding, elder half-brother of (3) and (4). He was a *Schalmeyer* and *maître de danse* in his native city.

(3) **Jean Baptiste Loeillet** (b. Ghent, 18 Nov. 1680; d. London, 19 July 1730), half-brother of the preceding. He attained great proficiency on the harpsichord, flute and oboe at an early age. Before going to London he is stated by Fétis to have spent some years in France. The evidence for this assertion is apparently found in the publication of some of his works by Roger of Amsterdam and in their dedication to important French patrons.<sup>3</sup>

<sup>2</sup> To the confusion above described variations in the spelling of the name have made their own contribution. L'Éillet, Lully, Lulli, Lullie and Lully are only some of them. The last-named variation, it need hardly be said, has led to not infrequent confusion with the more famous French master. The incorrect attribution of J. B. Loeillet's minuet in A to Lully was pointed out by Hawkins and more recently by L. de La Laurencie.

<sup>3</sup> Only the first of the five works by Loeillet published by Roger can be dated as early as 1705.

<sup>1</sup> Not including works left in manuscript, unless known through performance.

By 1705 he was a member of the orchestra at the Queen's Theatre in the Haymarket (the first operatic orchestra in London) under the direction of William Corbett, where he was engaged as first oboe with La Tour as his partner. No flutes are shown in Heidegger's list of personnel, but no doubt the oboes would take the flute when required. Hawkins names Loeillet among the "masters of the harpsichord" with Pepusch and Dieupart. The latter were paid thirty shillings per night, at least double the wage of the other instrumentalists.

On the reconstitution of the orchestra in 1710 Loeillet retired and found more lucrative employment as a fashionable music teacher. His weekly concerts given at his house in Hart Street were in the words of Hawkins "chiefly frequented by gentlemen performers who gratified him very handsomely for his assistance in conducting them". There, according to the same authority, the concertos of Corelli were performed for the first time in England. Henry Needler, a well-known amateur, was the soloist.

Loeillet appears to have held aloof from the main currents of musical life. That the profits from his teaching and concerts were considerable — Hawkins assessed them at £16,000 — is shown by the handsome legacies not only of money but of plate and musical instruments (harpsichords, violins, "fflutes of all kinds and bass violins") he bequeathed to his numerous relatives. He died apparently unmarried at his house in East Street near Red Lion Square, "an excellent master of musick, much regretted by all that were acquainted with him".

It has been stated that Loeillet introduced the German or transverse flute to England. The accuracy of this statement may be questioned, but no doubt his accomplished playing did much to popularize it and to weaken the hold of the recorder or common flute on the affections of the public. For more than a century after his death the transverse flute was the favourite instrument of musical dilettanti. He was a prolific composer for the flute and like Handel wrote for both varieties. A list of his more important works is given below.<sup>1</sup>

Loeillet was not a genius. He had, however, talent of a high order, with a noticeable gift for melody. His writing for harpsichord shows distinct traces of Italian influence and his not infrequent use of ornamentation points to a knowledge of the French school. His slow movements in particular have much charm and grace. His flute and oboe music is well adapted to its purpose and well deserving of the revival it is now enjoying after two centuries of neglect. Generally speaking the

recorder music is more difficult technically than that for the transverse flute.

## CATALOGUE OF WORKS

(Amsterdam edition numbers from Roger's catalogue)

### FLUTE (OR OBOE) MUSIC

1. 'XII Sonates à une flûte et basse continue. Opera prima' (c. 1705), 85.
2. 'XII Sonates à une flûte et basse continue. Opera seconda' (c. 1710-15), 346.
3. 'XII Sonates à une flûte et basse continue. Opera terza' (c. 1715), 365.
4. 'XII Sonates à une flûte et basse continue. Opera quarta' (c. 1715), 401.
5. 'Cinquième Ouvrage contenant douze sonates en 2 livres, six à une flûte traversière, ou hautbois et basse, six à deux flûtes traversières, ou haubois [sic] sans basse' (c. 1720), 427, 428.

### KEYBOARD MUSIC

(All London editions)

6. 'Lessons for the harpsichord or spinet' (c. 1715).
  7. 'Six Suits of lessons for the harpsichord or spinet' (c. 1725).
- The above 'Lessons' and 'Six Suits' were reprinted, with an introduction, by P. Bergmans in 'Monumenta musicae belgicae', Year I (Brussels, 1932).

### FLUTE MUSIC

(All London [Walsh] editions)

(Reimpressions are omitted)

8. 'Sonatas or Solos for a flute with a thorough bass for the harpsichord or bass violin. Parte prima' (c. 1712).
9. 'XII Sonatas or Solos for a flute with a thorough bass. Opera seconda' (1715).
10. 'XII Sonatas or Solos for a flute with a thorough bass for the harpsichord or bass violin. Opera terza' (1718).
11. 'XII Sonatas or Solos for a flute with a thorough bass. Opera quarta' (c. 1720).
12. 'Six Sonatas of two parts fitted and contriv'd for two flutes' (1728).
13. 'Six Sonatas of two parts for two German flutes' (Possibly a reissue of the preceding).

### MUSIC FOR SEVERAL INSTRUMENTS

(All London editions)

14. 'Sonatas for variety of instruments viz. for a comon flute a hoboy or violin, also for two German flutes with a bass for the violoncello and a thorough bass for ye harpsichord. Opera prima' (1722).
15. 'XII Sonatas in three parts, six . . . for two violins and a bass, three for two German flutes and three for a hautboy & common flute with a bass for the violoncello and a thorough bass for the harpsichord. Opera seconda' (1725).
16. 'XII Solos, six for a common flute & six for a German flute, with a thorough bass for the harpsichord or bass violin. Opera terza' (1729).

(4) Jacques Loeillet (b. Ghent, 7 July 1685; d. Versailles, 28 Nov. 1746), brother of the preceding. He entered the service of the Elector Max Emanuel of Bavaria as an oboist, playing in the court orchestra first in Brussels, subsequently at Munich. In Aug. 1727 he gave a remarkable concert at Versailles<sup>2</sup>, where his virtuosity on flute, recorder, oboe, bassoon and violin, and in particular his powers of musical mimicry, so diverted the queen that he was induced to enter the service of Louis XV with a *brevet* "de hautbois de la chambre du Roi et écurie de Sa Majesté".

<sup>1</sup> Compiled with the aid of Paul Bergmans's pioneer work (see Bibli.).

<sup>2</sup> Details of the concert are given in the 'Mercure de France', Aug. 1727, quoted by M. Brenet in 'Les Concerts sous l'ancien régime', pp. 171-73.

At first he may have divided his time between Munich and Versailles, since the will of Jean Baptiste Loeillet (3), dated 1 May 1729, refers to "my brother Jaco at Munick in Bavaria".

Of his compositions 'Twelve Sonatas, six for two flutes, six for solo flute and figured bass' were published by Boivin of Paris in 1728.

F. G. R.

BIBL.—BERGMANS, PAUL, 'Une Famille de musiciens belges du XVIII<sup>e</sup> siècle — Les Loeillet' (Brussels, 1927).

**LOESCHHORN, Albert** (b. Berlin, 27 June 1819; d. Berlin, 4 June 1905).

German pianist and composer. He was a pupil of Ludwig Berger. He studied subsequently at the Royal Institute for Church Music in Berlin, where from 1851 he was teacher of the pianoforte. The title of Royal Professor was conferred upon him in 1858. For many years he carried on concerts of chamber music in Berlin with eminent success. He served the advancement of classical music by his conscientious and thorough discipline as a teacher; many of his pupils distinguished themselves.

Loeschhorn became most widely known through his numerous studies for the pianoforte, although he published a long list of other worthy compositions, such as quartets and sonatas.

C. E.

**LOEVENSOHN, Marix** (b. Courtrai, 31 Mar. 1880; d. Montauban, France, 24 Apr. 1943).

Belgian violoncellist. He studied at the Royal Conservatoire at Brussels, where in 1894 he won the first prize for cello playing with the highest distinction. He made his first appearance as a soloist in public at a Nikisch concert in London at Queen's Hall in July 1894, after which he went on tour with Paderewski, Leschetizky, Adelina Patti and other famous artists. Afterwards he was cellist in quartets led by César Thomson, Wilhelmj and Ysaÿe. In 1907 he settled in Berlin as teacher at the Stern and Klindworth-Scharwenka conservatories, and in 1910 organized a series of "Loevensohn Concerts" at which modern chamber music was the chief ingredient of the programmes. In 1912 he was attached to the Hochschule für Musik. On the outbreak of war in 1914 he joined the Belgian army, but a year later accepted the position of cello soloist with the Concertgebouw Orchestra at Amsterdam. Here again he indulged his passion for chamber music, joining the Concertgebouw String Quartet and in 1919 forming, with Louis Zimmerman and Jaap Spaanderman, the Concertgebouw Piano Trio. Appointments in 1920 as professor at the Brussels Conservatory and in 1927 at the Rotterdam Music School did not prevent his continuing these activities, but shortly afterwards his health gave way and he retired.

H. A.

**LOEWE.** See also LÖWE.

**LOEWE, (Johann) Carl (Gottfried)** (b. Loebejuen nr. Halle, 30 Nov. 1796; d. Kiel, 20 Apr. 1869).

German composer, organist and conductor. He was the twelfth and youngest child of a cantor and schoolmaster. Near his home were collieries employing 300 miners, and this underground world, so near in his boyish fancy to the world of gnomes and sprites, took powerful hold on his imagination, to reappear later when he was composing 'Der Bergmann' ('The Miner'). His father taught him music early, and, his singing having attracted attention, he was offered in 1807 a place in the court chapel choir of Cöthen. There he remained two years and went thence to the *Gymnasium* of the Franke Institution of Halle. Türk, the head of this, was conductor of the town choral society, and at the twelve annual concerts produced much good music, although he had some curious notions.<sup>1</sup> Niemeyer, chancellor of the *Gymnasium*, was proud of the choristers and made them sing to distinguished visitors, among others to Mme de Staël, who made Loewe a present, and to King Jérôme, who at Türk's instigation gave him an annuity of 300 thaler.

This enabled him to devote himself entirely to music. He had already become a pianist by studying Bach's 'Well-tempered Clavier', and he now took daily lessons from Türk, and worked hard at the treatises of Kirnberger, Marpurg and Forkel. He also learned French and Italian. Two of his songs of this date were 'Klothar' (Op. 1) and 'Das Gebet des Herrn und die Einsetzungsworte des Abendmahls' (Op. 2).<sup>2</sup> Meantime the war of 1812-13 broke out, and Loewe left a graphic account of its horrors in his autobiography. Türk died in 1813, and the flight of King Jérôme (26 Oct. 1813) deprived Loewe of his income, but by the aid of Niemeyer he entered the University of Halle as a theological student under Michaelis. Naue, Türk's successor, founded a *Singakademie* like that of Zelter in Berlin. Loewe joined this and thus became acquainted with his future wife, Julie von Jacob, a very gifted person, whom he married on 7 Sept. 1821.

In 1818 he had composed his first ballads, 'Edward' (in the translation from Herder's 'Stimmen der Völker') and 'Erlkönig' (Goethe's poem which Schubert had set only 3 years earlier and did not publish until 3 years later). These were followed in 1824 (after his wife's death) by 'Der Wirtin Töchterlein', which, with Marx's help, were printed. In 1819 and 1820 he paid visits to

<sup>1</sup> Loewe tells that he always omitted the introduction to the finale of Beethoven's first Symphony as "ludicrous", for fear of making the audience laugh.

<sup>2</sup> He afterwards printed three ballads by Herder and Goethe as Op. 1.



Dresden, Weimar and Jena, making the acquaintance of Weber, Goethe and Hummel. In 1820 he was invited to Stettin, and having passed with credit through various tests, such as a musical exercise submitted to Zelter, and a trial sermon, was duly installed professor at the *Gymnasium* and Seminary, and cantor. In 1821 he became musical director to the municipality and organist of St. Jacobus. He made a considerable mark both as a conductor and professor<sup>1</sup> at Stettin and throughout Pomerania. In 1837 he was elected member of the Academy of Berlin. He was a favourite with both Frederick William III and IV, the latter being especially fond of his ballads. He travelled much and was present at the musical festivals of Düsseldorf (1837) and Mainz (the Gutenberg Commemoration), visiting Hamburg, Lübeck and Bremen on the way. In 1844 he went to Vienna and in 1847 to London. The Duchess of Coburg had specially recommended him to the prince consort and Queen Adelaide; he sang and played at court, the prince turning over his music. There he heard Jenny Lind for the first time. He left not the least trace of his presence behind him. In 1851 he went to Sweden and Norway, and in 1857 to France. In 1864 he had a singular illness — a trance of six weeks' duration, and in 1866 the authorities of Stettin asked him to resign. After this mortification — somewhat atoned for by the king's bestowal of a higher grade of the Order of the Red Eagle than he had held before — he left Stettin for Kiel, where he quietly expired after another trance. His heart was buried near his organ in St. Jacobus church at Stettin.

Loewe was an industrious composer. He wrote five operas, of which one only was performed — 'Die drei Wünsche' (Berlin, Court Theatre, 1834). Mantius was the tenor; Spontini took unusual pains; the opera was a great success, and the crown prince presented the composer with a gold medal. The list of his oratorios includes:

'Die Festzeiten'; 'Die Zerstörung Jerusalems' (1829); 'Die sieben Schläfer' (1833); 'Die eiserne Schlange' (1834); 'Die Apostel von Philipp' (1835, for voices only); 'Gutenberg' (1836); 'Palestrina' (1841); 'Huss' (1842); 'Hiob'; 'Der Meister von Avis'; 'Das Sühnopfer des neuen Bundes'; 'Das hohe Lied Salomonis' and 'Polus Atella' (all between 1848 and 1860); 'Die Heilung des Blindgeborenen' (1861); 'Johannes der Täufer' (1862); 'Die Auferweckung des Lazarus' (1863).

The last has an organ accompaniment, but the two that precede it, like 'Die Apostel von Philipp', were for voices only, without accompaniment, a type of composition of which he was especially fond. His second wife and pupil, Auguste Lange of Königsberg, sang in his oratorios with himself.

<sup>1</sup> Some experiments in acoustics, conducted with his colleague Grassmann, produced results of real value.

<sup>2</sup> Scores of these three are in the R.C.M.

He published 145 works with opus numbers, symphonies, concertos, duets and other pieces for pianoforte, but above all ballads, in which he specially excelled, and in which he may be considered as the successor of Zumsteeg. His complete songs were ultimately published in a series of 17 volumes. They continue to be sung in Germany, though in unsophisticated family circles rather than in public. Their melodic simplicity and squareness are akin to the artless tunes by minor composers which are misguidedly regarded as folksongs in German-speaking countries, and their naïve but apt and effective descriptiveness passes for a certain dramatic power. But they are greatly superior to what used to be known as "ballads" in England, and quite different from these: truly narrative songs of a kind Loewe may be said to represent most consistently though not with the greatest power of inspiration, in German music. Loewe was the author of a 'Gesanglehre' (Stettin, 1826; 3rd ed. 1834), and of 'Musikalischer Gottesdienst, Anweisung zum Kirchengesang und Orgelspiel' (1851, four editions). The University of Greifswald conferred a doctor's degree on him.

Loewe's songs in the collected edition number 368, and they include settings of words by the following poets: Alexis (6), Anacreon (3), Arndt (1), Burns (1), Byron (24), Chamisso (1), Chézy (2), Claudius (2), Fontane (2), Freiligrath (9), Gellert (1), Goethe (32 misc. poems: 5 from 'Faust', 1 from 'Wilhelm Meister', 1 from 'Erste Walpurgisnacht'), Gruppe (2), Heine (2), Herder (7), Hoffmann von Fallersleben (1), Hus (1), Jacopone da Todi (2), Kind (1), Klopstock (1), Kopisch (3), Körner (2), Mary, Queen of Scots (1), Percy (1), Platen (1), Raupach (4), Reinick (1), Reissig (1), Rückert (11), Schiller (2), Schreiber (2), Seidl (1), Shakespeare (1 from 'Hamlet', 1 from 'Othello', 1 from 'Twelfth Night'), Tegnér (1), Uhland (15), Voss (1).

F. G., rev.

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 See also Ballad. Song, p. 941.

**LOEWE, (Johanna) Sophie** (b. Oldenburg, 24 Mar. 1816; d. Pest, 28 Nov. 1866).

German soprano singer. She was the granddaughter of Friedrich August Leopold Loewe (who died in 1816 as director of the Lübeck theatre) and daughter of Ferdinand Loewe, an actor. She accompanied her father to Mannheim, Frankfurt o/M. and Vienna, where he was engaged at the Burg Theatre, through the influence of his sister, Julie Loewe, a celebrated actress. There Sophie studied singing under Ciccimara and other good masters. Her début as a concert singer was so successful that she was at once engaged for the Court Opera and first appeared on the stage in 1832 in a German version of Donizetti's 'Otto mesi in due ore'.

Towards the close of 1836 Sophie Loewe went to Berlin, where she created a furore as Isabella in Meyerbeer's 'Robert le Diable' and was at once engaged at a high salary, appearing as Amina in Bellini's 'Sonnambula' on 28 Apr. 1837. In 1838 she was appointed chamber singer to the king, but she soon resigned and travelled to London, Paris and Italy. In London she appeared at Covent Garden on 13 May 1841 in Bellini's 'Straniera', but her success was only temporary.<sup>1</sup> She never returned to England. She failed to obtain an engagement in Paris, and in 1845 sang again in Berlin, but, coming just after Jenny Lind, was only moderately received. In 1848 she married Prince Lichtenstein and retired.

Her niece and namesake, Sophie Loewe (b. 1848; d. 1926), a soprano, daughter of the producer at the Stuttgart Court Theatre and pupil of Stockhausen, made her first appearance in London in 1871 and sang at the concerts for several seasons with success, till her marriage with W. von Glehn in 1877.

F. G., abr.

**LOEWENBERG, Alfred** (b. Berlin, 14 May 1902; d. London, 29 Dec. 1949).

British musical bibliographer, lexicographer and historian of German birth. He studied at the Universities of Berlin and Jena, taking a Ph.D. degree at the latter in 1925. He at first intended to make his career as lecturer in philosophy, but took a lively interest in the cultivation of opera, then at its height in Berlin and, while attending every operatic performance to which he could gain access, began to accumulate notes of a vast array of data of operatic history, patiently assembling details of titles, composers, librettists, places and dates of production, and of subsequent performances all over the world, of every opera ever written about which he was able to obtain information.

Loewenberg had not completed his compilation, much less been able to make any of

it accessible to the German public in print, when the Nazi rule drove him into exile in 1935. He settled in London, where new sources were opened to him at the British Museum, which he visited daily for a number of years until he had gathered as much material as he could lay hands on, and this formed the basis of an invaluable publication which appeared at Cambridge in 1943 under the title of 'Annals of Opera: 1597-1940' and contains, in chronological order, full details of something between 3000 and 4000 operas selected from his much more copious manuscript lists, in such a way that no work of any importance or interest was omitted. 'Annals of Opera' is a monument of painstaking research, convenient arrangement and editorial skill, intended to appear in a second edition, corrected and brought up to date — a plan apparently frustrated by his premature death, but later realized under the editorship of Frank Walker.

Loewenberg became a naturalized British subject in 1947.

As an assiduous contributor to various musical and other periodicals he did further valuable research work, mainly connected with opera and often bringing to light new information on particular works. He wrote a number of new articles for this Dictionary and furnished endless corrections and additional information as well as most of the new tabulated catalogues of operas by composers of various periods and countries. He was also keenly interested in and knowledgeable on the history of the English theatre and compiled a 'Bibliography of British Provincial Theatres' which had not been completed at the time of his death. He further worked, at an office placed at his disposal by the British Museum, as editor of the 'British Union Catalogue of Periodicals'.

E. B.

BIBL.—KING, A. HYATT, 'Alfred Loewenberg: 1902-1949' (M. & L., XXXI, 1950, p. 116).

**LOEWENSTERN, Matthaeus (Apelles)** (b. Neustadt, Upper Silesia, 20 Apr. 1594; d. Bernstadt, 16 Apr. 1648).

German poet and composer. He was the son of a saddler of the name of Loewe and is said to have studied at the University of Frankfurt o/O., but devoted himself chiefly to music. He was for a while schoolmaster and cantor at Neustadt and Leobschütz. The troubles of the Thirty Years' War obliged him to seek a home elsewhere.

He settled at Bernstadt near Breslau, where he was appointed Secretary and Privy Councillor to the Duke of Oels-Bernstadt and was also director of the church music. About the same time he was raised to noble rank by the Emperor Ferdinand II and took the name of Loewenstern. His chief published work is a book of thirty *geistliche Lieder*, for 2-4 voices,

<sup>1</sup> See Chorley, 'Modern German Music', I, 210-13.

entitled 'Frühlings-Mayen' (the words also by him). The first dated edition is 1644. Some of these hymns and tunes were received into the various *Choralbücher* up to modern times, of which the best-known are 'Christe du Beistand deiner Kreuzgemeinde' and 'Mein Augen schliess ich jetzt'. Loewenstern also composed the choruses for Andreas Tscherning's enlarged version of Martin Opitz's tragedy 'Judith', for three voices with continuo, which were published at Rostock in 1646. There remain in manuscript a number of Latin and German motets for 4-8 voices and sacred concertos in the style of Viadana with instrumental accompaniment.

J. R. M.

**LOFTHOUSE, Charles Thornton** (b. York, 12 Oct. 1895).

English musical educationist, conductor and harpsichordist. He was a chorister of St. Paul's Cathedral in London (1904-10) and then studied music at the Royal (Manchester) College of Music, where he took his Associate diploma in pianoforte playing. His career was interrupted by the war of 1914-18, during which he served in France as an officer of the Manchester Regiment and was twice wounded. After the war he entered the R.C.M. in London in order to study the organ under Sir Walter Parratt and conducting under (Sir) Adrian Boult. Subsequently he went to Paris for a pianoforte course with Alfred Cortot at the École Normale de Musique. He took his degrees of Bachelor (1930) and Doctor of Music (1935) at Trinity College, Dublin.

Lofthouse's teaching-career began at the R.C.M. in 1922 and he gained the appointment of Director of Music at Westminster School in 1924. To these he has added several posts in connection with the University of London, including that of conductor to the University Musical Society (1934) which he created. In these capacities he has stimulated the musical activities of schoolboys and undergraduates, encouraging them to give aspiring performances of the classics, especially Bach, and of the English choral composers, notably Vaughan Williams. As accompanist to the Bach Choir since 1921 Lofthouse has developed the art of realizing the thorough-bass on pianoforte or harpsichord in a manner distinctively his own, yet in keeping with the best traditions of the style.

H. C. C.

**LOGAR, Mihovil** (b. Rijeka, 1902).

Yugoslav composer. He studied music in Prague. Since 1945 he has been professor at the Belgrade Academy of Music. In his development as composer he started as neo-romantic, then wrote a good deal of atonal music; in his later works he much simplified his style. His compositions include the following:

'The Phantom in St. Florian's Valley', opera.

'Four Scenes from Shakespeare', opera.

Music for films.

Cantata 'The Blue Tomb'.

Cantata 'The Reapers'.

Symphony.

Songs for massed voices.

Symph. poem 'Vesna'.

'Primorsko Kolo' for orch.

Rondo-Overture for orch.

Toccata for pf. & orch.

Chamber music.

Pf. pieces.

Songs.

K. T.

**LOGIER, Johann Bernhard** (b. Cassel, 9 Feb. 1777; d. Dublin, 27 July 1846).

German pianist, pianoforte teacher and composer. His father and grandfather, descendants of a French refugee family, were organists at Kaiserlautern. He received his early musical education from his father. After the death of his parents, and when about ten years old, he went to England and studied the flute and pianoforte. He then joined the band of a regiment commanded by the Marquis of Abercorn, of which Willman, father of the celebrated clarinet player, was master, and with which he went to Ireland. In 1796 he married Willman's daughter and engaged in composing for and instructing military bands and teaching the pianoforte. At the close of the war, his regiment being disbanded, he became organist at Westport, Ireland, holding the post till 1807, when he was appointed bandmaster of the Kilkenny Militia. He settled in Dublin in 1809 and opened a music shop at 27 Lower Sackville Street, in July 1811, where he continued in business until 1817.

Logier invented the "Chiroplast"<sup>1</sup>, the merits of which were widely debated. It was a mechanism for training the hands for pianoforte playing. A system of pianoforte teaching based on its use included the plan of making several pupils, to the number of twelve or more, play at the same time on as many pianofortes. To this end he wrote a number of studies which were published in his 'First Companion to the Royal Chiroplast', and other works in which several studies of varying degrees of difficulty were capable of being played simultaneously. He gave his first musical lecture on 23 Nov. 1814.

In 1821 the Prussian government inquired into the merits of the system, and the result was that Logier was invited to Berlin to superintend the promulgation of it in Prussia. He remained there three years, being allowed an annual vacation of three months to visit England. In 1826, having acquired a competency by the sale of his Chiroplast and elementary works, his very numerous classes, and the fees received for permission given to others to use his invention and teach on his system, he retired and settled in Dublin. He

<sup>1</sup> A full description of the chiroplast and of the controversy provoked by the method was given by Franklin Taylor in the second edition of this Dictionary under the head GYMNASTICS.

reopened a music shop at 46 Upper Sackville Street about 1829, where he continued until 1841. In 1842-44 we find him at 28 Westmorland Street as a professor of music, and in 1845-46 at 45 St. Stephen's Green. His 'Thorough-Bass' was the first musical textbook used by Wagner in 1828.

Logier composed some sonatas and other pieces, besides making numerous arrangements for the pianoforte. He also composed an Ode on the beginning of the fiftieth year of the reign of George III, 25 Oct. 1809, performed in Dublin. Besides the publications connected with his Chiroplast, he was the author of 'A Complete Introduction to the Keyed Bugle'. W. H. H., rev. W. C. S.

See also Eager (advocate of system). Kalkbrenner (F., champion). Kollmann (remarks on system).

**LOGROSCINO (Lo Groscino), (Bonifacio) Nicola** (b. Bitonto, [bapt. 22] Oct. 1698; d. prob. Palermo, ?).

Italian composer. He went to Naples, together with a younger brother, in June 1714 and entered the Conservatorio di Santa Maria di Loreto. The first and second masters there at that time were Gaetano Veneziano and Giuliano Perugino; after the former's death in July 1716 the latter became first master, his own place being taken by Giovanni Veneziano, son of Gaetano. In 1720 Perugino was succeeded by Francesco Mancini. These men were Logroscino's teachers, and not Durante, as was held for so long. The Logroscino brothers remained in the Conservatory until 1727, when they were both expelled "per alcune loro male qualità". The fact that Nicola stayed there until he was nearly twenty-nine years of age suggests that he was employed as *maestrino*, to assist in teaching the younger pupils. The precise nature of the vices for which he was expelled is not known, but that he was regarded as a thoroughly undesirable character is clear, for his brother Pietro was readmitted after a few months on the express condition that he had in future nothing whatever to do with Nicola.

From May 1728 until June 1731 Logroscino was organist to the Archbishop of Conza (Avellino). In Nov. 1731 he married a Neapolitan girl, and it is probable that the beginning of his career as composer of Neapolitan comic operas dates from about this time. No librettos or scores of his earlier operas have been preserved. The first of his works for which a date can be given is 'Quinto Fabio', an *opera seria*, produced in Rome at the Teatro delle Dame during the Carnival season of 1738. Later in the same year he contributed a single aria to 'Demetrio', by Leo and others, produced at the Teatro San Carlo, Naples, and in the autumn his own comic opera 'Inganno per inganno' was well received at the Teatro dei Fiorentini. A suggestion that

he should be commissioned to write for the San Carlo theatre came to nothing, but the documents relative to this tell us that besides 'Inganno per inganno' he had already achieved a number of successes with comic operas for the smaller theatres of the city. They perhaps included 'La fante furba', 'Tanto bene che male' and 'Il vecchio marito', for which no dates of performances can be given. After 1738 there are abundant records of a long series of mostly comic operas given at the Neapolitan Teatro dei Fiorentini, Teatro Nuovo and Teatro della Pace, which were so successful that Logroscino was called "il dio dell' opera buffa". In 1743 an oratorio, 'La spedizione di Giosuè contro gli Amalachiti', was performed at Palermo; the libretto shows that Logroscino was at that time *maestro di cappella* at the Conservatorio dei Figliuoli Dispersi. He seems to have spent the rest of his life at Palermo, although his comic operas continued to be produced regularly at Naples. Many of his later works were written in collaboration with other composers. The last recorded opera by Logroscino is 'La gelosia', produced, exceptionally, far from the scenes of his earlier triumphs, at the Teatro San Samuele, Venice, in the autumn of 1765. F. W. (ii).

It has been stated that Logroscino would never compose except for words in Neapolitan dialect, and that he was the inventor of the concerted finale in several movements. Both statements are untrue, so far as can be gathered from his few remaining works. He wrote a certain amount of quite uninteresting church music and several serious operas, including 'Giunio Bruto' (score at Münster). His finales show no structural advance on those of Leo, but are distinctly superior to them in humorous treatment of voices and instruments. For genuine comic feeling Logroscino stands in the front rank of operatic composers.

## LIST OF WORKS<sup>1</sup>

### SACRED MUSIC

- 'La spedizione di Giosuè contro gli Amalachiti', *dialogo musicale* (=oratorio), perf. Collegio Gesuitico, Palermo, 1743.
- 'Stabat Mater' in E♭ major for S.A. & stgs. "In Palermo, 1760"; autograph Naples, R. Conservatorio di Musica.
- A second 'Stabat Mater', in G minor, mentioned by Florimo, has disappeared.
- Psalms for S.A.T.B., two vns. & cont., Palermo, R.C.M.

### OPERAS

- 'La fante furba.'
  - 'Tanto bene che male.'
  - 'Il vecchio marito.'
- } Dates of composition and performance unknown, perhaps among the various comic operas written in 1732-37 for the smaller theatres of Naples.
- 'Quinto Fabio' (*opera seria*), Rome, Teatro delle Dame, Carnival 1738 (libretto Paris, Bib. Nat. and Bologna, Liceo).

<sup>1</sup> Librettos only preserved in most cases.

- One aria contributed to the second act of 'Demetrio', by Leonardo Leo and others, Naples, San Carlo, 30 June 1738 (score of this version, Milan, Cons.).
- 'Inganno per inganno.' Naples, Teatro dei Fiorentini, autumn 1738 (libretto Naples, R.C.M.).
- 'L' inganno felice.' Naples, Teatro Nuovo, winter 1739 (libretto Naples, R.C.M.).
- 'Violante.' Naples, Teatro dei Fiorentini, Carnival 1741 (a *refacimento* of Auletta's 'L' amor costante' [Naples, 1739]; Logroscino's contributions are indicated by signs in the libretto) (libretto B.M.).
- 'Amore ed amistade', Naples, Teatro dei Fiorentini, spring 1742 (libretto Bologna, Liceo).
- 'Lionora.' Naples, Teatro dei Fiorentini, winter 1742 (in collaboration with Vincenzo Ciampi) (libretto B.M.).
- 'Ricciardo.' Naples, Teatro dei Fiorentini, Carnival 1743 (libretto Washington, L. of C.).
- Part 2 of a *festa teatrale* ("per la nascita del R. Infante"). July 1743 (Part 1 by Gennaro Manna).
- 'Leandro.' Naples, Teatro Nuovo, 23 Apr. 1744 (score of finale to Act 1 "Pare che sento pietto" at Cambridge, Fitzwilliam Museum) (libretto Naples and R.C.M.).
- 'La cionmetella correvata.' Naples, Teatro della Pace, autumn 1744 (libretto Naples, R.C.M. and B.M.) (revived as 'Lo cicisbeo', Naples, Teatro Nuovo, autumn 1751) (libretto Naples, R.C.M. and B.M.).
- 'Li zite.' Naples, Teatro della Pace, spring 1745 (libretto Naples, R.C.M. and B.M.).
- 'Don Paduano.' Naples, Teatro della Pace, autumn 1745 (libretto Naples, R.C.M., B.M. and Washington L. of C.).
- 'Il governadore.' Naples, Teatro Nuovo, Carnival 1747 (score at Munster, Bibl. Santini; libretto Washington, L. of C.).
- 'La costanza.' Naples, Teatro Nuovo, autumn 1747 (libretto B.M.).
- 'Li despiette d' ammore.' Naples, Teatro della Pace, Carnival 1748 (acts 1 & 2 by Logroscino, act 3 by Nicola Calandro) (libretto B.M.).
- 'Giunio Bruto' (*opera seria*). Rome, Teatro Argentina, Jan. 1748 (score at Munster, Bibl. Santini).
- 'La contessa di Belcolore' (intermezzi), Teatro della Pallacorda, 1748 (libretto Bologna, Liceo).
- 'La finta Frascatana.' Naples, Teatro Nuovo, Carnival 1750 (Leo's opera 'Amor vuol sofferenze' revived, with additions by Logroscino and Antonio Ferradini) (libretto B.M.).
- 'Amore figlio del piacere.' Naples, Teatro Nuovo, autumn 1751 (in collaboration with Giuseppe Ventura).
- 'Lo finto perziano.' Naples, Teatro Nuovo, Carnival 1752.
- 'Griselda.' Naples, Teatro dei Fiorentini, autumn 1752 (libretto Naples, R.C.M. and B.M.).
- 'Elmira generosa.' Naples, Teatro Nuovo, Carnival 1753 (in collaboration with Emanuele Barbella) (libretto B.M. and Washington, L. of C.).
- 'La pastorella scaltra' (intermezzi). Rome, Teatro Valle, Carnival 1753 (libretto Washington, L. of C. and Bologna, Liceo).
- 'Olimpiade' (*opera seria*). Rome, Teatro Argentina, Carnival 1753.
- 'Le chiaiese cantarine.' Naples, Teatro Nuovo, Carnival 1754 (in collaboration with Domenico Fischetti and Giacomo Maraucci) (libretto Naples, R.C.M., Bologna, Liceo and Washington, L. of C.).
- 'Rosmonda.' Naples, Teatro Nuovo, Carnival 1755 (in collaboration with various other composers).
- 'Le finte magie.' Naples, Teatro dei Fiorentini, Carnival 1756 (libretto Naples, R.C.M.).
- 'I disturbi' (with Traetta). Naples, Teatro Nuovo, summer 1756 (libretto Bologna, Liceo).
- 'Il natale d' Achille' (*azione drammatica*), Palermo, 20 Jan. 1760.
- 'La furba burlata', by Piccini. Naples, Teatro dei Fiorentini, autumn 1760 (used an aria and a trio from 'La fante furba' by Logroscino) (libretto Naples, R.C.M.).
- 'L' innamorato balordo.' Naples, Teatro Nuovo, Carnival 1763 (in collaboration with Geremia and Insanguine) (libretto Naples, R.C.M.).
- 'La viaggiatrice di bell' umore.' Naples, Teatro Nuovo, winter 1763 (in collaboration with Insanguine).
- 'Il tempo dell' onore' (*componimento drammatico*, with Antonio Sperandeo), Palermo, 20 Jan. 1765.
- 'La gelosia.' Venice, Teatro San Samuele, autumn 1765 (libretto Washington, L. of C. and Venice).

A few airs and concerted pieces from not yet identified operas are to be found in the B.M., Naples, R.C.M., Milan Conservatory and Montecassino.

E. J. D., adds. A. L.

BIBL.—PROTA-GIURLEO, ULISSÉ, 'Nicola Logroscino: "il dio dell' opera buffa"' (Naples, 1927).

See also Barbella ('Elmira generosa', collab.). Ciampi (V. L., collab. in 'Lionora'). Ferradini (collab.).

**LOHELIUS, Johannes** (real name **Franz Oehlschlägel**) (b. Lahošt nr. Duchcov, Bohemia, 31 Dec. 1724; d. Prague, 22 Feb. 1788).

Bohemian composer. After studying philosophy and holding various posts as an organist in Prague, he became a friar of the Premonstratensian Abbey at Strahov (Prague) in 1747, where he was appointed choirmaster in 1756. He was an important Bohemian exponent of the early classicism in music, being a pupil of Habermann and Sehling. His compositions, altogether over 120, include chiefly masses, oratorios, cantatas, monastic operettas, etc. He was also an excellent organ builder. From 1765 to 1780 he worked on the reconstruction of the organ in the parochial church of Strahov, and this instrument became the best and the most beautiful of all the Prague organs for a long time. It had 3 manuals and a pedal, 50 stops, 3177 speaking and 48 decorative pipes. He gave a minute description of his work in 'Beschreibung der in der Pfarrkirche des Stifts Strahof befindlichen grossen Orgel . . .' (Prague, 1786).

G. Č.

BIBL.—PERLÍK, R., 'J. L. Oehlschlägel' (Prague, 1927) and a study in the periodical 'Cyril', Vol. LVIII.

**LOHENGRIN.** Opera (*Handlung*) in 3 acts by Wagner. Libretto by the composer. Produced Weimar, Court Theatre (by Liszt), 28 Aug. 1850. 1st perf. abroad, Riga (in German), 5 Feb. 1855. 1st in U.S.A., New York (in German), 3 Apr. 1871. 1st in England, London, Covent Garden Theatre (in Italian), 8 May 1875.

See also Audran (parody).

**LOHET, Simon** (b. ?; d. ? Stuttgart, July 1611).

German organist and composer. He was appointed organist to the court of Württemberg at Stuttgart in 1571, and his name is mentioned up to 1611. Woltz in his Organ 'Tabulatur-Buch' of 1617 inserts twenty-four pieces by Lohet, with some commendatory words in *memoriam*.<sup>1</sup> Twenty of these pieces are called fugues, though they are not developed fugues in the modern sense, the subjects being very short and the answer coming in before the subject itself is completed. These "fugues" are followed by a canzona and two Choral-Bearbeitungen, one on the plainsong melody of the 'Media vita in morte sumus', with the melody in the bass throughout.

<sup>1</sup> See Ritter, 'Geschichte des Orgelspiels' (1884), p. 109.

Ritter has high words of praise for Lohet's pieces and gives four specimens (Nos. 68-71 in his book), two "fugues", the canzona and the 'Media vita' piece. The first of these "fugues" has the familiar theme of the E major Fugue in the second part of Bach's 'Well-tempered Clavier'. Of the 'Media vita' piece Ritter says it alone would suffice to justify for Lohet a high place among the best masters of organ music. "In feeling so deep, in expression true and touching, it is a perfect piece from the old time, and therefore for all times." <sup>1</sup>

J. R. M.

**LÖHLEIN, Georg Simon** (b. Neustadt o/Heide, Coburg, 1727; d. Danzig, 17 Dec. 1781).

German instrumentalist, teacher and composer. Caught on a journey to Copenhagen, in 1743, by a Prussian pressgang, he was, on account of his tall stature, placed in the famous Potsdam Guards. After being wounded at the battle of Collin he went to Jena in 1760, studied music and became *Musikdirektor*. In 1763 he went to Leipzig as violinist and pianoforte soloist in the concert orchestra and instituted a kind of conservatory. In 1779 he accepted an appointment as *Konzertmeister* at Danzig.

Löhlein's importance lay in his exceptional gifts as music teacher. His pianoforte Tutor (Part I, 1765, Part II, 1788) appeared in many editions, the latest revised and edited by Reichard (1797), A. E. Müller (1804) and Czerny (18—?); his violin Tutor (1774) appeared in at least seven editions, the later ones revised and edited by Reichard and A. E. Müller. His compositions, concertos, quartets, trios, duets, sonatas, etc., are of less importance.

E. v. d. s.

BIBL.—GLASENAPP, FRANZGEORG VON, 'Georg Simon Löhlein: sein Leben und seine Werke, insbesondere seine volkstümlichen Musiklehrbücher' (Halle, 1937).

**LÖHNER, Johann** (b. Nuremberg, 21 Dec. 1645; d. Nuremberg, 2 Apr. 1705).

German organist and composer. He was a pupil of Georg Kaspar Wecker at Nuremberg, and after some years' travelling he settled in his native town about 1670 as organist to various churches. He published several collections of sacred songs, such as 'Geistliche Sing-Stunde' (1670), 'Poetischer Andacht-Klang' (1673), 'Auserlesene Kirch- und Tafel-Music' (1682) and 'Suavissimae canonum musicalium delitiae' (1700). Löhner was the first representative of German opera at Nuremberg. His first dramatic work, 'Die triumphirende Treue', was produced at Ansbach in 1679; fragments of the music, under the title of 'Lisylla', are preserved there, while 12 airs, as 'Keusche Liebs- und Tugend Gedanken', were published at Nuremberg in 1680.

<sup>1</sup> *Op. cit.*, p. 110.

'Abraham' (1682), 'Der gerechte Zaleucus' (1687), 'Theseus' (1688), 'Die Eroberung Jericho' (1696) and finally 'Arminius' (1697) were all heard at Nuremberg (the last two being probably, but not certainly, works of his). 44 airs from 'Theseus' were published in 1688, the first instance of printed opera airs in southern Germany.

A. L.

BIBL.—SANDBERGER, ADOLF, 'Zur Geschichte der Oper in Nürnberg' (A.M.W., Vol. I, 1918-19).

**LOISEAU DE PERSUIS, Louis Luc.** See PERSUIS.

**LOLLI, Antonio** (b. Bergamo, c. 1730; d. Palermo, 10 Aug. 1802).

Italian violinist and composer. It is generally assumed that he was almost entirely self-taught. We know for certain that he was at Stuttgart in 1762 with Nardini. There he was attached to the court of the Duke of Württemberg till 1773, when he went to St. Petersburg, where he is said to have enjoyed the special favour of the Empress Catherine II. He remained in her service till 1778. In 1779 he went to Paris and played with great success at the Concert Spirituel. After this he went to Spain, and in 1785 we find him in London, where, however, according to Burney, he appeared but seldom in public. He continued to travel, and we read of his appearance now at Palermo, now in Copenhagen; then again in Paris, Vienna or Naples.

According to all contemporaneous testimony Lolli was an extraordinary performer, but an indifferent musician. Schubart, who had many opportunities of hearing both him and Nardini, speaks with unmeasured praise of Lolli's feats of execution, the wonderful ease and absolute certainty with which he played the most difficult double stops, octaves, tenths, double-shakes in thirds and sixths, harmonics, etc. As to his having been a bad musician, or rather no musician at all, the testimonies are equally unanimous. The Abbé Bertini plainly states that Lolli could not keep time, could not read even easy music and was unable to play an *adagio* properly. On one occasion, when asked to play an *adagio*, he said: "I am a native of Bergamo; we are all born fools at Bergamo—how should I play a serious piece?" When in England he almost broke down in a quartet by Haydn in which the Prince of Wales had asked him to play. If, with all these drawbacks as a musician, he nevertheless created an immense sensation wherever he played, we are all the more compelled to believe that his powers of execution were of the most exceptional kind.

Lolli is described as a handsome man, but a great dandy and charlatan, very extravagant, and a gambler. The Emperor Joseph II, himself a very fair musician, habitually called him "muddle-headed" (*der Faselhans*). Burney writes that:



owing to the eccentricity of his style of composition and execution, he was regarded as a madman by most of the audience. In his freaks nothing can be imagined so wild, difficult, grotesque and even ridiculous as his compositions and performance.<sup>1</sup>

True, Burney adds:

I am convinced that in his lucid intervals he was in a serious style a very great, expressive and admirable performer,

but it appears doubtful whether Burney ever heard him in a "lucid interval".

His compositions (concertos and sonatas for the violin), poor and insipid as they are, yet are said to have been his own productions in a limited sense only. We are assured that he wrote a violin part only, and that this was corrected, furnished with accompaniments and brought into shape by another hand.

P. D.

BIBL.—MOSER, ANDREAS, 'Arcangelo Corelli und Antonio Lolli: zwei künstlerische Ehrenrettungen' (Z.M.W., Apr. 1921, pp. 415-25).  
See also Dittersdorf (rivalry).

**Lom, S.** See Karel ('Godmother Death', opera; 'Děvín', incid. m.).

**LOMAGNE, B. de.** See SOUBIES.

**LOMAKIN, Gabriel Joachimovich** (b. ?, 6 Apr. 1812; d. Gachina, 21 May 1885).

Russian singer. As a boy he sang in the celebrated choir of Count Sheremetev, of which he became choirmaster in 1830. He also taught singing in the court chapel (1848-1859) and the Theatrical School in St. Petersburg. His services were greatly in demand, and he held singing-classes in the most important educational establishments in St. Petersburg. In 1862 he joined Balakirev in founding the Free School of Music, in which he directed the choral classes until 1870. In 1874 he was compelled, on account of failing health, to retire from active life.

Lomakin arranged a great number of the old church tunes, national airs, etc. He exercised a considerable influence upon the musical life of his day.

R. N.

**LOMBARDI ALLA PRIMA CROCIATA, I** ('The Lombards on the First Crusade'). Opera in 4 acts by Verdi. Libretto by Temistocle Solera. Produced Milan, Teatro alla Scala, 11 Feb. 1843. 1st perf. abroad, Odessa, (in Italian), Mar. 1845. 1st in England, London, Her Majesty's Theatre (in Italian), 12 May 1846. 1st U.S.A., New York (in Italian), 3 Mar. 1847. A new French version, 'Jérusalem', libretto by Alphonse Royer and Gustave Vaëz, produced Paris, Opéra, 26 Nov. 1847. 1st perf. in Italy, Milan, Teatro alla Scala (trans. as 'Gerusalemme' by C. Bassi), 26 Dec. 1850.

**LOMBARDINI, Maddalena.** See SIRMEN.  
**Lomonossov, Mikhail.** See Nabokov ('Ode', ballet).

**LONATI, Carlo Ambrogio** (b. Milan, c. 1655; d. ?).

Italian composer. His original name seems

to have been Leinati.<sup>2</sup> His first known work is the opera 'Amor per destino' which was performed at Genoa, and this was followed by 'Ariberto e Flavio, regi de' Longobardi' (Venice, 1685)<sup>3</sup> and by some other operas written for Genoa and Milan, in collaboration with other composers. The score of an oratorio, 'L'innocenza di Davide' (1686), is in the Biblioteca Estense, Modena, which also preserves cantatas, arias, a violin sonata, etc. Other works of Lonati's are extant in Rome, Naples, Dresden (12 violin sonatas, dated 1701) and London (a duet and a cantata in B.M.). Lonati was also an esteemed violinist and the first teacher of Francesco Geminiani.

A. L.

**LONDON.**<sup>4</sup> The history of London as a musical centre comprises a record of nearly every type of musical activity characteristic of English musical life as a whole. London is the home of a few ancient musical foundations, including an 11th-century choral grammar school (at St. Paul's Cathedral), and of the country's principal educational institutions, almost all of which date from modern times. It is the headquarters of opera and ballet companies, of several permanent orchestras and choirs, and of a large number of other musical organizations and societies whose ramifications spread throughout the kingdom. As the capital city, London has for centuries been the scene of ceremonial music-making, royal and civic, based on old traditions. Its cathedrals and other important churches maintain choirs that sing the ecclesiastical music of all styles and periods. The Chair of Music at the University of London was not founded until 1902, but the City of London has boasted a professorship in music since the year 1596, and the first recorded granting of a musical doctorate in London (Lambeth) was in 1677 to John Blow. Until recently London lacked any state-subsidized musical institutions such as operas or concert societies, but it possesses an almost continuous history of operatic and concert-giving ventures undertaken by private individuals or societies, sometimes under royal patronage, from early times until the present day. This history is marked by alternating periods of domination by foreign musicians and of determined exertions on behalf of native music, between which a fairly even balance has now been struck. Seasons of opera and ballet per-

<sup>1</sup> In the libretto of his 'Scipione Africano' (Milan, 1692, music by Lonati and Magni) he is called "Gio. Ambrogio Leinati detto Carlo Ambrogio Lonati".

<sup>2</sup> A score at Modena entitled 'I due germani rivali' is probably identical with this.

<sup>3</sup> This article summarizes the musical history and the multifarious musical activities of London for the convenience of continuous reading. Further details will be found under a great number of headings throughout this Dictionary. To give cross references to them all would be distracting to the eye, and it is in any case superfluous, since articles on any subject of some musical importance will be expected in a work of reference such as this.

<sup>4</sup> 'History', IV, 680; modern ed., II, 1020.



formed by native artists are securely established, regular series of concerts are given by native orchestral, choral and chamber-music organizations. Performances by visiting opera and ballet companies, orchestras, choirs, singers and instrumentalists from all over the world take place in London every year. Since 1899 there have been annual London Festivals of Music, except between 1906 and 1911 and during the war years of 1914-18 and 1939-45. The music performed on these occasions is mainly orchestral and choral, and is sometimes limited to the works of one composer. The distinctive type of choir festival peculiar to the provincial cathedral cities is substituted in London by performances of large-scale choral works by societies or special choirs, either in the cathedral churches or the larger concert-halls. During the Festival of Britain in 1951 musical performances of every conceivable kind took place daily for weeks on end.

The musical life of the capital has been greatly widened in scope during the last decade or so. The far keener interest in music shown by the general public, and the steps taken by civic and other authorities to meet the demand for increased facilities for hearing it have led to the launching of many new and far-reaching schemes in concert-giving of all kinds. The closing or destruction by bombing of some of the concert-halls during the second world war has necessitated the use, for large-scale musical events, of buildings such as theatres and stadia not originally designed for these purposes. Small-scale musical performances have overflowed into museums, art-galleries, City Companies' halls, public libraries, cinemas, churches, institutes and private houses all over London. Londoners can now hear some kind of organized music-making several times a day on every day of the week including Sundays throughout the greater part of the year. In addition to the types of performance already mentioned, there are sung services daily in the cathedral churches; midday and early evening organ recitals, lunch-hour concerts, band performances in the parks several times a week during the warm months; serenade concerts at historic buildings during the summer; promenade concerts in winter and especially in late summer, carol services and carol concerts during the Christmas season. Public interest in native folk music is stimulated by annual festivals in which representative teams of performers from foreign countries also take part. Members of the public are admitted without payment to some of the concerts and operatic performances given by the students of the principal music schools, and they can sometimes obtain permission to attend the rehearsals of orchestral and choral societies. Societies for the performance of music by amateurs have flourished intermittently since the 17th cen-

tury, and many are now active in various parts of the capital. Musical amenities include music libraries, general and special, collections of musical instruments and free lectures on musical subjects given under the auspices of the University and other educational authorities. Sporadic music typical of London may be heard at any time of the day or night in the ringing of such peals of bells as remain after the destruction by bombing of many historic churches, in the band music of regiments marching through the streets and in the sounds of the nearly extinct street organ and of the few remaining "cries of London" which date from the 14th century.

The history of the Chapel Royal forms an integral part of the history of music in London. Its function is now limited to providing music for the services held at the Chapel Royal, St. James's Palace, and to singing with other choirs on special festive occasions at Westminster Abbey, St. Paul's Cathedral, etc. The choir school has been discontinued, but the children still wear the distinctive uniform which dates from the Tudor period. The former title of Master has been changed to that of Organist, Choirmaster and Composer.

Other long-established royal chapels in London, to the services of which the public is admitted, include the Royal Naval Chapel at Greenwich Hospital, the Royal Hospital, Chelsea, the Military Chapel at Chelsea Barracks and the Guards' Chapel at Wellington Barracks.

Owing to the large number of places of worship, the church music that can be heard in London is exceptionally varied in type and style. Moreover, some of the most accomplished of the church choirs give performances of sacred music apart from the regular services. For instance: at Southwark Cathedral, a series of Saturday afternoon performances of oratorio with choir and orchestra has been given for several years; at St. Michael's, Cornhill, a long succession of choral festivals by the St. Michael's Singers has included many works by Bach and by modern English composers; at the Temple Church (closed owing to bomb damage) a cantata was sung monthly at the Sunday afternoon service and the performance of large-scale works such as Bach's 'Christmas Oratorio', the Passions and the church cantatas took place regularly year by year. At St. Anne's, Soho (destroyed by bombing), Bach's Passion music was performed annually. New musical traditions are now being established at other churches: the Priory Church of St. Bartholomew the Great, Smithfield, All Souls', Langham Place, St. Thomas, Regent Street, St. Pancras Old Church, the Parish Church of St. Marylebone, etc.

The festival service of the Corporation of the Sons of the Clergy has been held annually at

St. Paul's Cathedral since 1697, and another annual festival service, instituted in 1704 for the charity children of the London schools, also took place there from 1801 until 1897. The choir of Westminster Abbey carries out traditional duties in singing the music of the coronation service and of other royal celebrations; that of St. Paul's Cathedral, the music for services commemorating events of national importance. The choir of Westminster Cathedral, which specializes in unaccompanied singing, has a large repertory of the polyphonic music of the Roman liturgy.

**HISTORY.**—Among the earliest music-making in London of which any record still exists was that of the Chapel Royal, the religious establishment of the sovereign, comprising "Children" and "Gentlemen". Mention is made of this establishment as early as 1135, but no list of its members is preserved earlier than one dating from the reign of Henry V (1415–22), and the first Master of the Children whose appointment is recorded was John Plummer in 1444. Of the several buildings in London in which the choristers have sung religious services only the Chapel Royal at St. James's Palace, built in the reign of Henry VIII (1509–47), is still used by them. Three others, however, retain their distinctive appellation: the Queen's Chapel of the Savoy, the Chapel Royal at Hampton Court Palace and the Chapel Royal at H.M. Tower of London. In former times members of the Chapel Royal included many distinguished English composers. In addition to their ecclesiastical duties the members used to be actively associated with secular musical undertakings such as the composition and performance of odes on royal birthdays and New Year's Day, welcome-songs and music for the court masques and music-dramas during the Stuart and Restoration periods.

Organized bands of musicians in London dating from early times were the waits, who in the 13th century were watchmen appointed to guard the gates of the City. They were provided with reed instruments for signalling purposes. During the 15th and 16th centuries they were formed into bands of paid musicians and called upon to provide music for civic functions, an office they continued to hold until the 18th century. Among the traditional music they performed some is preserved in 17th- and 18th-century country dance books. One such tune is entitled 'London Waits'.

The King's Band of Music, which in the reign of Edward IV (1461–83) consisted of thirteen minstrels playing wind instruments, varied in numbers, and in the relative proportions of wind and string instruments, from its foundation until the 19th century, by which time it had reverted to being a wind band. During the reign of Queen Victoria it was reconstituted by the Prince Consort on the lines

of a modern orchestra and was employed for state concerts until its discontinuance by Edward VII. Fanfares sounded by the state trumpeters are heard in London on all royal occasions such as proclamations and coronations. An early record of this custom is furnished by Archbishop Cranmer's account of the coronation of Edward VI in 1548, during which "my Lord Protector Duke of Somerset held the Crown in his hand a certain space and immediately after begun Te Deum with the Organs going and Quire singing and the Trumpets playing in the battlements of the Church . . .". In the 'London Gazette' of 1697 it is reported that "six city trumpet on horseback" accompanied William III on his public entry into London after the Peace of Ryswick.

London musicians early formed professional associations, the earliest known being a small guild of minstrels in the City, c. 1350. This was a forerunner of the Musicians' Company (now the Worshipful Company of Musicians), which is one of the City of London Guilds. It was first incorporated by an Act of Common Council in 1500, when it included the "King's Musicians" as well as the "City Minstrels". Up to this time control had been in the hands of the King's Musicians, but the Act of 1500, which differentiated between the two groups and excluded the King's Musicians from exercising jurisdiction in the City, was a cause of rivalry between the two bodies. The granting of a charter to the City Minstrels by James I in 1604 led to further strife. During the following reign, the King's Musicians, who had originally received a charter from Edward IV in 1469, protested against the charter of 1604, and having won their case, formed a new, separate corporation in Westminster with powers over musicians throughout almost the whole of England. It remained in being only until 1679, whereas the City company, whose position was secured by an Act of Common Council in 1700, has survived intact until the present day. It no longer exercises jurisdiction over musicians as in former times, but concentrates its activities upon the furthering of musical education, particularly by providing scholarships and prizes at the royal schools of music in London and elsewhere. Another musical institution which was established in London before modern times and which is still in existence is the Royal Society of Musicians, founded as a benevolent society in 1738.

Performances of opera in London, which began towards the end of the 17th century, had been preceded, first by music-making in the form of incidental music to the revels and plays of the Elizabethan age and then by performances of court masques, which generally took place in connection with royal festivities during the Stuart period and later, and were largely

amateur entertainments. One of the earliest recorded performances of a masque is that of Ben Jonson's 'Masque of Blackness' at Whitehall in 1605, in which the consort of James I danced. The members of the four Inns of Court in London, who from the 14th century onwards had held revels in which singing and dancing were included, took an active part in the production of masques, upon which they spent large sums of money. In 1612 the Middle Temple and Lincoln's Inn gave a masque by Chapman at Whitehall, on which occasion John Dowland and his son Robert took part as musicians, and in 1613 the 'Maske of Flowers' was presented by the Gentlemen of Gray's Inn at the Banqueting Hall, Whitehall, when some of the music for the dancing was sung by boys' voices instead of being played on instruments. In 1633 the 'Masque of the Four Inns of Court', the 'Triumph of Peace' by James Shirley with music by Simon Ives and William Lawes, involving a large number of instruments, was given before the king and queen. Shirley's masque 'Cupid and Death' with music by Matthew Locke and Christopher Gibbons was "represented at the Military Ground in Leicester Fields" (Soho) before the Portuguese ambassador in 1653, three years before the first recorded semi-public operatic production in 1656 of Sir William Davenant's 'The First Day's Entertainment at Rutland House [Charterhouse Yard] by Declamation and Musick', with music by C. Coleman, H. Cooke, H. Lawes and G. Hudson. Even after performances of opera had been inaugurated in 1657 with 'The Siege of Rhodes', masques were still occasionally given at London theatres; for instance Blow's 'Venus and Adonis' during the 1680s, Arne's 'Dido and Aeneas' in 1733 at the Haymarket Theatre and his 'Comus' (1738) and 'Judgment of Paris' (1740), both at Drury Lane Theatre. The performances of Davenant's operas 'The Siege of Rhodes' (1657) and 'The Cruelty of the Spaniards in Peru' (1658) were followed by the production in 1667 of an adaptation of Shakespeare's 'Tempest' with vocal music by Pelham Humphrey and John Banister, and instrumental music by Matthew Locke. In 1673 Shadwell's 'Psyche', with vocal music by Locke and instrumental music by G. B. Draghi, was given at the Dorset Garden Theatre; in 1679 Charles Davenant's 'Circe' with music by J. Banister was performed at the Duke of York's Theatre, and about 1688 Purcell's 'Dido and Aeneas' was produced at a boarding-school for girls in Chelsea. The same composer's 'Fairy Queen', which was not strictly speaking an opera, but an adaptation of Shakespeare's 'Midsummer Night's Dream' to which Purcell wrote incidental music, was performed at the Dorset Garden Theatre in 1692. After Purcell's death in 1695

the history of opera in London for the next hundred years or so is largely concerned with performances of Italian operas, or of operas of any nationality sung in Italian.

In 1705 Jakob Greber's 'Gli amori d' Ergasto' was produced at Vanbrugh's new Queen's Theatre in the Haymarket, and in 1706 Thomas Clayton's 'Arsinoe', a pasticcio with an Italian libretto, was given in English at Drury Lane. Clayton's attempt in 1707 to produce a native opera using Addison's 'Rosamond' was a failure. Bononcini's 'Camilla' (1706) was the first complete Italian opera to be sung in London in English and 'Almahide' (poet and composer unknown) the first opera in London to be sung entirely in Italian. This was in 1710, in which year Handel arrived in London. The first of his operas to be performed there was 'Rinaldo' in 1711, whereafter he composed and produced a long series of operas, ending in 1741 with 'Deidamia'. Under the auspices of the "Royal Academy of Music", founded in 1719 by noble amateurs with the support of the king (George I), Italian opera, mostly by Handel and Bononcini, was given every year at the King's Theatre (Haymarket) until 1728, when the venture collapsed with a heavy deficit. Handel, however, continued to produce operas at the King's Theatre. In 1733 a rival "Opera of the Nobility" under the direction of Porpora was established at the Lincoln's Inn Fields Theatre, whither Handel later transferred his own operas when he was obliged to leave the King's Theatre in 1734. This theatre passed into the hands of the "Opera of the Nobility", and Handel pursued his operatic fortunes from 1734 to 1737 at the newly built Covent Garden Theatre (1732), which then became the scene of the performances of his oratorios. The first London performance of 'Messiah' took place there on 23 Mar. 1743, and the last that he conducted himself on 6 Apr. 1759, a few days before his death.

Serious Italian opera continued to flourish in London after Handel had turned from it in 1741 to the writing of oratorios. Operas by Gluck, Galuppi and Lampugnani were produced by their respective composers at the Haymarket Theatre during the 1760s, but from 1728, when 'The Beggar's Opera' by Gay, with popular songs arranged by Pepusch, was produced at the Lincoln's Inn Theatre, ballad opera formed a rival attraction for many years. Its popularity began to wane in the 1760s. In 1748 an Italian opera company had been brought to London, and after 1760 seasons of both comic and serious opera ran side by side. It was at about this time that the operatic ballets began to claim greater attention than the singing. *Opera seria* was declining, the castrato singer was being displaced and comic opera gaining ground. The King's

Theatre was destroyed by fire in 1789. The Pantheon, which had been erected in Oxford Street in 1770-71 and was subsequently fitted up as a theatre and opened for performances of Italian opera in 1791, was burnt down in 1792, and Covent Garden in 1808.

The first performances in London of Mozart's operas began at the Haymarket with 'La clemenza di Tito' in 1806. 'Così fan tutte' and 'Die Zauberflöte' (in Italian) followed in 1811, 'Le nozze di Figaro' in 1812 and 'Don Giovanni' in 1817. 'Figaro' was also given in an English travesty by Bishop at the recently rebuilt Covent Garden Theatre in 1812. These performances were succeeded by the first productions of operas by Rossini which, with Mozart's operas, dominated the London operatic repertory during the 1820s. In the first decade of the 19th century, music for long ballets independent of operas was composed by Bishop, Steibelt, Woelfl and others, and performed in London. Seasons of German opera were given. Weber's 'Der Freischütz' was performed in three or four London theatres concurrently in 1824, and in 1826 he was invited to produce his 'Oberon' at Covent Garden, for which it was specially commissioned. In 1847 Covent Garden was reconstructed and opened as the "Royal Italian Opera", and it was run for some years in rivalry with Her Majesty's Theatre at the Haymarket. This was a period of famous singers and of many changes in the management of the opera-houses.

Native English opera, which had languished since Arne produced his setting of a translation of Metastasio's 'Artaserse' in 1762, began to show signs of fresh life from the 1830s onwards. Among the many operas then composed and performed in London only a few have survived: Balfe's 'Bohemian Girl' (1843), Wallace's 'Maritana' (1845) and Benedict's 'Lily of Killarney' (1862). In 1856 a "Royal English Opera" was formed by the partnership of two singers, Louisa Pyne and William Harrison, who gave performances of English operas, first at the English Opera House (Lyceum) and later at Drury Lane and Covent Garden until 1864. The oldest surviving operatic organization in Britain, the Carl Rosa Opera Company, which had been founded in 1869 for the production of opera in English, opened its first London season at the Princess's Theatre in 1875 with 'Figaro', and before the end of the century it had given performances of many important operas including 'The Flying Dutchman' in 1876, 'Rienzi' and 'Carmen' in 1879, 'Lohengrin' and 'Aida' in 1880, 'Otello' in 1895 and 'The Mastersingers' in 1896. In 1891 the title of the "Royal Italian Opera", which had been under the management of Augustus Harris from 1887, was changed to "Royal Opera", and performances

were no longer given exclusively in Italian. German and French operas enjoyed the same status as Italian. Wagner's 'Ring' was first given as a whole in June 1892.

Two series of operatic enterprises of a popular type which date from the late 19th century and were carried over into the 20th were the "Savoy operas" by Gilbert and Sullivan produced at the Savoy Theatre from the 1880s, and opera in English at the "Old Vic." under the management successively of Emma Cons and Lilian Baylis. The first opera produced there was Balfe's 'Bohemian Girl' in 1900, and thenceforward the repertory was steadily built up to include operas by Mozart and Wagner. After Sadler's Wells Theatre was opened in 1931 to run on the same lines as the "Old Vic.", the opera company was transferred there and the "Old Vic." restricted its activities to the performance of dramatic works while Sadler's Wells became the permanent London home of both opera and ballet.

After the turn of the century London was the scene of many operatic undertakings which were carried on at several theatres as well as at Covent Garden: Drury Lane, the Shaftesbury, Aldwych, Lyceum, His Majesty's, and at the London Opera House (Kingsway) built by Oscar Hammerstein in 1911 but abandoned after one unsuccessful season and now a cinema. Among the opera companies that took part in these ventures are the Moody-Manners Opera Company (London seasons in 1902 and 1903) and the British National Opera Company (1922), both of which carried on their main work in the provinces. The Beecham Opera Company, whose first performance in London took place in 1909, absorbed the personnel of the Denhof Opera Company, originally founded in Edinburgh. At Covent Garden the Grand Opera Syndicate had been the lessees of the opera-house since Harris's death in 1896, and seasons of international or English opera were given almost every year except during the two wars. From 1944 to 1949 Covent Garden was under the control of Messrs. Boosey & Hawkes (music publishers), with the Covent Garden Opera Trust as tenants. In 1950 it passed into the control of the State, and productions were thenceforward regularly subsidized by grants from the Arts Council of Great Britain.

In addition to forming his own opera company, to inaugurating the Imperial League of Opera (1927) and to being associated with other London operatic ventures as impresario, artistic director and conductor, Sir Thomas Beecham was also instrumental in introducing London to the Russian Ballet in 1911 and in thereby reawakening interest in ballet, which had long been dormant in Great Britain. The artistic stimulus created by several London seasons of Diaghilev's Russian Ballet between 1911 and 1929 was responsible for the founda-

tion of the Camargo Society (1930), the Vic-Wells Ballet, the Ballet Rambert, the International Ballet and other companies formed later by English members of the Russian Ballet, the joint activities of which have culminated in a genuinely English ballet, in which an element of national style has been fostered by the English Folk Dance and Song Society active in London.

The singing of unaccompanied choral music was cultivated in London from the 16th century and earlier by groups of amateurs and professionals who met to sing together in private houses, coffee-rooms or taverns. One of the earliest records of organized secular choral singing refers to meetings held by "a great number of Gentlemen and Merchants" at the house of Nicholas Yonge in the parish of St. Michael's, Cornhill, to sing madrigals from the collection '*Musica transalpina*' which Yonge compiled and published in 1588 and 1597. The Academy of Vocal Music, which was established in 1726 and met at the Crown and Anchor Tavern in the Strand, confined its interest to the singing of works composed not later than the end of the 16th century. The Madrigal Society, founded in 1741 by John Immyns, is one of the oldest existing vocal associations in London. It held its meetings at various taverns until 1919, when it met at Carpenters' Hall (London Wall). After the second world war the Tallow Chandler's Hall became its meeting-place. Later madrigal societies of varying sizes include the Magpie Minstrels, a small choir formed in 1885 and 1886 to sing choruses and glees at concerts given for charitable purposes, and subsequently enlarged to about two hundred singers and known as the Magpie Madrigal Society from 1896 until its dissolution in 1911; the Oriana Madrigal Society of about sixty voices founded by Charles Kennedy Scott in 1904; the English Singers, a group of six, whose first London concert took place in 1920; the A Cappella Singers, a group of fourteen formed in 1922 to sing madrigals and partsongs under chamber-music conditions; the Tudor Singers, a small choir founded by Cuthbert Bates in 1923; the Fleet Street Choir (1929) and the London Madrigal Group (1930), both founded by T. B. Lawrence; the Dorian Singers; and the Renaissance Singers, founded by Michael Howard in 1944 for the cultivation of music suitable for performance in church.

Clubs for the singing of catches and glees sprang up in 18th-century London, and glee-singing still exists as a specialized form of music-making. The Noblemen and Gentlemen's Catch Club (known familiarly as the Catch Club) was founded by members of the aristocracy in 1716 for the "encouragement of the composition and performance of canons, catches and glees", and met to sing at the Thatched

House Tavern, St. James's Street. Throughout its history it has numbered among its professional members many distinguished musicians and by means of its prize competitions has stimulated the composition of an extensive literature of the type of music it exists to encourage. The Anacreontic Society, also of aristocratic foundation, was formed in 1766 and gave concerts at the Crown and Anchor Tavern, Strand, in which leading professional musicians took part as honorary members. The concerts, at one of which Haydn was present, were followed by a supper and by a programme of songs, catches and glees performed by eminent singers. This society was disbanded in 1794. The Glee Club, which began in 1783 with meetings at the house of Robert Smith in St. Paul's Churchyard, was formally established in 1787 and held meetings at taverns in the City until 1857. Another club of the same name, founded in 1793, met at the Garrick's Head Coffee House, Bow Street, Covent Garden. The Conceniores Sodales, most of whose members were composers of choral music, was founded in 1798 at the suggestion of William Horsley. It was in a sense a revival of an earlier association entitled the Society of Musical Graduates, which had been founded in 1790. The new club met for the first time at the Buffalo Tavern, Bloomsbury, and continued its meetings until 1812, when it was dissolved. On its re-establishment in 1817 membership was limited entirely to practising composers whose works formed the nucleus of the programmes. This society expired in 1824. The Melodists' Club (1825-56), established "for the promotion of ballad composition and melody", formed a library, offered prizes for songs, enrolled distinguished professional musicians among its members and gave concerts in which well-known performers took part. The City Glee Club, founded in 1853, which possesses a valuable library of music, held its meetings in an hotel in Mark Lane until 1878, when it moved to the London Tavern, Fenchurch Street. Other 19th-century foundations of the same type include the Round and Catch Club (1843-1911), which was formed for the purpose of singing new compositions by its professional members. After having originally met at taverns, it migrated to the St. James's Hall, Piccadilly (built in 1858), until the demolition of that building in 1905, and subsequently met at the Criterion Restaurant, Piccadilly. The Abbey Glee Club was founded in 1841 by a few ex-choristers of Westminster Abbey for the purpose of singing glees. In 1845 it absorbed the Adelphi Glee Club, which had been started in 1832. Since 1885 the meetings have been held at Caxton Hall, Westminster.

During the 18th century societies for the performance of choral music with instrumental accompaniment began to flourish. The

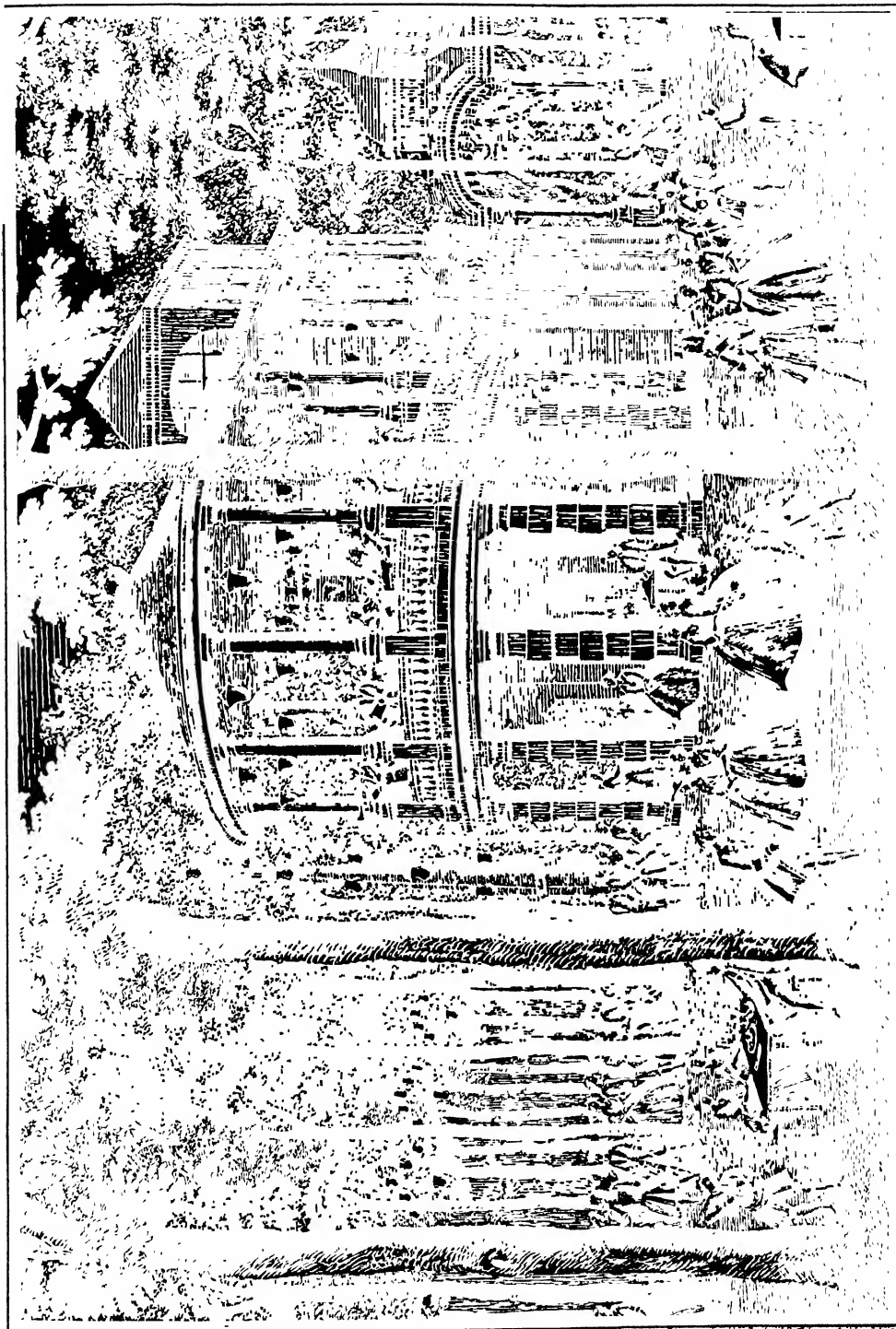
Academy of Ancient Music for the study and practice of vocal and instrumental music was established at the Crown and Anchor Tavern by a number of distinguished instrumentalists under the direction of Pepusch. The choristers of St. Paul's Cathedral and the Chapel Royal were engaged to sing at the public concerts, and the Academy prospered until the secessions of the two choirs respectively in 1728 and 1734 hampered its activities. It had to appeal to the public for funds, and Handel and Geminiani were among its financial supporters. Samuel Arnold was the conductor of the Academy during the three years before it came to an end in 1792. The Caccilian Society, which had been instituted by a small number of singers in 1785 for the practice of hymns and anthems, later extended its scope by enrolling instrumentalists and by performing sacred music of larger proportions, especially Handel's oratorios. The society pursued its activities mainly in the City, but also gave performances of oratorios by Handel and Haydn at Covent Garden and Drury Lane Theatres. It came to an end in 1861. Activities of a similar kind had been inaugurated by the Choral Harmonists' Society, which held its meetings in the City from 1833 to 1851, and by the Sacred Harmonic Society, founded in 1833, which met in buildings in several parts of London until its dissolution in 1882. The Purcell Club (1835-1863) was formed for the purpose of singing Purcell's works. The members took part in singing his sacred works in Westminster Abbey twice a year in conjunction with the choir, and they sang his secular music, with the choir-boys of the Abbey, St. Paul's Cathedral and the Chapel Royal taking the soprano parts. Other choral societies which were founded in the 19th century and have continued in existence until the present day are the Royal Choral Society (1871), which incorporated Barnby's choir that had given oratorio concerts from 1869 to 1872; the Alexandra Palace Choral and Orchestral Society (1873); the Bach Choir (1875) founded by Arthur Duke Coleridge and Otto Goldschmidt; the Handel Society founded in 1882 on the initiative of A. J. (later Lord) Balfour; the Stock Exchange Male Voice Choir (1886) and the Oxford House Choral Society, which was formed in 1898 to give East Londoners opportunities of performing good choral music. Choral societies inaugurated since the beginning of the present century include the London Choral Society founded by Arthur Fagge in 1903; the Philharmonic Choir (1919) founded by C. Kennedy Scott; Morley College Choir, established by Gustav Holst in 1907; Lloyd's Choir founded in 1922; the City of London Choral Union founded by Harold Darke in 1925; the Bach Cantata Club (1926) founded by Hubert Foss; the B.B.C. Choral Society (1928); the

Goldsmiths' Choral Union founded by Arthur Haggis in 1932, and the South London Bach Choir, founded by Paul Steinitz in 1946 and from 1952 known as the London Bach Society.

The music-making at the London pleasure gardens from the late 17th to the early 19th century may be considered an offshoot of the operatic performances and concerts which were taking place in the capital during this time, inasmuch as it employed the services of vocalists and instrumentalists who were performing in London from Oct. to May each year and afforded them a means of livelihood during the summer months. Although the dividing-line between serious and light music was not so clearly marked at that period as it is at the present day, the necessity of providing a special kind of music at the gardens for the entertainment of the crowds of visitors who were not primarily music-lovers led to the composition of an enormous number of songs which subsequently acquired a "period" charm. But music of more lasting value was also performed, and most of the notable English and foreign composers then resident in or visiting London were represented in the programmes given at the three principal gardens: Marylebone, which was open from 1659 to 1776, Vauxhall (known as Spring Garden until 1786) from 1660 to 1835 and Ranelagh from 1742 to 1805. Among the composers whose works were performed at one or other of these gardens were Handel, Mozart, J. C. Bach, John Stanley, Charles Avison, W. Boyce, F. Giardini, Charles Burney, T. A. Arne, Michael Arne, F. H. Barthélemon, C. Dibdin, J. Parry, T. Linley (the elder), James Hook, J. L. Dussek and Henry Bishop, some of whom played their own compositions. (The eight-year-old Mozart played at Ranelagh in 1764.) Instrumentalists and vocalists included members of the Arne, Ashley and Young families, the two brothers Parke, John Addison and his wife, John Beard, Anne Catley, Charles Incledon, Charlotte Brent, Giulia Frasi, Mara, Tenducci, Michael Kelly, Charles Dignum, Michael Festing, Franz Clement, John Parry (the blind Welsh harper), Valentine Snow (sergeant-trumpeter) and W. de Fesch. The music composed for special events in London was occasionally rehearsed in public in one of the gardens. For example, in 1749, a rehearsal of Handel's 'Firework Music' was given at Ranelagh before the intended performance in Green Park that year.

At Marylebone, Vauxhall and Ranelagh pipe organs were installed, and each of these gardens commanded an orchestra of about forty players. The musical performances presented there consequently attained a far higher standard than did those at any of the smaller gardens and spas in and around the capital, whose musical activities are never-





THE ORCHESTRA, SPRING GARDEN, VAUXHALL, 1744





theless not altogether without interest. At Cuper's Gardens (on the site of the Waterloo Road) the firework music from Handel's 'Atalanta' was performed with an accompaniment of fireworks in 1741. At a "grand benefit night" at Finch's Grotto Gardens (Southwark) in 1771 William Bates's 'The Gamester' was given, "in which a little boy played a Trumpet Concerto". At Sadler's Wells a programme dated 24 Feb. 1779 included works by T. A. Arne and his son Michael. In 1780 Jonas Blewitt was appointed organist and composer to Bermondsey Spa (south London); and at White Conduit House (near Islington) a programme of 9 Feb. 1836 records a "Grand Entertainment" at which Bishop's overture to 'Guy Mannering' was played and songs by Bishop, Spofforth and Barnett were sung.

The new pleasure gardens laid out in Battersea Park in connection with the Festival of Britain in 1951 formed an ideal background for another kind of musical entertainment with a strong popular appeal: open-air performances of a fantastic ballet — 'Orlando's Silver Wedding', based on the children's book of that name by Kathleen Hale, with music by Arthur Benjamin and choreography by Andrée Howard.

The history of public concert-giving in London as distinct from the semi-private performances by music clubs and societies may be said to begin in 1672, when John Banister, at one time a violinist in the king's band, started to give afternoon concerts of vocal and instrumental "musick performed by excellent masters" in the City. The first took place at his house in White Friars in Dec. 1672, and the series was continued until about 1678. In that year a new series of weekly concerts, which was to run for thirty-six years, was inaugurated by Thomas Britton, a vendor of small-coal, at his warehouse in Jerusalem Passage, Clerkenwell. This small concert-room, a converted loft, became the rendezvous of distinguished musicians and cultured amateurs including members of the nobility. Handel and Pepusch were among the performers at the keyboard, and Matthew Dubourg, the violinist, played there as a boy prodigy. At the beginning of the series there was no charge for admission, but later a subscription of ten shillings a year was made. A "Concert of Music" was established in 1699 by Henry Playford, music publisher at Middle Temple Gate, and was held thrice weekly at a coffee-room. Between 1683 and 1703 an evening concert in celebration of St. Cecilia's Day (22 Nov.) was given annually with few exceptions, first at a room in Villiers Street which had been used for music-making since 1680 and later at Stationers' Hall. Records exist of concerts being given periodically by Italian singers in various London buildings: for instance, in 1692 at

York Buildings (Adelphi) and at Freeman's Yard, Cornhill, and in 1693 in Charles Street, Covent Garden. In 1710 John Locillet, a Belgian musician resident in Hart Street, Covent Garden, started to give weekly concerts at which some of Corelli's works were performed. A "Philharmonic Society" founded in 1728 by Maurice Greene held concerts in the Apollo Room at the Devil's Tavern near Temple Bar. The "Castle Concerts" (1724), founded by Greene and Talbot Young, son of the music publisher John Young, were held at the house of the last named in St. Paul's Churchyard, and later at the Queen's Head and the Castle taverns, both in Paternoster Row. In 1737 concerts by another "Philharmonic Society", led by Michael Festing, took place at the Crown and Anchor Tavern, Strand, and in 1749 a series of "New Concerts", at which Burney was the harpsichordist, were given at the King's Arms, Cornhill.

In 1714 a large concert-room became available for public performances of music. It was known as Hickford's Room, a name connected with two buildings: the first in James Street, Haymarket, and the second in Brewer Street, Golden Square, whither Hickford removed in 1739 and maintained the room until 1779. The concerts held in these buildings were given by most of the distinguished performers who visited England, and by many musicians resident in London who held their annual benefits there. The type of entertainment varied between "Vocal and Instrumental musick by the best Masters of the Opera", compositions solely by the performer giving the concert and first performances of new works of sundry kinds including cantatas, music-dramas and oratorios. From 1729 series of weekly subscription concerts were occasionally given. In 1731 Geminiani announced twenty such concerts, a project also carried on during the succeeding years. Among the historically most interesting events at Hickford's Rooms were a concert in 1719 for "the Benefit of Signor Francisco Scarlatti. The greatest part of his own composition, being brother to the famous Alessandro Scarlatti"; the first performance of two new anthems by Handel during Holy Week of 1740, in which Mrs. Arne and John Beard were among the singers; and a concert given on 13 May 1765 "for the benefit of Miss Mozart of thirteen and Master Mozart of eight years of age: Prodiges of Nature . . ." — their last public concert before leaving England. Some of the subscription concerts founded in 1764 by J. C. Bach and C. F. Abel and first given at Spring Garden (Vauxhall) and at Carlisle House, Soho Square, were transferred in 1775 to the newly erected Hanover Square Rooms, where they were held until their discontinuance in 1782.

At the Hanover Square Rooms, opened in

1775 and no longer used after 1874, many important orchestral concerts took place and most of the leading performers of the period appeared. The Professional Concerts, which were established by a group of professional men including Muzio Clementi and the violinists William Cramer and J. P. Salomon, were held between 1783 and 1793. The first of the subscription concerts organized in rivalry by Salomon, who had quarrelled with the Professionals, took place in 1786. Salomon was instrumental in persuading Haydn to visit London and to compose twelve symphonies specially for performance there in 1791-92 and 1794-95 under his own direction. The annual performances of Handel's 'Messiah' for the benefit of the Royal Society of Musicians took place in the Hanover Square Rooms from 1785 to 1848. The "Concert of Ancient Music", which had been founded in 1776, had organized the Handel Commemoration in Westminster Abbey in 1784 and had been known after 1785 as the "King's Concerts", used the building from 1804 until 1848; the Philharmonic (later the Royal Philharmonic) Society's concerts were given there from 1833 to 1869; those of the Society of British Musicians (1834-65) from 1834 to 1839 and those of the fifth and sixth seasons of the New Philharmonic Society (1852-70) from 1856 to 1867. In 1854 the Bach Society (1849-70) gave the first performance in England of Bach's St. Matthew Passion with Sterndale Bennett conducting. Other concerts held in the Rooms from 1862 onwards include those given by Henry Leslie's Choir and by the Royal Academy of Music. The London Wagner Society's concerts conducted by Edward Dannreuther took place there in 1873 and 1874. Dannreuther gave concerts of chamber music at his own house in Orme Square, Bayswater, between 1874 and 1893. Chamber music, especially that by Beethoven, had also been cultivated earlier by the Queen Square Select Society instituted by Thomas Alsager, a native of Cheshire, at whose house in Queen Square, Bloomsbury, during the 1830s and 1840s, private concerts were given which were the means of introducing little-known works and foreign musicians to a select circle of music-lovers. An outcome of these meetings was the foundation of the Beethoven Quartet Society (with Sivori as leader of the quartet), and the giving of a series of public concerts of chamber music in Harley Street in 1845. The analytical notes for the programmes of these concerts were written by Henry Hill, viola player. The Select Society was also responsible for the first performance in England of Beethoven's Mass in D in 1832 and of Cherubini's Requiem in 1834.

The Argyll Rooms (Argyll Street, Oxford Circus), at which entertainments of various kinds had been held in the early 1800s, first

acquired importance in the musical world when the newly formed Philharmonic Society began to give its concerts there in 1813. In 1818 the rooms were transferred to a new building erected on behalf of the Royal Harmonic Institution on a site between Regent Street and Little Argyll Street (No. 246 Regent Street), and there the concerts of the Philharmonic Society took place until the rooms were burnt down in 1830. During these seasons many notable musical events occurred: the performance of new works by Cherubini under the composer's supervision in 1815; the first performance in England of Beethoven's 'Fidelio' overture and seventh Symphony in 1805, and of the choral Symphony in 1824; the début in London of Moscheles in 1821 and of Liszt in 1827, and the conducting of concerts by Weber in 1826 and by Mendelssohn in 1829. The British Concerts, designed to take the place of the Vocal Concerts, which had run from 1792 to 1822, were held at the Argyll Rooms during their one and only season of three concerts in 1823.

Before the closing of the Hanover Square Rooms in 1874 other buildings had come into use for concert-giving. Theatres were also still used for musical performances, and the number and types of concerts increased and multiplied. Exeter Hall (Strand) was opened in 1831 and became a centre for performances of oratorios as well as of orchestral music. The Sacred Harmonic Society (1832-82) held its concerts there from 1834 to 1880; the London Sacred Harmonic Society from 1848 to 1856; the Harmonic Union from 1852 to 1854; the New Philharmonic Society in 1852, 1853 and 1855. Wornum's Music Hall, Store Street, was chosen by the Melophonic Society for one season of choral music in 1837. Crosby Hall, a 15th-century mansion in the City, was in use as a concert-room from 1842. Willis's Rooms (formerly Almack's Rooms, St. James's) were used by the Quartet Association for their concerts of chamber music from 1852 to 1855. The Crystal Palace (destroyed by fire in 1936) was the home of orchestral music from 1855 to 1901, Saturday afternoon concerts being given under Sir August Manns's conductorship throughout every winter season. The Handel Festival was held there from 1857 onwards, and the Vocal Association gave its first series of concerts there in 1857 and subsequent concerts at St. James's Hall.

The St. James's Hall was built in 1858 by Chappell & Beale on the site of the present Piccadilly Hotel and was demolished in 1905. It is now best remembered as the scene of long and important series of concerts of chamber music: the Monday Popular Concerts which ran from 1859 to 1898 and the Saturday Popular Concerts which began tentatively in 1865 and from 1876 alternated every week

with the Monday concerts. These concerts, which were known familiarly as the "Pops" and drew large audiences, were remarkable for fine performances of chamber music by the greatest artists of the period. The first concert of the London Musical Society (1878-87) took place at this hall in 1879; Hans Richter gave his "Orchestral Festival Concerts" there in 1879, 1880 and 1881, and thereafter the "Richter Concerts" regularly until 1897. The first ballad concerts initiated by Messrs. Boosey in the 1860s took place in the St. James's Hall until 1894, when they were transferred to the new Queen's Hall.

In 1871 the Royal Albert Hall was opened. It straightway became the scene of large-scale choral and orchestral concerts, and later of "farewell" concerts given by internationally famous soloists. The choir that sang in this hall under Gounod's conductorship at the inaugural concert of the International Exhibition held in 1871 formed the nucleus of the Royal Choral Society, which gave its first concert in the Royal Albert Hall in 1873 and has held its concerts there ever since, except when the hall was under repair. Among the concerts given at the Royal Albert Hall to which special historic interest attaches is the series of eight "Wagner Festival Concerts" in May 1877, conducted by Wagner himself.

The People's Concert Society was founded in 1878 to make good music available in the poorer parts of London and to give concerts in various centres. The activities of one of its branches (Finsbury) have subsequently acquired recognition as an integral feature of London musical life: the South Place Sunday Popular Concerts of chamber music. These concerts, given every Sunday evening with hardly a break from 1887 to the present day, were held at the South Place Chapel (near Finsbury Pavement) until the 1920s and, after its demolition, at the Conway Hall, Red Lion Square, now their permanent home. Similar Sunday evening concerts have been held at the Working Men's College, Crowndale Road, Camden Town. Other series of concerts initiated in the 19th century include two which were founded and directed by John Ella: the morning concerts of instrumental and chamber music, given by the Musical Union from 1845 to 1880, and the Musical Winter Evenings, from 1850 to 1859. In addition there were the subscription concerts of the Società Armonica conducted by Henry Forbes from 1827 to 1850; the concerts of the Amateur Musical Society (Henry Leslie) from 1847 to 1861; those of the Musical Society of London conducted by Alfred Mellon from 1858 to 1867; those of the British Orchestral Society conducted by George Mount from 1872 to 1875; of the Musical Artists' Society, from 1873 to 1898; and of the London Musical Society

directed by Joseph Barnby from 1879 to 1887.

In 1838 the first of a new series of concerts, which was destined to become one of the most distinctive annual musical events of present-day London, took place at the English Opera House (Lyceum). This first season of "Promenade Concerts à la Musard" owed its origin to concerts of the same kind then being given in Paris by the French violinist and conductor Philippe Musard. Musard himself went to London to conduct the promenade concerts given at Drury Lane in 1840, though not before his rival, Henri Valentino, had been there to conduct concerts of the same type at the Crown and Anchor Tavern in 1839. Another Frenchman, Louis Jullien, who had assisted at the "Concerts d'Été" at Drury Lane in 1840 and had assumed command of the "Concerts d'Hiver" in 1841, gave an annual series of promenade concerts at either the Lyceum, Drury Lane or the Surrey Gardens theatres from 1842 to 1859. One season of promenade concerts, entitled "National Concerts" and conducted by Balfe, had meanwhile taken place at Her Majesty's Theatre in 1850, and after Jullien's retirement in 1859 further series were given from 1860 onwards at Covent Garden, at first in the Floral Hall and then in the opera house itself, at irregular intervals until the 1890s under a succession of conductors including Alfred Mellon, Arthur Sullivan and Frederic Cowen. It was not until 1895 that the Promenade Concerts as they are known to-day found their permanent home in the new Queen's Hall, Langham Place, and their presiding genius in Henry J. Wood.

The Queen's Hall, including a large and a small hall, was built in 1893. Concerts took place there in the autumn of that year, the first "unofficial" concert being given by the Royal Amateur Orchestral Society (founded 1872) with the Duke of Edinburgh as leader. In 1894 Sunday afternoon concerts were inaugurated, and concerts were also given by the Philharmonic Society and the Bach Choir. Henschel gave his "London Symphony Concerts" and the new Queen's Hall Choral Society performed Gounod's 'Redemption'. The small hall was presently the scene of Arnold Dolmetsch's Concerts of Ancient Music and of the British Chamber Music Concerts from 1894 to 1899. In 1895, in addition to the "Robert Newman Promenade Concerts" with Henry J. Wood conducting the New Queen's Hall Orchestra (1895), the first Sunday evening concerts were held, and concerts were given by the Stock Exchange Orchestral Society (founded 1893), the Royal Artillery Band (formed in 1762 and the oldest surviving permanent musical organization in Britain), the Strolling Players' Amateur Orchestral Society (founded 1882) and the

Westminster Choral Society (founded in 1885). In 1896 the first Richter Concert to be given in the Queen's Hall took place in Oct. In 1897 the Saturday afternoon Symphony Concerts were instituted, and the same year saw the foundation of the Sunday afternoon Orchestral Concerts, which were given under the auspices first of the Sunday Concert Society and, from 1918 onwards, of the Sunday Musical Union. After the demolition of the St. James's Hall in 1905, Queen's Hall became the principal centre of London's concert-giving activities, and so it remained until its destruction by bombing on the night of 10 May 1941.

The first fifty years of the 20th century have seen a vast expansion of music-making in London, which even two world wars have had no power to arrest. (a) New musical societies have come into being; (b) new choirs and orchestras, professional and amateur, have been formed; (c) new types of concert inaugurated; (d) new concert-halls built and old buildings pressed into the service of music-making. Only the principal of these activities can be tabulated here in their respective categories as a basis for further reference.

(a) The King Cole Club (1900-25), founded by Jan Mulder for the performance of chamber music under less formal conditions than in a concert-hall; the Classical Concert Society (1908-22), instituted to carry on the series of chamber-music concerts which had been organized between 1900 and 1907 by the London Committee of the Joachim Quartet; the British Music Society (1918-33), established to further the interests of British music and music in Britain, and though not primarily a concert-giving organization, the parent of the London Contemporary Music Centre inaugurated in 1920 and since 1922 the British Centre of the International Society of Contemporary Music; the Music Society (1919-35), instituted by André Mangeot, founder of the International String Quartet, to give programmes of chamber music by English and foreign artists and composers at concerts which were held at the St. John's Institute, Westminster, and the "Monday Pops", also instituted by Mangeot, a series of monthly smoking-concerts given at the Wigmore Hall in 1937; the Guild of Singers and Players, formed in 1921 by professional performers with a view to minimizing the risks of financial loss in connection with the giving of individual recitals; the British Broadcasting Corporation (1922), which from 1924 onwards has given an increasingly large number of public concerts of many types in different buildings all over London; the Organ Music Society, founded in 1931 for the purpose of promoting organ recitals of the finest kind; the Courtauld-Sargent Concerts (1929-39); the Workers' Music Association, formed in 1936 "to en-

courage the composition, performance and appreciation of music by and for the working classes". Societies of more recent foundation include the City Music Society (1943); the Committee for the Promotion of New Music (1943); the Exploratory Concert Society founded by Robert Simpson; the Philharmonia Concert Society (the Mysore Concerts); the Morley College Concert Society, which has given large-scale choral-orchestral programmes since 1947; the New Era Concert Society (1947); the Viola da Gamba Society (1948); the R.B.A. Concert Society (so named from the concerts being held in the Gallery of the Royal British Artists' Society); the Liszt Society (1950), which arranges periodic performances of little-known works by Liszt; and the Apollo Concerts Society.

(b) New choirs formed since the beginning of the present century were mentioned earlier in the section on choral music. New professional orchestras founded since 1900 include the London Symphony Orchestra (1904), the Royal Albert Hall Orchestra (1921), the British Women's Symphony Orchestra (1924), the B.B.C. Orchestra (1930), the Kalmar Orchestra (1931), the London Philharmonic Orchestra (1932), the Boyd Neel Orchestra (1933), the Jacques String Orchestra, the Riddick Orchestra (1938), the New London Orchestra (1940), the Philharmonia Orchestra (1945), the Capriol Orchestra, the Royal Philharmonic Orchestra (1946), the B.B.C. Opera Orchestra (1946) and the London Mozart Players (1949).

Smaller professional chamber-music ensembles formed during the same period include the Virtuoso String Quartet, the London Trio (1901), the London String Quartet (1908), the English String Quartet (1909), the Spencer Dyke Quartet (1920), the London Chamber Orchestra (1921), the British String Quartet (1923), the Kutcher String Quartet and the Griller String Quartet in 1928, the Hirsch String Quartet and the Stratton String Quartet in 1925, the English Ensemble (Kathleen Long), the Macnaghten String Quartet (1932), the Blech String Quartet (1934), the Carter String Trio (1940), the London Wind Players and the Zorian String Quartet in 1942, the London Baroque Ensemble (Karl Haas) in 1943, the Hurwitz String Quartet (1946) and the Amadeus String Quartet (1947).

New amateur orchestras include the South Place Orchestra (founded by Richard Walthew), the Civil Service Orchestra (1911), the orchestras formed by the staffs of the large banking-houses in London: Barclays (1905), London and South Western (1919), National Provincial (1921) and Midland (1928), the Amateur Orchestra of London (1922), Lloyd's Orchestra, founded as a full symphony orchestra in 1924, the Insurance Orchestral

Society of London (1925) and the South London Orchestra (1932).

(c) New types of concert include: (1) Those especially devised for educational purposes: the Robert Mayer Concerts for Children inaugurated in 1923 and held at Central Hall, Westminster; and concerts subsequently given by the Ernest Read Symphony Orchestra (formerly the Junior Philharmonic Orchestra), the London Senior and Junior Orchestras formed by Ernest Read in 1926, and by the National Youth Orchestra of Great Britain (1947). (2) Lunch-time concerts: the National Gallery Concerts of chamber music inaugurated by Dame Myra Hess on 10 Oct. 1939 and given five times a week until 1946; the Royal Exchange Concerts held from 1942 to 1944; the Bishopsgate Institute Lunch-time Concerts from 1947 onwards; the Fleur de Lis Concerts (1947) daily at the Fleur de Lis Hall, Fetter Lane (these last three series designed particularly for workers in the City); the Wigmore Hall Lunch-hour Concerts from 1947, and the Lunch-time Concerts at Queen Mary Hall, Bloomsbury, organized by the Holborn Borough Council in 1948. (3) Serenade Concerts: a series held on Sunday evenings during the summer season in the Orangery, Hampton Court Palace. (4) Concerts of recorded music, sponsored by gramophone societies, of which one of the most important is the "Henry Wood Proms Circle" (1944), founded as the "Proms Circle" in 1933.

(d) Of the concert-halls that were still in use in the early part of the present century, the Steinway Hall (known after 1925 as the Grottrian Hall) and the Aeolian Hall were converted to other purposes, as was also the Court House, Marylebone; and the Mortimer Hall was destroyed by bombing. In addition to those already mentioned in this article the following buildings are now used for concerts: the Cowdray Hall (Royal College of Nursing), the Polytechnic Hall (Regent Street), the Rudolf Steiner Hall (Clarence Gate), Kingsway Hall, and picture galleries such as the R.B.A. (Suffolk Street) and the Irving Gallery (Leicester Square). Among museums which have extended hospitality to concert-givers are the London Museum (Lancaster House), the Victoria and Albert Museum, and Kenwood House (Hampstead). The serious gap that existed in London's concert-hall amenities after the total destruction of the Queen's Hall by bombing in 1941 was filled in 1951 by the building of the Royal Festival Hall on the south bank of the Thames near Waterloo Station. In the meantime, large-scale orchestral concerts in the London area had been finding temporary refuge at the Earl's Court Exhibition Hall, the Harringay Arena and at theatres: the Cambridge, the Adelphi and others.

EDUCATION.—Musical education in London

up to the 19th century was not carried on in institutions designed especially for the purpose. It formed part of the regular curriculum in old-established schools such as Westminster (1339), Christ's Hospital (1552), Merchant Taylors' (1561) and Dulwich College (1619), but it was cultivated in the choir-schools of the cathedral churches, and most particularly in that of the Chapel Royal. These schools were the training-ground of most of the English composers and performers resident in London. The secular musical activities in connection with the court offered practical experience to young musicians, and the periodic musical entertainments given by members of the Inns of Court took the place of those now usually associated with a university musical society. The Gresham Musical Professorship founded in 1596, with John Bull as the first professor, did not subsequently make a notable contribution to musical education until later times, for the professors in the earlier days were seldom qualified musicians.

Private tuition was given by English and foreign musicians. The court often favoured foreigners: Handel taught the children of George II and J. C. Bach was appointed music-master to Queen Caroline. Society followed the royal lead, and a tradition that foreign music teachers were superior to English was gradually established and long remained unchallenged. Even when the first important English music school was founded in London at the beginning of the 19th century, the teaching-staff included a large proportion of foreigners, even though they were Londoners by residence.

The Royal Academy of Music, founded in 1822 and the senior institution of musical education in the country, was for many years the only one of its kind in London, but in the later years of the century it was joined by others. The Royal College of Music, which originated as the National Training-College for Music in 1873, was established in 1883 on lines similar to the Royal Academy, and these two institutions, while remaining completely independent of one another, have been closely related from 1889 onwards through the medium of the Associated Board of the Royal Schools of Music, by means of which the two schools, as well as the Royal Manchester College of Music and the Royal Scottish Academy, carry out a joint policy with regard to some of their external examinations. Trinity College of Music, which was established in 1872 for the study of church music, had by 1876 extended its curriculum to embrace many branches of musical education and now possesses a separate department for the study of 16th- and 17th-century music. The Royal Academy, the Royal College and Trinity College, together with the music departments of the Battersea

Polytechnic and the Goldsmiths' College (New Cross) are recognized teaching-schools of the University of London, the Faculty of Music at which was established in 1900 with Trinity College as the moving spirit. Degrees in music had been instituted in 1877, when the University was only an examining body as far as music was concerned. The King Edward VII Professorship in Music was founded in 1902. The University Musical Society, founded in 1905 and re-created in 1934, comprises a choir drawn from the colleges, schools and institutions of the University and conducted since 1934 by C. Thornton Lofthouse. It gives an annual summer concert at the Central Hall, Westminster, and in recent years has performed large-scale works with professional orchestral accompaniment. At the Christmas concerts it has given first performances in London of works by Kodály and Britten, and of music specially composed for the society.

The other London music schools which provide courses in all musical subjects are the Guildhall School of Music and Drama founded in 1880 by the Corporation of the City of London; the London College of Music, founded in 1887, and Morley College, which was founded in 1889 as an evening college associated with the "Old Vic.", and which has an active music department where tuition is given in many branches of the art. Since 1907 the department has been under the direction successively of Gustav Holst, Arnold Goldsbrough, Arnold Foster and Michael Tippett. The London Academy of Music, which was instituted in 1861, and in 1904 became amalgamated with other small music schools in and around London, no longer exists.

Education in specialized branches of music is carried on at the Royal Military School of Music, Kneller Hall (Twickenham), founded in 1857; the Tonic Sol-fa College (Curwen Memorial College) founded in 1863 by John Curwen; the Tobias Matthay Pianoforte School, established in London in 1905, but since the death of the founder in 1945 carried on in London only as a branch of larger centres elsewhere; the London School of Dalcroze Eurhythmics, founded in 1913 under the direction of Percy Ingham, and the London School of Violoncello founded in 1919 by Herbert Walenn. Many London teachers carry on small private music schools for tuition in one subject. A 19th-century precursor of this type of private institution was the Academy for the Higher Development of Pianoforte Playing, initiated in 1873 by Oscar Beringer and directed by him until it was closed in 1897. The Music Trades' School, founded in 1915 by Ernest White as a branch of the Northern Polytechnic (Holloway), and now known as the Department of Musical Instrument and Radio Technology, gives prelimin-

ary training to technicians before they enter the manufacturing trades and also provides musical education for suitable candidates among the pupils.

INSTITUTIONS.—Institutions and organizations in London that are associated with the education, professional, social or benevolent activities of musicians in the capital and far beyond include: the Incorporated Society of Musicians, founded in 1882, which represents the musical profession throughout Great Britain; the Patron's Fund of the Royal College of Music, established in 1903 "for the encouragement of young British musicians" by assisting them with rehearsals and performances of their compositions, and in other ways; the Church Music Society (1906), instituted to give help in the selection and performance of music suitable for divine worship, and later the parent-body of the English School of Church Music (now the Royal School of Church Music at Croydon); the Music Teachers' Association, founded in 1908 by Stewart Macpherson to be the rallying-ground of the teaching profession; the Society of Women Musicians, founded in 1911 "to act as a representative body where the interests of women in music are concerned"; the London Society of Organists, founded in 1913 as the South London Society of Organists; the Performing Right Society (1914); the music committee of the Carnegie United Kingdom Trust, which administers funds for the benefit of deserving musical entertainments of all kinds; the British Federation of Music Festivals, incorporated in 1921, the central organization of the Competition Festivals held all over Britain; the London Schools' Music Association, formed in 1927 "to stimulate the study of music in London schools"; the music committee of the British Council, which since 1935 has sponsored concert tours in foreign countries by British musicians and return visits by foreign musicians; and the National Federation of Music Societies, formed in 1935 "to promote the art, practice and performance of music throughout the United Kingdom and any other countries", especially among amateur musicians. The Arts Council of Great Britain, known as the Council for the Encouragement of Music and the Arts from 1940 and incorporated under Royal Charter in 1946, includes a panel of experts who advise on music and allocates grants to operatic and concert-giving organizations. The Musicians' Benevolent Fund, founded in 1921, in addition to carrying out its beneficent activities, is associated with practical music-making in London, especially in connection with the organizing of St. Cecilia's Festival. The holding of an annual musical celebration in honour of St. Cecilia's Day, a custom which had long been in abeyance, was revived in 1945, since which year the festivals



have comprised a morning service with special music at the Church of St. Sepulchre, Holborn, a luncheon in aid of the Musicians' Benevolent Fund, and a large-scale choral-orchestral concert in the evening.

**LEARNED SOCIETIES.**—Societies formed to promote the publication of music of earlier periods have been, and still are, a feature of London's musical life. The Handel Society brought out between 1843 and 1848 a "superior and standard edition of the works of Handel" which was completed under different auspices in 1855. The Musical Antiquarian Society, founded in 1840 for the publication of "scarce and valuable works by early English composers", issued nineteen volumes during the seven years of its existence, and the Motet Society (1841) printed three volumes of ancient church music. The type of activity pursued by the two societies last named has since been superseded by the publication of more scientific collections. The 'Old English Edition', twenty-five volumes of musical reprints edited by G. E. P. Arkwright, was brought out between 1889 and 1902. The series of volumes, twenty-six in number, issued since 1876 by the Purcell Society is not yet complete. The collections of the 'English Madrigal School', the 'English School of Lutenist Song Writers' and the complete compositions of William Byrd have been published during the present century on the initiative of E. H. Fellowes, who was also the principal editor of the collection of 'Tudor Church Music'. These last-named editions are descendants of much earlier enterprises, such as 'Musica transalpina', a collection of madrigals, principally by Italian composers, compiled by Nicholas Yonge in 1588 and 1597 and printed in London by Thomas East at Paule's Wharf; 'Parthenia', the first music for virginals printed from engraved plates in England (1611), and a companion volume, 'Parthenia inviolata' (c. 1614), the former engraved by William Hole and the latter by Robert Hole; and 'Orpheus Britannicus', the first attempt at a collected edition of Purcell's vocal music, issued by Henry Playford in 1698 and 1702. Among the most important recent editions of this kind is 'Musica Britannica', a national collection of music under the general editorship of Anthony Lewis, inaugurated in 1949 by the Royal Musical Association, a successor to the Musical Society of London (1858-67) and now the principal learned musical society in the capital. It was founded in 1874 "for the investigation and discussion of subjects connected with the science and art of music" and has published a volume of proceedings annually since its inception. Other musical institutions in London that issue annual journals include the English Folk Dance and Song Society, founded in 1898 as the Folk Song Society and since 1932 united

with the English Folk Dance Society founded by Cecil Sharp in 1911; and the International Folk Music Council (1947). The Liszt Society, instituted in London in 1950, annually publishes a volume of works by this composer which are either little known or have been long out of print.

**PUBLISHING.**—London has been the headquarters of English music publishing since the 16th century, at which time William Seres printed 'Certayne Psalmes with notes to every Psalme in iiij parts to Syng' at the "Signe of the Hedge Hogg" in 1553; Richard Grafton printed some of the first books of English church services including Cranmer's Litany (1544) and John Marbeck's 'Booke of Common praier noted' (1550); John Day printed 'Certaine notes set forth in foure and three parts to be sung at the morning, Communion and evening praier', and a succession of psalters between 1560 and 1579; and Thomas Vautrollier printed Tallis and Byrd's 'Cantiones sacrae' in 1575. Many collections of madrigals, canzonets, songs, ayres and psalms were published by Peter Short between c. 1584 and 1608, by Thomas East between 1588 and 1607, and by the latter's son-in-law Thomas Snodham, who succeeded to his business in 1609. William Hole, the first engraver of music in England, already mentioned earlier here in connection with 'Parthenia', brought out the 'Prime musiche nuove' by Angelo Notari in 1613. William Barley, who worked in the City as printer and bookseller from c. 1592 to 1614, printed books of madrigals, the 'Patheway to Musicke' (1596), and Thomas Robinson's 'New Citharen Lessons' in 1609. John Windet printed several editions of Sternhold's Psalms and many musical works, including books of songs, ayres, madrigals and 'An Houres Recreation in Musicke apt for Instruments and Voyces' by Richard Alison (1606).

Music publishing during the latter part of the 17th century, when it was centred in the City between St. Paul's Churchyard and Temple Bar, was dominated by the Playford family, who carried on their business near the Temple and employed Thomas Harper as the printer of some of their publications. John Playford the elder, the founder of the firm, brought out a long series of important treatises on the theory of music, books of instruction on playing instruments and collections of songs. He was also the author of 'The English Dancing Master', which he published in 1651, and of the 'Introduction to the Skill of Musick', the first edition of which was published in 1654 and the last in 1730, long after his death. His nephew John Playford and his son Henry Playford continued the business. The former published some of Purcell's works, including his 'Ten Sonatas' and 'Te Deum and Jubilate for St. Cecilia's Day' (1697), and

Blow's 'Ode on the Death of Purcell' (1696) and 'Amphion Anglicus', a collection of songs (1700). John Young, who was both a music publisher and a seller of musical instruments in St. Paul's Churchyard, published 'The Compleat Tutor to the Violin . . .' by J. Banister (1698) and 'The Flute Master Compleat . . .' (1706), and was later in partnership with John and Joseph Hare and John Walsh. John Carr and his son Richard, although not actually in partnership with the Playfords, published some works in conjunction with them down to 1683.

At this period, from about 1683 to 1732, music engraving was very largely in the hands of Thomas Cross, who worked for composers as well as for publishers, and who was practically the inventor of sheet music. Among Playford's successors were John Heptinstall, active between 1690 and 1713, and the first printer in England to join the stems of quavers and semi-quavers into groups; William Pearson, who worked from 1699 to 1736 and improved Heptinstall's new methods of typography, and John Cullen, at work c. 1705 to 1710.

John Walsh was the most important music publisher during the first half of the 18th century. He and his son John successively held the appointment of "Musical instrument-maker and music-seller to the King" (William III) until the early years of the reign of George III. The Walsh's are now best remembered as Handel's publishers. They printed the first of his operas to be performed in England, 'Rinaldo', in 1711. P. Randall, who had his own publishing firm in 1707, became a partner of the elder Walsh before 1710, and his son William Randall succeeded to the Walsh business after the death of the younger Walsh in 1766. W. Randall, who with one Abell issued a large folio edition of 'Messiah' in 1768, died in 1780, and his business was taken over c. 1783 by Wright & Co., who reissued Handel's works from the Walsh plates. When this business was wound up, Preston (established in 1774) bought the Handel plates, which in due course (c. 1850) came into the possession of Novello & Co.

Other London music publishers in the earlier half of the 18th century were Daniel Wright, father and son, in business between 1709 and 1740; Richard Meares, who published Mattheson's 'Pièces de clavecin' in 1714; Thomas Wright (1730-35); John Johnson (1740-72), who reissued some of Daniel Wright's publications; John Cluer, who issued Handel's 'Suites de pièces' in 1720 and subsequently at least seven of his operas; John Simpson (1734-47), the publisher of sheet-songs and of music which is now of antiquarian interest (Carey's 'Musical Century' in 1740 and 'Callopie' in 1746), and his successor James Oswald (d. 1769), who continued the publication of Scots tunes, 'The

Caledonian Pocket Companion', begun by Simpson.

The firm of Thompson, which was founded in 1751 by Peter Thompson, and was carried on by various members of the family until 1804, was the most important business during the second half of the century. The Thompsons combined the making of musical instruments with their publishing activities, as did the firms of Cahusac (1755-c. 1816), Longman & Broderip (1767), John Preston in 1774, William Forster, a violin maker in the 1760s who, between 1781 and 1787 was the English publisher of a large number of Haydn's symphonies, quartets, etc., and Astor & Co., who started business as flute makers about 1778 and were publishing sheet music before 1800. Next in chronological order among the 18th-century publishers are the following: Robert Bremner, who moved from Edinburgh to London in 1726 and published many kinds of the best music of the period as well as republishing his Scots collections, and whose business was bought after his death by John Preston, originally a musical-instrument maker; John Johnston, in business from 1768 until about 1776, the publisher of early works by Charles Dibdin and of T. A. Arne's adaptation of 'King Arthur' in 1773; John and Gerard Vogler, established c. 1770 and succeeded c. 1775 by Robert Wornum (the elder), who published many small books of dances and airs and who was also a maker of stringed instruments; John Preston & Son, who in 1820 purchased the stock-in-trade of Straight & Skillern (established in 1768), whose own publications dating from 1776 included a series of country dances from 1786 until the 1820s, popular operas of the day and W. Linley's 'Shakespeare's Dramatic Songs'; the Dale family, who started business in 1778 at a private house in Chancery Lane, acquired premises in Oxford Street and New Bond Street in 1803 as well as retaining branches in the City, and continued to publish on a large scale until nearly the middle of the 19th century; John Bland, who between 1779 and 1794 published collections of catches and glees, operas and sheet music, and republished most of Handel's compositions, and one of whose chief claims to remembrance is his connection with Haydn, first in Vienna in 1787 and then in London in 1791; Goulding & Co. (later D'Almaine & Co.), a firm founded in 1764 in James Street, Covent Garden, and after many changes of address established in Soho Square in 1820, whence it published the bulk of Henry Bishop's music and collections of national airs; Robert Birchall, Walsh's successor, who inaugurated a musical circulating library in 1784 and became the publisher of the original English editions of several of Beethoven's works including the "Battle" Symphony, G major violin Sonata, Op. 96, and the "Archduke"

Trio; T. G. Williamson, a composer, and publisher *c.* 1790; Corri & Co., founded by Domenico Corri, who started business in Edinburgh, moved to London in 1790 and went into partnership with his son-in-law J. L. Dussek, whose compositions he published as well as some by Haydn; Lewis Lavenu, who with other members of his family published vocal and instrumental sheet music from 1796 to about 1846; George Walker & Son, founded towards the end of the century by George Walker, who is thought to have originated the practice of marking sheet music at double its actual selling-price; Charles Wheatstone, established *c.* 1790, the publisher of collections of glees, among which was 'The Harmonist' in nine volumes, and Muzio Clementi, who in partnership, first with John Longman in 1798 and then with other publishers including the Collards, issued several important works by Beethoven and many of his own compositions and text-books.

Two of the late 18th-century firms were kept alive in the 19th century under other names: Thompson's business was purchased in 1805 by Purday & Button, who became Button & Whittaker in 1808 and eventually ceased business in about 1830 as Whittaker & Co.; John Bland's business passed to Francis Linley in 1796, thence to William Hodsoll in about 1800 and lastly to Z. Y. Purday, who carried it on until 1855-60.

A music-publishing venture dating from the early years of the 19th century was the Royal Harmonic Institution created in 1818 by the principal professors of music in London, who formed an association for the purpose of printing the best music in the best manner and selling it at a moderate price. The enterprise, which was established at the (New) Argyll Rooms, soon proved financially unsuccessful, but was carried on by William Hawes (1785-1846), who had been foremost in promoting it, in conjunction with Thomas Welsh (1780-1848) until 1830, when the whole of the music plates belonging to the association were bought by Cramer & Co.

With the exception of James Peck, a publisher of sacred music from about 1802 to 1850, and of G. H. Davidson, between 1847 and 1859 one of the pioneers of cheap music publishing and a collector of Charles Dibdin's songs, the music-publishing firms founded in the 19th century have either remained in business under their own names until the present day or have become merged into other firms still extant; for instance Wessel & Stodart (1825), who as Wessel & Stapleton (1838) entered into a contract with Chopin as his sole English publishers and who were ultimately absorbed by Ashdown & Parry in 1860; Robert Cocks & Co. (1832), who published many musical classics and important treatises on music, and sold their

business in 1898 to Augener Ltd.; John Ewer & Co., who were originally "importers of foreign music" (*c.* 1824), who held some of Mendelssohn's copyrights and who were incorporated in 1867 into the house of Novello & Co.; and Hawkes & Son, a firm founded in 1865 with a view to developing the publication of music for brass and military bands, and amalgamated in 1930 with Boosey & Co. as Boosey & Hawkes.

Earliest in date of the 19th-century music publishers who are now still in existence in London was Joseph Williams Ltd., founded in 1808, who issued the 'Old English Edition' of musical reprints edited by G. E. P. Arkwright from 1889 to 1902. Next in chronological order came Novello & Co. in 1811. The founder, Vincent Novello, himself an editor and arranger, particularly of choral music, published collections of sacred music including 'The Fitzwilliam Music' in 1825 and Purcell's 'Sacred Music' in 1828-32. His son J. Alfred Novello, who made printed choral music easily and cheaply available, was largely responsible for the widespread increase in choral singing in Great Britain from about 1830 onwards. The firm of Chappell & Co., inaugurated in 1812 by Samuel Chappell, has since been carried on by members of the same family. Changes in partnership from time to time have led to inter-connections with the firms of Boosey & Co. (founded in 1816), Cramer & Co. (founded in 1824 by J. B. Cramer, the pianist) and Metzler & Co., publishers since 1816 and sellers of musical instruments from about 1790. Augener Ltd. was founded in 1853, and from 1878 the firm has printed its own publications. Edwin Ashdown Ltd. (1860), the successors first of Wessel and then of Ashdown & Parry, now incorporate Enoch & Sons (founded in 1869) and J. H. Larway, both of whose catalogues they publish jointly with their own. John Curwen & Sons, founded in 1863 by John Curwen of tonic sol-fa fame, began by issuing music for singing-classes and schools. After the inauguration of the competition festival movement in 1882 by Curwen's son, John Spencer Curwen, the firm published works to meet the demand for better choral music; in 1917 it started to publish solo songs by contemporary British composers and in 1923 became amalgamated with F. B. Goodwin. Next in chronological order after Curwens came Weekes & Co. (1869); Forsyth Bros., who moved to London in 1873 from Manchester, where they had begun to engrave music in 1872; Bosworth & Co. (1889) and Cary & Co. (1897), publishers of Catholic church music and at one time of the Avison Edition of music issued under the auspices of the Society of British Composers. After the turn of the century: Elkin & Co. (1903); Ascherberg, Hopwood & Crewe (1906); Stainer & Bell

(1907), publishers of works by British composers in connection with Carnegie United Kingdom Trust; J. & W. Chester, who opened a business in London in 1915 after having been established at Brighton since 1860; the Anglo-French Music Co., formed in 1916 to issue replacements of German publications then unobtainable owing to war conditions, and amalgamated in 1925 with the Oxford University Press, which had begun to publish music in London in 1923 and has since built up a large catalogue of collected editions and works by English composers past and present.

Among the foreign music-publishing firms that have branches or agencies in London and also publish music there in English editions of their own are Schott & Co. (1858), a branch of B. Schott & Sohne, Mainz (1773); F. Ricordi & Co. (1874) (Milan, 1808); the British & Continental Music Agencies, Ltd., representatives of Breitkopf & Härtel, Leipzig (1719), who had their own London branch before the first world war; Alfred Lengnick (1893), representing Simrock of Bonn (1790), publishers of works by Brahms and Dvořák; Alfred A. Kalmus (1936), agent for the Universal Edition of Vienna (1901), and Hinrichsen Edition Ltd. (1938), the representative of C. F. Peters (Leipzig, 1814) in succession to Augeners and Novellos.

**INSTRUMENT MAKING.**—The history of musical-instrument making in London is older than that of music publishing, but although the art of organ building was known in England from the 8th century, the earliest reference to the organ of a London church is one relating to a "pair of organs" for the Church of St. Mary at Hill (Billingsgate) in 1521, and the earliest known specification of any English organ is that of a "payer of organs" made by Antony Duddington for All Hallows, Barking, next the Tower of London, in 1519.

The first important London organ builders were the Dallam family, who went to London from Dallam in Lancashire in the early 17th century. Robert Dallam (1602–65) built organs for St. Paul's Cathedral and the Church of St. Mary Woolnoth (Lombard Street), and Ralph Dallam was building one for Greenwich Church when he died in 1673. "Father" Smith (Bernhard Schmidt), who had come from Germany in 1660, built his first organ in England at the royal chapel, Whitehall, and another in 1669 for the Banqueting Hall. Among the many organs he built for London churches were those of St. Margaret's, Westminster, in 1675, the Temple in 1684 and St. Paul's Cathedral in 1697. He was appointed court organ builder to Queen Anne.

Of the family of Harris, who flourished in the 17th century, only members of the younger generation built organs for London, but the organ built by the founder of the family in 1673

for Magdalen College, Oxford, eventually came to London, for it was re-erected by Cromwell at Hampton Court Palace. Renatus Harris, grandson of the founder and the most celebrated member of the family, was a rival of Father Smith, and when the two men entered into competition in the building of an organ for the Temple Church in 1784, there was so little to choose between their instruments that the ultimate decision of the benchers in favour of Smith's was delayed for nearly a year, during which time a heated "battle of organs" was in progress. Renatus Harris the younger built the organ of St. Dionis Backchurch (Lime Street) in 1724; his brother John went into partnership with his own son-in-law John Byfield, with whom he carried on business as Harris & Byfield in Red Lion Street, Holborn. Associated with this firm were Richard Bridge (or Bridges), who was trained by the younger Harris and built organs for the Priory of St. Bartholomew the Great, Smithfield, in 1729 and for Christ Church, Spitalfields, in 1730; Samuel Green (1740–96), who was in partnership with the younger Byfield and built organs for several City churches and halls; and the Jordans, father and son, inventors of the swell, which was first applied to the organ they built for the Church of St. Magnus, London Bridge, in 1712. In 1700 the elder Jordan had built the organ of St. Saviour's, Southwark, now Southwark Cathedral. Other organ builders at this time include Thomas Griffin (*d.* 1771), who built the organ of the Church of St. Helen's, Bishopsgate, in 1741, and organs for other City churches down to 1762; George England, who flourished between 1740 and 1788, and his son George Pike England, who built the first organ known for certain to have had pedals, at St. James's, Clerkenwell, in 1790; Gray & Davison, whose factory in London was established in 1774 by Robert Gray and is still in existence; Crang & Hancock, of whom the former altered old echoes into swells (at St. Paul's Cathedral, St. Peter's, Cornhill, etc.), and the latter added new reeds to Father Smith's organs; Bishop & Son, established about the end of the century by James C. Bishop and later the inventors of composition pedals, and John Snetzler, a German who settled in London in 1740 and from whom the firm of Bevington & Sons (1794) was descended by way of Snetzler's successors, Ohrmann and Nutt.

One of the earliest organ builders of the 19th century was Benjamin Flight (the younger), who set up in partnership with Joseph Robson in Leicester Square about 1800. On moving to St. Martin's Lane, Flight & Robson constructed a large chamber organ comprising both keyboards and barrels which they named the Apollonicon and exhibited at their premises from 1817 for nearly a quarter of a

century. Thomas Adams (1785-1858), an organist, superintended the evening performances for many years. Robson's share in the partnership passed to Gray & Davison in 1832, and Flight carried on business with his son. The firm of William Hill & Son, which was originally founded by John Snetzler in 1755 and after several changes in partnership was established under its present name by William Hill in 1838, carried out some of its work in collaboration with Henry John Gauntlett, a practical organist, lawyer and scholar, who advocated reforms in organ building: the adoption of the CC compass and of the C organ in place of the old F and G instruments.

Other firms of London organ builders established during the 19th century or earlier, and still in existence, include those of Joseph W. Walker & Sons (1828) and Henry Willis & Sons (1845). The former firm was originally established in 1740 by George England, to whose son-in-law, H. Nicholls, Joseph Walker had been apprenticed. Among the Walker organs in London are those of the Royal College of Music, the Brompton Oratory and the Ninth and Eleventh Churches of Christ Scientist. Willis & Sons was founded by Henry Willis (1821-1901), who had been articled in 1835 to John Gray (of Gray & Davison), and who first won fame in London with the large organ he showed at the Great Exhibition of 1851. In the Exhibition of 1862 he showed another organ which became the nucleus of the organ at the Alexandra Palace and was destroyed by fire in 1873. He built organs for the Royal Albert Hall in 1871, St. Paul's Cathedral in 1872 and for the restored Alexandra Palace in 1875. His descendants have built organs for many London churches down to the present day.

The making of stringed keyboard instruments flourished in London from the 17th century, when spinets were being made by the Hitchcock and the Haward families, and by Stephen Keene between 1672 and 1716. Specimens of the work of all these makers exist in collections of musical instruments in London. An early maker of harpsichords was Joseph Mahoon, "harpsichord maker to the King" (George II) in 1759. The pianoforte found especial favour in London from the 1770s onwards, partly owing to the championship of John Christian Bach, who settled in London in 1759 and first played a solo on the pianoforte in public there in 1768; and more particularly of Muzio Clementi, who was taken to England as a boy of fourteen, composed the first music expressly intended for the pianoforte and published it in London in 1773.

The firm of John Broadwood & Sons, which was founded in London by the Swiss harpsichord maker Burkart Shudi (originally Burkhard Tschudi) in 1728, is the oldest firm of

keyboard makers in existence. John Broadwood entered into partnership with Shudi in 1770 and after the latter's death in 1773 began to make square pianofortes of the type introduced into England by Johannes Zumpe, a German employed by Shudi. In 1781 John Broadwood made his first grand pianoforte. Shudi had been an apprentice of Herman Tabel, a Flemish harpsichord maker established in London. Another of his apprentices was Jakob Kirkman, who emigrated to England from Germany about 1739 and on Tabel's death that year took over his business. Kirkman and his nephew Abraham Kirkman also made pianofortes, and the firm was carried on by the latter's descendants until 1896, when it was amalgamated with that of the Collards. The firm of Stodart (1776-1861), pianoforte makers, was founded by Robert Stodart, a pupil of John Broadwood, who in 1775 had assisted Americus Backers, a Dutch pianoforte maker resident in London, with the invention of the new mechanism for the grand pianoforte which has since been known as the "English" action. After the death of Backers, Stodart made grand pianofortes of his own and also combined the principles of the harpsichord with those of the pianoforte, for which invention he took out a patent in 1777. Another member of the firm, William Stodart, took out a patent in 1795 for the horizontal grand pianoforte turned upright vertically. Sébastien Érard went to London in 1786 and established workshops there in connection with those of his firm in Paris, and in 1792 he took out a patent for improvements in pianofortes and harps. The London manufactory was maintained until 1890. Longman & Lukey (1771), an offshoot of the music-publishing firm of Longman & Broderip (1767), made numerous spinets, pianofortes and "portable clavichords", according to their catalogue of 1789. When Longman & Broderip went into bankruptcy in 1798, John Longman, the successor of the founder James Longman, became a partner of Muzio Clementi until 1802. Clementi then went into partnership with F. W. Collard in 1810 and remained in the firm until his death in 1832, since which date the firm has been known as Collard & Collard.

Other less important pianoforte makers established before the end of the 18th century were Joseph Merlin, who took out a patent for a combined harpsichord and pianoforte in 1774 and made his first grand pianoforte in 1782; Rolfe & Co., makers of pianofortes and other musical instruments, and publishers between 1796 and 1860; Astor & Co., founded by George Astor, who went to London c. 1778 from Waldorf (near Heidelberg) and began work as a flute maker, and who by 1880, in conjunction with his brothers, had built up a flourishing business, combining pianoforte

making with music publishing, which merged about 1831 into the firm of Gerock & Wolf.

In the year 1800 John Isaac Hawkins of London patented an upright pianoforte from 3 to 4 ft. in height which was called the "Portable Grand Pianoforte". Robert Wornum (the younger) invented diagonally strung and vertically strung low upright pianofortes respectively in 1811 and 1813, and in 1827 brought out his "piccolo" pianoforte, 3 ft. 4 ins. in height, the new crank mechanism of which he patented in 1829. In establishing a concert-room at his pianoforte warehouse (in Store Street), where public concerts not connected with his business were given, he initiated a practice later followed by other pianoforte-manufacturing firms who had warehouses in London: Steinway & Sons in Lower Seymour Street in 1878, Bechstein in Wigmore Street in 1901 and the Aeolian Company in New Bond Street in 1903.

The principal firms of London pianoforte makers founded in the 19th century and still in existence are Chappell & Co. (1812) and Cramer & Co. (1824), both of whom were originally music publishers; Charles H. Challen & Son (1820), John Brinsmead & Sons (1836), George Rogers & Sons (1843) and John Spencer & Co. (1884).

Among makers of stringed and wind instruments in London are Richard Hunt, who made viols and lutes dated from the 1660s; Thomas Urquhart, whose violins bear dates between the 1670s and 1680s and who also made flutes; Barak Norman, a maker of viols and one of the first English makers of cellos, active between 1688 and 1746, and in partnership with Nathaniel Cross from 1715; Peter Wamsley, a violin maker from 1730 onwards, one of whose apprentices, Joseph Hill (1715-84) became the founder of the firm of W. E. Hill & Sons which is still carried on by his descendants; Richard Duke, who copied Stainer and Amati violins between c. 1750 and 1780; Thomas Cahusac, publisher, and maker of violins and flutes from 1755 to 1798; Robert Wornum (the elder), publisher, and maker of violins and cellos, and of the guitar-lyre between the 1770s and 1790s; Theobald Monzani, flute maker from 1790; George Astor, flute maker and publisher, who made the bass-horn (ophicleide) which had been invented by L. A. Frichot, a Frenchman settled in London about 1790; John Köhler, a bandmaster of German birth, who settled in London in 1780 and founded a firm for the making of brass instruments which was carried on by his descendants for nearly a hundred years; Edward Light, the inventor of the Apollo-lyre and the harp-lute (dital harp), c. 1794; John Parker, maker of wind instruments in Southwark in the 1790s; G. H. Rodenbostel, trumpet maker in Piccadilly from 1761

to 1789; John Betts and his nephew Edward Betts, violin makers at the turn of the century, and like the Dodd family of the same period, also makers of bows; Hart & Son, three generations of violin makers, the earliest of whom founded the firm in 1825; William Wheatstone, professor and manufacturer of the German flute in the 1820s; Sir Charles Wheatstone, the inventor of the concertina, for which his firm held the patent from 1829 for many years; Rudall, Carte & Co., makers of flutes from the early years of the 19th century; Georges Chanut (the younger), a violin maker who left Paris for London in 1851 and, after working there with Charles Maucotel, also a Frenchman, until 1858, established his own firm, which was subsequently carried on by his descendants; Boosey & Co., music publishers from 1816, and from the middle of the century also manufacturers of all types of band and orchestral instruments. Of the four principal English makers of modern clavichords and harpsichords two are in London: T. R. C. Goff and Hugh Gough.<sup>1</sup>

EXHIBITIONS.—The exhibition in London of musical instruments for trade purposes is recorded from as early as 1771, when Americus Backers exhibited his "original Forte Piano" at the Thatched House (St. James's Street). In about 1791 Charles Clagget, an Irish violinist and instrument maker resident in London (Soho), publicly exhibited a collection of musical instruments of his own invention at the Hanover Square Rooms and also gave an "Attic Concert" at the King's Arms Tavern, Cornhill, in 1793 to display the musical qualities of his instruments. In the early years of the 19th century Angelo Benedetto Ventura, teacher of the guitar and harpsichord to Princess Charlotte of Wales, exhibited and played on his "Harp Ventura" at the National Repository, Royal Mews, Charing Cross. From 1817 onwards Flight & Robson displayed and demonstrated the Apollonicon at their rooms in St. Martin's Lane, and in 1851 Jonas Chickering of Boston, U.S.A., exhibited in London grand pianofortes with frames in one casing.

The first public loan collection of musical instruments belonging to private owners took place in London in 1872 with the Special Collection of Ancient Musical Instruments at South Kensington. Other musical exhibitions of the same kind since that date include the Loan Collection of Musical Instruments and Books held at the Royal Albert Hall in 1885 in connection with the Inventions Exhibition; the Military Exhibition at Chelsea in 1890; the Musical Art Exhibition at the Royal Aquarium in 1892; the Victorian Era Exhibition (especially musical literature) at Earl's

<sup>1</sup> The others are the Dolmetsch family at Haslemere and Alec Hodsdon at Lavenham.

Court in 1897; the Musical Exhibition at the Crystal Palace in 1900, at which the collections of musical instruments were for the first time systematically arranged, and the Tercentenary Exhibition of the Musician's Company at Fishmongers' Hall in 1904.

**COLLECTIONS OF INSTRUMENTS.**—Musical instruments are preserved in London in museums open to the public; at educational institutions, where they are accessible on request; at the showrooms of firms of instrument makers; in private ownership.<sup>1</sup>

**LIBRARIES.**—Music libraries in London are numerous and important. Full information will be found elsewhere.<sup>2</sup>

**BELLS.**—London was a city of bells from the 13th century, when the first recorded bell-foundries were started there, until the second world war, when many of its hundreds of peals were destroyed by enemy action. The art of change-ringing has flourished from time immemorial, but that of carillon playing has never become acclimatized. Two automatic carillons were installed in London in 1928: one at a shop in Old Bond Street and the other at a cinema at Marble Arch. The oldest existing association of bell-ringers in England is the Ancient Society of College Youths, formed in London in 1637 by a group of noblemen who held their practices at the Church of St. Martin, College Hill, Upper Thames Street, until it was burnt down during the Great Fire of London in 1666. K. D.

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**LONDON ACADEMY OF MUSIC.** Dr. Henry Wylde started a music school in London under this name in 1861, and in 1867 St. George's Hall, Langham Place, was opened to accommodate it. At his death in 1890 the school passed into the hands of Pollitzer, Raimo and Denza, and in 1904 it was amalgamated with three other teaching institutions: The London Music School (formerly called the London Organ School), founded in 1865 by the Rev. Scotson Clark, and after his death directed by Dr. T. H. Yorke Trotter; the Forest Gate College of Music, founded in 1885 by W. Harding Bonner (who became Chairman of the Board of Directors); and the Metropolitan College of Music, founded in 1889 by the Finsbury Choral Association at Finsbury Park, with C. J. Dale at its head. In 1905 the Hampstead Conservatory, founded in 1885 by G. F. Geaussen and subsequently directed by Cecil Sharp, was added to the number of amalgamated schools. The combined institutions finally came under the

direction and style of The United Music Schools, Limited. J. A. F.-M.

**LONDON BAROQUE ENSEMBLE.** See HAAS (KARL).

**LONDON CHAMBER ORCHESTRA.** See BERNARD (ANTHONY).

**LONDON CHORAL SOCIETY.** This society, which gave its first concert in Oct. 1903 at the Queen's Hall, was founded and for many years conducted by Arthur Fagge, who died in 1943. Since its first season, when Elgar's 'Dream of Gerontius' was performed for the first time in a London concert-hall, the society's policy of performing the new and unfamiliar rather than relying on the usual repertory did much towards maintaining interest in choral singing in central London. Among works given which were new to London mention may be made of 'Omar Khayyám' (Bantock), 'Everyman' (Walford Davies) and 'Pied Piper' (Parry).

The President of the London Choral Society is now (1954) Sir Ronald Storrs, K.C.M.G., LL.D., the Chairman R. S. Elkin and the conductor John Tobin, under whom a memorable performance of Handel's 'Messiah', in its entirety and as far as possible in its original form, was given in St. Paul's Cathedral on 18 Mar. 1950. H. C. C., adds.

**LONDON CONSORT OF VIOLS.** An instrumental team formed in 1948 under the leadership of Harry Danks, in response to a suggestion made by John Low and Basil Lam, and sponsored by Sir Stuart Wilson, that the B.B.C. ought to have at its disposal a regularly available consort of viols. After a few lessons in basic technique from Betty Goble, the consort, of which Stanley Wooton, Jacqueline Townshend and Henry Revell were the other original members, trained itself to the point of giving some trial broadcasts. In 1949 Sylvia Putterill was brought in. All these five artists were members and Harry Danks principal viola of the B.B.C. Symphony Orchestra, studying the viol in their limited spare time. Early in 1950 the wish was felt for the co-operation of a musician with a specialized training in the interpretation of old music, and Robert Donington, a pupil of Arnold Dolmetsch, late Leverhulme Research Fellow into Stuart viol music and treble viol in the English Consort of Viols, was invited to join as musical editor and second bass. In 1951 Sylvia Putterill retired and Desmond Dupré took her place. The London Consort thus became a complete six-part consort or "chest" of viols, the members being Harry Danks (leader), treble; Stanley Wooton, treble; Jacqueline Townshend, tenor; Desmond Dupré, tenor; Henry Revell, bass; Robert Donington, bass.

The consort has specialized in the English chamber music for viols, especially its golden period under the early Stuarts and the

<sup>1</sup> For details see **INSTRUMENTS, COLLECTIONS OF.**

<sup>2</sup> See **LIBRARIES: GREAT BRITAIN — LONDON.**



Commonwealth and early Restoration (*i.e.* Gibbons to Purcell); but its repertory ranges from secular works by Josquin des Prés to 'The Art of Fugue' and 'The Musical Offering' by J. S. Bach. It also makes a practice of accompanying verse anthems, secular songs and other vocal works with parts for viols.

E. B.

**LONDON MADRIGAL GROUP.** *See* LAWRENCE, T. B.

**LONDON MOZART PLAYERS.** The first appearance of the London Mozart Players was on 11 Feb. 1949 at the Wigmore Hall. The orchestra, which numbers some 25 to 30 players, according to the works performed, is led by Max Salpeter, and includes Dennis Brain, Gareth Morris, Sidney Sutcliffe and Cecil James, together with other soloists and chamber-music players. It was formed and is conducted by Harry Blech who, in the summer of 1950, dissolved the 17-year-old Blech String Quartet in order to fulfil increasingly numerous engagements with his orchestra.

Many works from the 17th to the 20th centuries have been performed, but a speciality has been made of music by Haydn and Mozart. During a series of broadcasts in the early weeks of 1951 Haydn's Symphonies Nos. 82 to 87 were played for the first time in England in the authentic edition published by the Haydn Society, and Haydn's horn Concerto in D major received its first known English performance in London, at Chelsea Town Hall, early in the same year.

The orchestra plays for the concerts of the Haydn-Mozart Society, whose aim is to present the less well-known works of these composers, and was engaged for a series of concerts at the Cambridge Festival in 1950 and in 1951 at Edinburgh. Such was the reputation won by conductor and orchestra that several months before the London Mozart Players' second birthday Harry Blech was invited to contribute one of the inaugural concerts at the Royal Festival Hall in London, on 9 May 1951. The following year, for the purpose of giving choral works on an appropriate scale, Blech formed the London Mozart Choir, a professional body of some forty voices.

J. R.

**LONDON MUSEUM CONCERTS.** A series of concerts organized by Ernest Makower at the London Museum, at Lancaster House (formerly Stafford House), of which he was a trustee. Admission to the concerts was free on payment of the sixpence by which members of the public were admitted to the museum. The programmes of orchestral, choral and chamber music were of a high order and personally chosen by the concert-giver. Some forgotten works of the past were revived at these concerts. A series of pianoforte recitals

by various leading pianists designed to illustrate the development of pianoforte music was an important feature. By such means care was taken that these programmes did not merely duplicate music constantly given elsewhere, while at the same time outstanding works by the great composers took their place in the scheme. Some first engagements of young artists of talent were made.

After the second world war Lancaster House came to be used for political conferences, and the admirable London Museum collection most unfortunately became inaccessible to the public there. The concerts too thus necessarily ceased.

H. C. C., adds.

**LONDON MUSICAL SOCIETY.** This society was formed in 1878 by Heathcote Long and other prominent London amateurs for "the practice and performance of the works of composers which are not generally known to the musical public" (Rule 2). Barnby was appointed musical director and Long and Alfred Littleton were honorary secretaries. An efficient choir was formed, and the first concert was given on 27 June 1879, in St. James's Hall, although, strictly speaking, the occasion was a private one. Goetz's Psalm CXXXVII was introduced to London at that concert, the solos being sung, as on many subsequent occasions, by competent amateurs.

From 1884 until the last season of the society's existence Heathcote Long was alone in the honorary secretaryship. After the season of 1886 Barnby was succeeded as conductor by Mackenzie, who conducted the final concert on 24 May 1887. In the course of that year the society was disbanded, and a sum of £100 was handed over from its funds to the R.C.M. During the nine years of its existence the institution performed some twenty choral and orchestral works for the first time in England, none very important, but all interesting either as novelties (Dvořák, Goetz, Gounod, Grieg, Rheinberger, etc.) or as minor and neglected works by great composers (Bach, Berthoven, Brahms, Schubert, Schumann).<sup>1</sup>

J. A. F.-M., rev.

**LONDON PHILHARMONIC ORCHESTRA.** This orchestra was formed by Sir Thomas Beecham in conjunction with several other musical interests, notably the Royal Philharmonic Society, the Robert Mayer Concerts for Children and the Courtauld-Sargent Concerts. It began its activities in the autumn of 1932, when it was engaged for the season of the Royal Philharmonic Society. It was thereafter employed by the organizations above mentioned, as well as for the Royal Opera summer season at Covent Garden and for the provincial Festivals at

<sup>1</sup> A list of titles was given in the 3rd and 4th editions of this Dictionary.

Leeds and Norwich, which Sir Thomas Beecham conducted, as well as for the Sheffield Festival of 1936, conducted by Sir Henry Wood. With this orchestra Beecham gave his several series of Sunday concerts in London before the second world war, and he took it on provincial tours and continental visits. Under his direction the London Philharmonic Orchestra gained a reputation in the first rank of European orchestras.

The war brought the association between conductor and orchestra to an end, and it was never renewed. The L.P.O. then became a self-governing organization engaging conductors of its own choice and, after a period of struggle caused mainly by war conditions, and a threat of deterioration due to casual conducting and lack of discipline, a new policy of engaging permanent conductors of eminence for no less than a whole season, did much to restore the orchestra to its original eminence. In 1949 a permanent conductor, Sir Adrian Boult, was again appointed.

H. C. C. & E. B.

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**LONDON SACRED HARMONIC SOCIETY.** An association formed on 6 Mar. 1848, after the dismissal of Surman from the post of conductor to the Sacred Harmonic Society. The Rev. George Roberts was president, Surman conductor, and the affairs of the society were managed by a committee. Six concerts were given in Exeter Hall during the year 1848, resulting in a loss of £394. The society lingered on for some years, and gave its last concert on 22 Dec. 1856 ('Messiah').

G.

**LONDON STRING QUARTET.** Founded in 1908, this team stood for some twenty years in the forefront of quartet parties of British nationality. Its constitution varied from time to time, the original leader being Albert Sammons, who relinquished the post in favour of James Levey in July 1917. The original second violin was Thomas Petre, and he remained with the party except that during the 1914-18 war his post was taken successively by H. Wynn Reeves and Edwin Virgo. The viola, H. Waldo Warner, and the cellist, C. Warwick Evans, performed continuously from the beginning.

After two years of rehearsing a concert was given in London on 26 Jan. 1910, the first of a series with the dual object of reviving the glories of the old St. James's Hall popular concerts and of bringing modern and living composers' chamber music before the public. After 117 London concerts a three months' tour in the U.S.A. begun in Sept. 1920 received a welcome so unmistakably cordial that it was repeated in the years following, the

tour in 1925 being the fifth. The quartet also visited many European countries.

W. W. C., abr.

**LONDON SYMPHONIC PLAYERS.** A training-orchestra for senior students established by Harry Blech in 1946 and serving as a bridge between the normal students' orchestras and the professional symphony orchestras. Though public concerts have been given, the orchestra does not concentrate on one programme for a long period in order to prepare for a public appearance, but different works, ranging from Bach to Bartók, are rehearsed each week. Not infrequently the students are joined informally by professional musicians who enjoy working with them or who wish to play an instrument or read a part different from their usual one.

Most of the work is done under the direction of Harry Blech, but from time to time other conductors are invited to take rehearsals. Ex-students who spent some time with the London Symphonic Players are to be found in every major orchestra in Britain, and several of these young players are already principals of their respective sections.

J. R.

**LONDON SYMPHONY.** Two orchestral works are known under this name, though one only (2) was so entitled by the composer.

(1) Haydn's Symphony No. 104, in D minor and major, written in 1795. It is his last symphony and the twelfth of the dozen composed for Salomon in London. There is thus no good reason why it should have been singled out to bear the name of "London" Symphony.

(2) Vaughan Williams's second symphony, and his first purely orchestral one, No. 1 being the choral 'Sea Symphony'. The 'London Symphony' was composed in 1912 and first performed in London, at Queen's Hall, on 27 Mar. 1914. A revised version was first heard in the same hall on 4 May 1920.

**LONDON SYMPHONY ORCHESTRA.**

This organization, which gave its first concert on 9 June 1904, was formed by a large number of players who had seceded from the Queen's Hall Orchestra. Their action was due principally to the vexed question as to the right to send deputies. As the Queen's Hall Orchestra was quickly re-formed, London and the musical public generally gained greatly by the establishment of two permanent orchestras of first-rate quality. The London Symphony Orchestra is run as a "commonwealth", the players sharing the risks and controlling the direction. It began operations with a series of symphony concerts conducted by Richter, and these were for many years continued regularly, although not necessarily under one conductor, the policy of the orchestra being to avail itself of any opportunity of engaging the best talent for the whole or part of the season.

The programmes maintained the usual orchestral repertory, while a number of new works by British and foreign composers found a place.

Richter was the principal conductor down to 1911, his last appearance being on 10 Apr. of that year. The list of conductors includes the names of Nikisch, Safonov, Arb s, Mlynarski, Kussevitsky, Elgar, Steinbach, Mengelberg, Beecham, Furtwangler, Sokolov, Goossens, Boult, Barbirolli, Busch, Malko, Weingartner, Kubelik, van Beinum and many others. In 1912 the orchestra toured America with Nikisch. It has been regularly engaged to take part in the Three Choirs Festival.

Towards the end of the 1920s the policy of self-government, which has its advantages, began to show corresponding drawbacks in a certain complacency leading to a temporary lowering of standards; but the competition of other London orchestras of first-rate qualities induced the L.S.O. to plan anew. W. H. Reed became chairman in 1935 when he gave up the leadership of the orchestra at its Queen's Hall concerts, and was succeeded in that position by George Stratton. At about that time some reorganization of the membership of the orchestra was effected, and it had the benefit of Sir Hamilton Harty's experience as a conductor.

In 1945 the orchestra reorganized itself as a "non-profit-distributing company" under the presidency of Sir William Walton and entered into association with the Arts Council. The policy of inviting a chief conductor led to the engagement of Eduard van Beinum for 1948-49 and of Josef Krips from Nov. 1950.

H. C. C., rev.

**LONDON TRIO.** A trio team formed in 1901 by the pianist Amina Goodwin, with Achille Simonetti as violinist and William Edward Whitehouse as violoncellist. In 1912 Louis P cskai took Simonetti's place, and he was temporarily replaced, while serving in the British Army, by Albert Sammons. In 1925 Whitehouse was succeeded by Lebell. Subscription concerts at which all the important pianoforte trios were performed, were initiated in 1905, and in twenty years they had reached over 100 programmes. The Trio also toured in France and Italy.

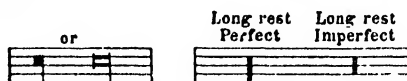
H. C. C.

**LONDON WIND PLAYERS.** In 1942 Dame Myra Hess invited Harry Blech to conduct a programme of serenades for wind instruments at the National Gallery lunch-time concerts in London. Blech then formed the London Wind Players, recruited from the finest solo and orchestral instrumentalists, and conducted them in public for the first time at the National Gallery on 19 Aug. 1942.

During the second world war the team performed at the Churchill Club, and it has broadcast many times. In addition to the

Mozart Serenades for eight and thirteen instruments, the specialized repertory includes music by J. C. Bach, Beethoven, Dvoř k and Richard Strauss. Gordon Jacob's Serenade for wind, written for the London Wind Players, received its first performance during the 1950 Cambridge Summer Festival at a serenade concert in the first court of Clare College. Richard Arnell has dedicated a work to the team, and a Serenade by Franz Reizenstein, written for the Cheltenham Festival, was played there in 1951. J. R.

**LONG** (Lat. *longa*, *notula caudata*). The note intermediate in value between the Large and the Breve in the early system of measured music:



(The black form is the earlier.) It could be triple or duple (*i.e.* equalling three or two breves), according to the mood. In early printed music the Long usually supplants the Large in its function of indicating an indefinite pause on the last note of a composition, *i.e.* used as a *fermata*, and both in printed music and manuscripts it was a conventional form for the last note of a section. Marbeck in his 'Booke of Common Praier Noted' (1550) uses it thus at the end of a verse and calls it a "close". The *Duplex Longa* of the Franconian Treatises is another name for the Large. It does not mean double long as opposed to triple long, but a long of double the usual length.

S. T. W.

*See also* Notation.

**Long, John Luther.** *See* Madama Butterfly (Puccini, opera). Puccini ('Madama Butterfly', etc.).

**LONG, Kathleen** (*b.* Brentford, Middlesex, 7 July 1896).

English pianist. She won an open scholarship in London, at the R.C.M., in 1910 and has been a member of the teaching-staff there since 1920. Her sensitive touch, combined with a strong musical intelligence, have earned her special acceptance as a player of Mozart, but she has avoided any narrow specializing and is a concert pianist, of whom there are all too few, who has steadily set herself to promote the understanding of modern compositions. She has given many first performances of works by Bloch, Holst, Frank Bridge and other younger composers. She excels as a chamber-music player and formed her own quartet of pianoforte and strings known as The English Ensemble. Kathleen Long, besides being well known in England, has played extensively in many countries on the continent of Europe and in the U.S.A. and Canada.

Although anxious not to turn herself into a specialist, Kathleen Long became well known during the 1940s as a particularly fine exponent of French music. Her interpretations

of the pianoforte parts in d'Indy's 'Symphonie sur un chant montagnard', Fauré's 'Ballade', Ravel's G major Concerto, French chamber music of the late 19th and early 20th centuries, and her solo performances of Franck, Fauré, Debussy, Ravel and others, are exemplary and have earned her as great a reputation in France as in her own country.

H. C. C., adds.

**LONG, Marguerite (Marie Charlotte)** (b. Nîmes, 13 Nov. 1874).

French pianist. She first studied the pianoforte with her sister and then at the Nîmes Conservatory. She later entered the Paris Conservatoire and at the end of her first year obtained the first prize for pianoforte playing. While still studying under Antonin Marmontel she started on a career as virtuoso and teacher which proved brilliant. In 1906 she was put in charge of the preparatory pianoforte classes at the Conservatoire, and in 1920 she succeeded Louis Diémer as professor of the instrument. At the same time she started a private school, which soon proved a great success and numbers among its pupils such pianists as Jean Doyen and Jacques Février.

Apart from her brilliant interpretations of classical and romantic masters, Marguerite Long has devoted a great deal of time and energy to making known the music of her contemporaries. Works by Fauré, Debussy and Ravel, among many others, are dedicated to her and were first played in public by her. During her tours in Europe and South America she frequently played, sometimes under the direction of the composer, the G major Concerto by Ravel, which is dedicated to her. She has also lectured on modern French music in France and abroad.

Marguerite Long is the widow of Joseph de Marliave, killed in 1914, the author, among other books, of an outstanding work, 'Les Quatuors de Beethoven', published in 1925, with a preface by Gabriel Fauré. G. S.

See also Martinů (ded. of pf. piece).

**LONG, Samuel** (b. ?; d. ?).

English 18th-century organist and composer. He wrote glees and catches, including the 3-part prize glee 'Where'er you tread' (1764, for the Catch Club), psalms in Riley's collection, four lessons and two voluntaries for the harpsichord or organ (1770) and a song for the Mall (1761). W. H. H.

**LONGAS, Federico** (b. Barcelona, 18 Aug. 1895).

Spanish pianist and composer. He studied under Malats and Granados at Barcelona and toured widely both as soloist and as accompanist for his wife, the singer Margarita Salvi. He founded a pianoforte school, the Academia Longas, at Barcelona, but later on settled in Paris. His compositions are mainly pianoforte pieces, often in the Spanish manner, and

songs, among which 'La guinda', 'Muñequita' and others became very popular.

E. B.

**Longchamps, Charles de.** See Boieldieu (4 operas). Isouard ('Baiser e: la quittance', lib.). Méhul (do.).

**Longfellow, Henry Wadsworth.** See Boughton ('Skeleton in Armour', chorus & orch.). Buck (D., 'Golden Legend', chorus). Coerne ('Hiawatha', symph. poem). Coleridge-Taylor ('Hiawatha', 'Blind Girl' & Choral Ballads). Converse ('Peace Pipe', cantata). Delius ('Hiawatha', tone poem). Doppler ('Blinde van het kasteel Cuillé', opera). Drake (E. R., 'Blind Girl', opera). Dyson ('Sea Music' for chorus). Elgar (3 choral works with orch.; 1 song). Foote (3 choral works). Frid (chorus). Gabriel (M., 'Evangeline', cantata). Gadsby ('Golden Legend', overture). Glover (S. R., 'Excelsior', song). Goldmark (R., 'Hiawatha', orch. work). Gounod (2 songs). Holbrooke ('Skeleton in Armour', symph. poem). Jong ('Hiawatha', symph. poem). Kaun (2 symph. poems on do.). Lahee (settings). Liszt (No. 6, 'Glocken des Strassburger Munsters', choral work). MacCunn ('Wreck of the Hesperus', chorus & orch.). Mackenzie (partsong; 'Saga' for pf.). Nicholl ('Golden Legend'). Philip (6 songs). Speer (C., 'Arsenal', cantata). Stanford ('Spanish Student', incid. m.; 'Golden Legend', choral work). Sullivan (do.). Walker (E., song). Whiting (G. E., do., setting of prologue to 'Golden Legend').

**Longhaye.** See Coquard (choruses for 'Helvetia').

**LONGHURST, John Alexander** (b. London, 1809; d. London, 1855).

English composer. He studied under John Watson, musical director at Covent Garden Theatre in London, and on 22 Apr. 1820 came out at Covent Garden as the Page in Bishop's 'Henri Quatre' and gained great popularity by his singing in the duet "My pretty page" with Miss Stephens. During that and the next four years Bishop composed original parts for him in 'Montrose', 'The Two Gentlemen of Verona', 'Maid Marian', 'Clari', 'The Beacon of Liberty' and 'As You Like It', besides giving him the boys' parts in 'The Miller and his Men', 'The Slave', etc., which he had formerly written for Gladstones and Barnett. Early in 1826 he was allotted the part of Puck in Weber's 'Oberon', then in preparation; but shortly afterwards, while in the middle of a popular ballad, 'The Robin's Petition', his voice suddenly broke, and he was compelled to relinquish singing. Weber mentions the event in a letter to his wife, 9 Mar. 1826: "The young fellow who was to have sung Puck has lost his voice, but I have a charming girl, who is very clever and sings capitally". After a short time Longhurst became known as a teacher of singing and the pianoforte, and an excellent accompanist.

W. H. H., adds.

**LONGHURST, William Henry** (b. London [Lambeth], 6 Oct. 1819; d. Canterbury, 17 June 1904).

English organist and composer, brother of the preceding. He was admitted a chorister of Canterbury Cathedral on 6 Jan. 1828, under Highmore Skeats, sen., having afterwards Stephen Elvey and Thomas Evance Jones as his masters. In 1836 he was appointed lay-

<sup>1</sup> Harriet Cawse, afterwards Mrs. John Fiddes.

clerk and assistant organist of the cathedral. In 1865 he was one of the earliest Fellows of the College of Organists. On 26 Jan. 1873 he was chosen to succeed Jones as organist and master of the choristers. He retired in 1898, after a period of seventy years' service in the cathedral. His doctor's degree was conferred on him by the Archbishop of Canterbury (Tait) on 6 Jan. 1875. His compositions consist of anthems, services, songs, etc., and a manuscript oratorio, 'David and Absalom'.

W. H. H., adds.

**LONGMAN & BRODERIP.** A well-known firm of London music publishers during the latter half of the 18th century. The business was founded in or before 1767, when James Longman with others, as J. Longman & Co., were established at the Harp & Crown, 26 Cheapside. The sign of the Harp & Crown was that also of another Cheapside music publisher, John Johnson, but Longman's was nearer St. Paul's and on the opposite side of the road, i.e. the south side, between Friday Street and Mitre Court.

In 1769 the house became known as Longman, Lukey & Co. (with a temporary address at 45 St. Paul's Church Yard in 1771), and this title remained until 1775, when, Francis Broderip entering, it was styled Longman, Lukey & Broderip. In 1776 Lukey's name is absent, and the firm remained as Longman & Broderip until 1798. In 1783 an additional address was at 13 Haymarket. In 1798 the firm became bankrupt, and John Longman, who had succeeded the original James, held a partnership with Muzio Clementi at the old address, 26 Cheapside, until 1801; while the other partner, Francis Broderip, entered into partnership with C. Wilkinson at 13 Haymarket.<sup>1</sup>

John Longman had left Clementi in 1801 and set up for himself at 131 Cheapside, where he remained until 1816 and was succeeded by Longman & Herron, the partners being Giles Longman and James Herron, who continued in business until 1822.

The first James Longman and Longman & Lukey issued much music now of an interesting antiquarian character, while Longman & Broderip's publications embrace a wide range of musical productions. They were also makers, in great quantity, of spinets and harpsichords, pianofortes and the smaller class of musical instruments. Their catalogues chronicle an immense variety of these, and some curious items are mentioned, such as "Glove horns", "Sticcado pastorals", "pipes and tabors" (1781-82); also "up-right harpsichords with a curious new invented swell", "pianofortes in commodes, sideboards and dressing-tables for convenience of small rooms" (1786); and in the 1789

catalogue is "Portable Clavecins . . . agreeable for travelling with, as they may be conveyed and even performed on in a coach".

F. K., rev. W. C. S.

**LONGO, Achille** (b. Naples, 28 Mar. 1900).

Italian composer. He is the son of Alessandro Longo and studied at the Naples Conservatory, where he obtained diplomas in pianoforte and organ playing as well as composition. He also took a laureate in law. From 1926 to 1930 he taught harmony at the Naples Conservatory, and afterwards at that of Parma. In 1934 he returned to Naples as teacher of counterpoint at the Conservatory, where he has been teaching composition since 1940.

Grown up in a musical environment (his sister Myriam too was educated as a pianist), he early began to compose. For a long time his creative work too obviously showed his academic studies, but his more recent compositions reveal greater freedom of conception and idiom. Among them may be mentioned in particular a Requiem for solo voices, chorus and orchestra (1947), 'Notturmo' and 'Corteo' for orchestra (1942), a violin Concerto (1937), a Quintet for strings and pianoforte (1934), a Sonatina for oboe and pianoforte, and numerous pianoforte works and songs. His latest orchestral work, 'Serenata in do', obtained the second prize of Trieste in 1950. He has also written film music.

G. M. G.

**LONGO, Alessandro** (b. Amantea, 30 Dec. 1864; d. Naples, 3 Nov. 1945).

Italian pianist, composer and musical editor, father of the preceding. He was a pupil of Beniamino Cesi and P. Serrao; at an early age he was made professor for pianoforte at the Naples Conservatory. The founder of the *Cercolo Scarlatti* and the *Società del Quartetto* at Bologna, he also edited 'Arte pianistica', a monthly review on musical matters, though chiefly devoted to pianoforte music. His compositions are of classical tendencies, and many of them are excellent imitations of the style of old Italian masters with a certain influence of German classicism and romanticism clearly visible. They comprise many works for pianoforte, a Quintet and several suites. He edited and published the complete (or all but complete) works of Domenico Scarlatti for harpsichord (in 11 vols.) and many editions of old Italian keyboard music.

K. D. H.

**LONGSTRIDES.** See BEDYNGHAM.

**Longus.** See *Daphnis et Chloé* (Ravel). Gluck ('*Cythere assiégée*', opera). Le Borne (F., '*Daphnis et Chloé*'). Maréchal (G. H., do., opera). Ravel (do., ballet).

**LONOVA, Maria.** See HLOUNOVA, MARIE.

**LONQUE, Georges** (b. Ghent, 8 Nov. 1900).

Belgian composer. He studied violin with

<sup>1</sup> See BRODERIP & WILKINSON.

J. Smit, harmony with Moeremans and composition with Lunssens at the Ghent Conservatory, taking the first Belgian Prix de Rome in 1929. He became successively professor of harmony there and director of the Music Academy of Ronse. His compositions include a ballet, 'Aura'; cantatas 'Le Rossignol' and 'Antigone', a 'Missa pro pace' for male voices and organ, and other choral works; 'Impressions d'Hemelrijck', 'Wiener Walzer', 'Porcelaines de Saxe' for orch.; a string Quartet; a violin Sonata; 'Images d'Orient' for saxophone and other inst. pieces; songs, &c. E. B.

**Löns, Hermann.** See Kilpinen (78 songs).

**LOON, Otto Glastra van** (b. Soerabaja, 28 Apr. 1906).

Dutch conductor. He was a student at the Basel Conservatory under Weingartner. In 1931 he founded the much-needed Dutch chamber orchestra at The Hague, by means of which he was able to introduce many important new works to Holland. Glastra van Loon also became conductor of several choral societies at Rotterdam, where he succeeded Evert Cornelis, and director of the music school at Dordrecht. H. E. E.

**LOOSEMORE.** English family of organ experts.

(1) **Henry Loosemore** (b. ?; d. Cambridge, 1670). He was a chorister in one of the Cambridge colleges, afterwards lay-clerk there and from 1627 to his death organist of King's College Chapel.<sup>1</sup> He graduated Mus.B. at Cambridge in 1640. There is a composition by Loosemore for "3 vials to the organs" (B.M., Add. MSS 34,800). His church music includes a Service in D minor for 4, 5 and 6 voices (B.M., Harl. MS 7337), two Latin litanies (D minor and G minor) printed in Jebb's 'Choral Responses and Litanies' (Peterhouse, Cambridge) and anthems at Durham, Peterhouse and B.M.

(2) **John Loosemore** (b. ?; d. ?, 1681), son or possibly brother of the preceding. He built the organ of Exeter Cathedral in 1665. Parts of his work still remain in that organ, and the case, which bears that date, is one of the finest in England.

(3) **George Loosemore** (b. Cambridge, ?; d. Cambridge, ? 1682), son of Henry (1). He was a chorister at King's College, Cambridge, under his father and in 1660 became organist of Trinity College, retaining the post until 1682. He took the Mus.B. degree at Cambridge in 1665. Anthems by him include 'Glory be to God on high' (B.M., Harl. MS 7339), described as "a hymn composed by Mr. George Loosemore, organist of Trinity College, Cambridge, at the Restauration

[1660]", and others are in B.M., Add. MSS 34,203. W. H. H., adds. J. M. (ii).

**LOOTS, Philip** (b. Amsterdam, 22 Aug. 1865; d. Haarlem, 31 July 1916).

Dutch organist and composer. He studied at the Royal Conservatory at The Hague and already in 1882 had settled at Haarlem as an organist. Here he also became conductor of a Catholic choral society and music critic for a local newspaper. His church music is notable not only for its charm and purity of style, but also for the way in which he alternated unaccompanied passages with organ solos. His songs and children's songs have a high reputation in his own country. II. A.

**LOPATNIKOV, Nikolay Lvovich** (b. Reval [now Tallinn, Esthonia], 16 Mar. 1903).

Russian pianist and composer. He began his professional education at the St. Petersburg Conservatory, studying the pianoforte under B. Sakharov and theory under Zhitomirsky. The family left Russia for Finland after the 1917 Revolution, and in 1920 Lopatnikov settled in Germany, where he became a pupil of Willi Rehberg for the pianoforte and of Hermann Grabner and Ernest Toch for composition. Among his earliest works were a pianoforte Concerto (Op. 5), performed in Berlin with himself as soloist, and a string Quartet (Op. 4), performed at Karlsruhe. From 1929 to 1933 he lived in Berlin. He then left Germany for Finland, where he received advice from Sibelius. His second pianoforte Concerto (Op. 15) was performed at the I.S.C.M. Festival, Vienna, 1933, and his first Symphony (Op. 12) met with success in Germany and in the U.S.A. His output consists almost exclusively of instrumental music, but he composed one opera (unpublished), 'Danton', after the play by Romain Rolland.

It is difficult to imagine how he would have developed had he not left Russia at an early age. He told the American critic David Ewen that he considered himself influenced at first by Borodin's and Mussorgsky's music, and later by Stravinsky's and Hindemith's. It is mainly in later works, however, that signs of the earlier influences he mentions are discoverable. In all the rest affinities with Hindemith and the Central European atonalists are obvious, and his experiments in rhythmic effects and dissonant combinations recall Stravinsky's of the same period. In fact, he experimented on those lines to a greater extent than his musical nature seemed to warrant: consequently the works of his early and intermediate period, although betokening an alert mind and an inborn capacity for vigour of expression, contain much that is hard in colour and makes for stiffness. He has a genuine capacity for melodic invention, especially in meditative moods, which manifests itself freely

<sup>1</sup> Hawkins's statement that Henry Loosemore became organist of Exeter Cathedral after the Restoration is probably due to a confusion with John Loosemore (2).

in his latest compositions. Like many composers of to-day, he gradually simplified his style, and he is no longer an uncompromising atonalist.

Typical examples of his mature manner are the string Trio, Op. 23 (1935-36), containing many elements that are thoroughly Russian in character, although treated in a way showing the influence of western tradition rather than that of the 19th-century Russian nationalists; the sets of short pianoforte pieces 'Contrasts' (Op. 15) and 'Dialogues' (Op. 18), and the second Symphony (1937-38). His other principal works are: second string Quartet (Op. 6; awarded the Belayev prize); Introduction and Scherzo for orchestra (Op. 8); Sonata for violin and pianoforte, with side-drum *ad libitum* (Op. 9; performed in many countries); cello sonata (Op. 11); 3 pieces for violin and pianoforte (Op. 17); suite from the opera 'Danton' (Op. 20), 6 Variations for orchestra (Op. 22).

M. D. C.

**Lope de Vega.** See Vega.

**LOPES GRAÇA, Fernando** (b. Tomar, 17 Dec. 1906).

Portuguese musical scholar and composer. He took his first pianoforte lessons in his home town, and in 1924 went to Lisbon where he attended the Conservatory with brilliant results, studying under Viana da Mota, Adriano Mereia, Tomás Borba and L. Freitas Branco. At the same time he went to the Lyceum and later followed the courses of the Faculty of Arts, first in Lisbon (1928) and then at Coimbra (1932), specializing in philosophy and history. In 1929 he made his début as composer at a concert devoted to works by students of the Conservatory, playing his own 'Variações sobre um tema popular português' and conducting his 'Poemeto' for string orchestra. He founded at Tomar the newspaper 'Acção' and in 1930 took part in launching in Lisbon the review 'De Musica', thus embarking on his intense activity as a journalist and author. At the same time he continued his work as a composer and for the first time in Portugal systematically applied atonal and polytonal principles.

In 1931, on finishing his musical studies, Lopes Graça competed for the pianoforte professorship at the Lisbon Conservatory, taking first place. He was not, however, appointed, owing to his opposition to the existing political régime. He was already under arrest by the political police on finishing his examination and was later exiled to the village of Alpiarça. But in 1932 he became professor of the Academia de Musica de Coimbra (now Instituto de Musica), where he remained until 1936. There he came under the influence of the aesthetic movement of the literary and artistic group of the review 'Presença', and set to music some of its

most representative poetry, this period being mainly characterized by his writing of songs.

In 1934, in spite of having won a scholarship of the Junta de Educação Nacional, he was not allowed to leave for Paris, again owing to his political tendencies. In 1936 he was once more arrested, and he was tried and condemned in 1937. In the same year he went to Paris at his own expense, having been invited to take part in the Congress of the Society for Musical Education of Prague, which took place at the Exposition Internationale de Paris, where he lectured on the subject of music suited to childhood and youth. In Paris he attended the classes of musical history at the Sorbonne and worked with Charles Koechlin at orchestration and composition. At the request of the Maison de la Culture he wrote the music for the ballet 'La Fièvre du temps', and at the suggestion of Lucie Dewinsky, the singer, he harmonized Portuguese folksongs. These harmonizations mark a turning-point in the composer's style as regards imparting to Portuguese music a manner of its own.

In 1939 the second world war compelled Lopes Graça to return to Portugal, where he settled in Lisbon and developed a great activity as composer, dramatic and musical critic, pianist, organizer of popular choirs (for which he harmonized folksongs), conductor, publicist and translator. In 1942 he founded in Lisbon an organization called Sonata, for the diffusion of modern music, which became in 1947 the Portuguese section of the I.S.C.M. His activity as a teacher includes both private lessons and a professorship at the Academia de Amadores de Musica, where he is also choir-master, and as such, as well as conductor, took part in the bicentenary commemorations of the death of Bach (Lisbon, 1950).

Lopes Graça's compositions show three phases: the first, inclined to an aesthetic rooted in folksong, which is manifest in his first work, 'Variações sobre um tema popular português' (1929), but which he later abandoned for a cosmopolitan aesthetic revealing the influence of Schoenberg, Stravinsky and Hindemith; after 1937 he decided definitely, in the wake of Falla and Bartók, in favour of a strictly national music, making the most of native melodic, harmonic and rhythmic elements. However, his earlier experience gives to his music a universality which completely transcends mere folklore by the fusion of the elements referred to, in a language formed by the most important conquests of present-day music. Technically, this latest phase is based mainly on modal and polytonal tendencies. This musical evolution accompanies an ever closer attachment to the new currents of thought which in Portugal, as elsewhere, consider art and culture as socially interactive, a



conception which is manifest in his activities and writings, and from which spring, in collaboration with the poets of these currents, his songs for popular choral groups. He three times won the prize for musical composition instituted by the concert society *Círculo de Cultura Musical*: 1940 (first pianoforte Concerto), 1942 ('*Historia tragico-marítima*'), 1944 (Symphony). The first performance of the Concerto took place in 1941, conducted by Pedro Freitas Branco, with the Spanish pianist Leopoldo Querol as soloist.

As critic and musicologist Lopes Graça has contributed much to the discussion of musical problems and the awakening of general interest in music, including its various modern tendencies. He has contributed essays and critical reviews to various periodicals, such as '*Seara Nova*', '*Presença*', '*Revista de Portugal*', '*Diabo*' and '*Vertice*'. He is a member of the *Société Française de Musicologie*. In 1947 he received the title of *Ami de la Ville de Paris*, conferred by the *Hôtel de Ville* of that city. He took part in the *Wroclaw Peace Congress* in 1948. In 1950 he founded, jointly with the author of this article, the monthly periodical on musical subjects, '*Gazeta Musical*', which has Luis de Freitas Branco as its director. His literary works include the following:

- '*Ensaio sobre a evolução das formas musicais*' (1941).
- '*Reflexões sobre a música*' (1941).
- '*Introdução à música moderna*' (1942).
- '*Música e músicos modernos*' (1943).
- '*A música portuguesa e os seus problemas*' (1944).
- '*Bases teóricas da música*' (1944).
- '*Tália, Euterpe e Terpsicore*' (1945).
- '*Cartas do Abade Antonio da Costa*' (1946).
- '*Historia breve da música de piano*' (1946).
- '*Visita aos músicos franceses*' (1948).
- '*Viana da Mota*' (1949).

## CATALOGUE OF COMPOSITIONS

### BALLETS

- '*La Fièvre du temps*' (1938).
- '*Promessa*' (1945).

### CHORAL WORKS

- '*Marchas, danças e canções*' (var. poets) for popular choral groups (1946).
- 8 Songs for unaccomp. chorus (1946).
- 20 Songs, unaccomp., for popular choral groups (1946-1950).
- '*In Memoriam*' (J. J. Cochofel) (1950).
- '*Se Helena apartar*' (Camões), for unaccomp. women's voices (1951).
- 2 Quatrains (Antonio Nobre) for unaccomp. chorus (1951).
- 2 Sonnets (João de Barros) for unaccomp. chorus (1952).
- '*Verdes são os campos*' (Camões) for unaccomp. women's voices (1952).

### ORCHESTRAL WORKS

- '*Poemeto*' for stgs. (1928).
- '*Three Portuguese Dances*' (1941).
- '*Symphony*' (1944).
- '*Quatro estelas funerárias*' (for fallen friends) (1948).
- '*Scherzo heroico*' (1949).
- '*Suite rustica*' No. 1 (1949-50).
- '*Três velhos romances portugueses*' for chamber orch. (1949-51).

### PIANOFORTE AND ORCHESTRA

- Concerto No. 1 (1940).
- Concerto No. 2 (1942).

### VOICE AND ORCHESTRA

- '*Historia tragico-marítima*' (Miguel Torga) (1942).

### CHAMBER MUSIC

- '*Humoresca*' for flute, oboe, clar. & stg. 4tet (1930).
- '*Trio for oboe, clar. & bassoon*' (1939).
- '*Quartet for vn., viola, cello & pf.*' (1939).
- 7 Old Ballads for mezzo-soprano, 2 flutes, 2 clars., 2 horns, celesta, harp & stg. 4tet (1949).

### VIOLIN AND PIANOFORTE

- Sonatina No. 1 (1931).
- Sonatina No. 2 (1931).
- '*Preludio, capricho e galope*' (1950).

### PIANOFORTE MUSIC

- '*Variações sobre um tema popular português*' (1929).
- '*Preludio, canção e dança*' (1929).
- '*Epitafios*' (1930).
- '*Preludio, cena e dança*' (1931).
- Sonata No. 1 (1934).
- Sonata No. 2 (1939).
- 7 Bagatelas (1939-48).
- '*9 Danças breves*' (1948).
- '*11 Glosas*' (1949-50).
- '*Pranto à memória de Manuda Porto*' (1950).

### SONGS

- '*Anteriana*', 5 sonnets (Antero de Quental) (1929).
- '*Poemas em prosa*' (Rabindranath Tagore) (1929).
- 3 Poems (Adolfo Casais Monteiro).
- 2 Songs (Fernando Pessoa).
- 6 Portuguese folk quatrains.
- '*Pastoral*' (Afonso Duarte).
- '*Icaro*' (Jose Regio).
- '*Marcha quasi funebre*' (Carlos Queiroz).
- '*As três canções de Olívia*'.
- 3 Songs (Antonio Botto) (1935).
- '*Canções do Menino Jesus*' (folk texts) (1936).
- 3 Sonnets (Camões) (1942).
- '*Três sonetinhos*' (Jose Gomes Ferreira) (1942).
- '*O menino da sua mãe*' (Fernando Pessoa) (1936).
- '*Cantares*' (Carlos de Oliveira) (1946).
- '*12 Trovas*' (1947).
- '*Canções singelas*' (1947-49).
- '*Velhos romances, xacaras e outras cantigas*' (1949).
- 3 Songs (Fernando Pessoa) (1950).
- 2 Songs (Guerra Junqueiro) (1951).
- '*Cantiga de Embalo*' (Antonio de Sousa) (1951).
- 2 Songs (Teixeira de Pascoaes) (1951).
- 2 Sonnets (Antonio Nobre) (1951).
- '*Inscrição para o tumulo de uma donzela*' (Eugenio de Castro) (1951).

Also numerous Folksong Arrangements.

J. J. C.

**LÓPEZ BUCHARDO, Carlos** (b. Buenos Aires, 12 Oct. 1881; d. Buenos Aires, 21 Apr. 1948).

Argentine composer. He studied at Buenos Aires and later in Paris with Roussel. His only stage work, '*Il sogno di alma*', was produced at the Teatro Colón and his two musical comedies '*Madame Lynch*' and '*La Perichona*' were put on at other Buenos Aires theatres. Among his symphonic works the '*Escenas argentinas*' are still played, and many of his songs and instrumental pieces are very popular in Argentina.

López BucharDO was at one time president of the *Sociedad Nacional de Música* and director of the *Escuela Superior de Bellas Artes* of the *Universidad Nacional de La Plata*. At the time of his death he was

director of the Conservatorio Nacional de Música y Arte Escénico in Buenos Aires. He married Brígida Frías, a well-known soprano singer. N. F.

**LÓPEZ DE VELASCO, Sebastián** (*b.* Segovia, ?; *d.* ? Madrid, ?).

Spanish 16th-17th-century composer. In 1628 he was *maestro de capilla* to the Infanta Juana in the convent (Descalzas Reales) founded by her in Madrid, a post formerly (1586-1603) occupied by Victoria.

The printed works by López de Velasco are entitled 'Libro de Missas, Motets, Salmos, Magníficas y otras cosas tocante al culto divino', 8 partbooks (Madrid, 1628). Copies are in the Bibl. Nac., Madrid, Bibl. de la Diputación, Barcelona and Bibl. Patriarcal, Valencia. J. B. T.

**LOPEZ, Duarte.** See LOBO.

**Lopokova, Lydia.** See Ballet. Sadler's Wells (Ballet).

**LOPUSKA-WYLEŻYŃSKA, Helena** (*b.* Warsaw, 1877; *d.* Warsaw, 1920).

Polish pianist and composer. She published several songs, pianoforte pieces and some orchestral music. She also composed a cantata for chorus and orchestra, 'Smutno mi Boże' ('How sad I am, O Lord').

C. R. H.

**LOQUEVILLE, Richard (de)** (*b.* ?; *d.* ? Cambrai, 1418).

Netherlands or French singer and composer. He was a singer at the court of Robert, Duc de Bar, about 1407-10 and taught the duke's son to play the harp. In 1412 he was choir-master at Cambrai Cathedral in succession to Nicolas Malin, and he remained there apparently until his death. He must have died before 25 June 1418, since a payment made by his widow for candles for his Requiem mass is mentioned as having been made on that day.

Compositions: 3 pieces of the *ordinarium missae*, 2 motets and 5 chansons, preserved at Oxford (Bodl. Can. misc. 213), Bologna (Liceo Musicale, 37), Trent, Vienna (codex 87) and Munich (Mus. 3232a). A piece of the *ordinarium missae* ('Et in terra pax') is reprinted by C. van den Borren (*see* Bibl.) and a chanson by E. Dannemann (*see* Bibl.). The chansons are interesting in that they tend to a concise pulsating rhythm, which came into being shortly after 1400, emerging from 14th-century rhythmic anarchy. E. D. (ii).

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**Lorca, Federico García.** See ApIvor (songs). Bate ('Bodas de sangre', incid. m.). Berkeley (song). Bowles ('Wind Remains', opera; songs). Casal y Chapi (incid. m.). Demuth (3 songs with orch.). Elizalde (2 puppet plays). Fortner ('Bluthochzeit', incid. m.). Milhaud ('House of Bernarda Alba', do.). Revueltas ('Homenaje', voice & orch.; 6 songs, voice & insts.). Rieti ('Don Perlimplin', lib.).

**LORD SPLEEN** (Opera). See LOTHAR.

**LORELEY, DIE.** Unfinished opera by Mendelssohn, on the composition of which he was engaged at the time of his death. The libretto, by Emanuel von Geibel, was published in 'Dem Andenken Felix Mendelssohn-Bartholdys' (Hanover, 1861). The completed and published portions are a finale to the first act (performed at Leipzig and at the Birmingham Festival, 8 Sept. 1852, in an English adaptation by Bartholomew), an 'Ave Maria' and a vintners' chorus.

The subject of this German legend has been treated by several other composers, including Ignaz Lachner (libretto by Molitor, Munich, 1846); Vincent Wallace, under the title of 'Lurline' (libretto by Edward Fitzball, London, 1860); Max Bruch (the original Geibel libretto, Mannheim, 1863); Catalani, under the title of 'Elda' (libretto by Carlo d'Ormeville and Angelo Zanardini, Turin, 1880); Adolph Mohr (1884); Johann Bartholdy (1887); Hans Sommer (libretto by Gustav Gurski) (Brunswick, 1891). G., adds.

See also Becker (A.). Naumann (2). Pacius.

**LORENZ, Alfred (Ottokar)** (*b.* Vienna, 11 July 1868; *d.* Munich, 20 Nov. 1939).

German conductor and musical historian. He started his career as a conductor. After working at Königsberg, Elberfeld and Munich, he went in 1898 to Coburg, where, six years later, he became principal conductor, and in 1917 *Generalmusikdirektor*. At the age of fifty-two Lorenz gave up conducting to devote himself to historical research. In 1922 he graduated Ph.D. at Frankfurt o/M., offering as a thesis 'Die musikalische Formgebung in Richard Wagner's Ring des Nibelungen'. In the following year he became a lecturer and three years later a professor at the Munich University.

Lorenz's main work is the valuable study, based on his thesis and entitled 'Das Geheimnis der Form bei Richard Wagner' (I. 'Ring des Nibelungen', 1924; II. 'Tristan und Isolde', 1926; III. 'Die Meistersinger von Nürnberg', 1930; IV. 'Parsifal', 1933). This is one of the most important studies of Wagner's technique in composition. In 1938 Lorenz edited 'Wagners ausgewählte Schriften'. The study of Wagner led him to investigate other operatic composers. He wrote 'Alessandro Scarlatti's Jugendopern' (1927) and edited Weber's early operas for the collected edition of that master (1926). He is also the author of studies with a philo-

sophical tendency, such as 'Abendlandische Musikgeschichte im Rhythmus der Generationen' (1928). Lorenz composed an opera, several orchestral works, pianoforte music and songs.

K. G.

**LORENZ, Franz** (b. Stein, Lower Austria, 4 Apr. 1805; d. Wiener Neustadt, 8 Apr. 1883).

Austrian physician and writer on music. He took his doctor's degree in 1831. Like many other physicians he did much for music, and his publications are of special interest and value: 'In Sachen Mozarts' (Vienna, 1851), much praised by Köchel in his Mozart Catalogue (Preface, p. xvii); 'Haydn, Mozart und Beethovens Kirchenmusik. . .'; 'W. A. Mozart als Clavier-Componist' (Breslau, 1866); various accurate and interesting contributions on Mozart, Beethoven and Haydn, to the 'Deutsche Musik-Zeitung' <sup>1</sup>, 1861, 1862; the 'Wiener Zeitung' <sup>2</sup>, 3 Aug. 1850, 16 Aug. 1863.<sup>3</sup> It is to Lorenz that we owe Krenn's important account of Beethoven's last autumn, and the other anecdotes.

C. F. P.

**LORENZ, Max** (b. Düsseldorf, 10 May 1902).

German tenor singer. He studied with F. Grenzebach in Berlin, as a young man won a prize offered by one of the Berlin daily papers and was engaged by Fritz Busch for the Dresden State Opera in 1928. His success as Menelaus in Strauss's 'Aegyptische Helena' induced that composer to recommend him for the same part to the Berlin State Opera, and he left Dresden for that theatre in 1933. In 1931 he visited New York for the first time, singing Lohengrin to the Elsa of Maria Jeriza at the Metropolitan Opera, and he early appeared as guest artist at the Vienna State Opera, also revisiting that of Dresden. From 1933 to 1943 he sang Tristan and Siegfried at the Bayreuth festival performances. His first success in Vienna was in Heger's 'Bettler Namenlos', and he became a permanent member of the Opera there in 1937. After the second world war he repeatedly visited the Metropolitan in New York, the Teatro Colón in Buenos Aires and Mexico City; also Milan and Rome, where he sang both Verdi and Wagner in Italian. He is especially famous for his interpretation of Wagner's heroic tenor parts, but does no less justice to those of Beethoven, Weber, Verdi and Strauss. His festival engagements have taken him to Florence, Amsterdam, Zoppot, Paris and Zürich. He holds the title of Austrian Chamber Singer.

H. R.

<sup>1</sup> 'Mozart's Requiem' (1861, Nos. 33, 48); 'Mozart's Klavier-Sonaten' (do. 41, 42); Mozart's Masses (1862, Nos. 34, 35); Beethoven at Gneixendorf (do. 10); Haydn and his princely patrons (do. 45, 47, 48).

<sup>2</sup> Mozart's death.

<sup>3</sup> Haydn and Beethoven.

**LORENZANI, Paolo** (b. Rome, 1640; d. Rome, 28 Oct. 1713).

Italian composer. He was a pupil of the *maestro di cappella* of the Vatican, Orazio Benevoli, and early showed himself in possession of original talent and a solid style. He began a career as *maestro di cappella* outside his native city (possibly at Turin), but, Benevoli having died in 1672, Lorenzani returned to Rome to scheme for his office. His fellow-pupil Bernabei was preferred to him, but he gained, at all events, the post of "*maestro di cappella di Gesù e seminario romano*". He held this important musical post at the Jesuit College for several years, until 1675 apparently, when he accepted from a Sicilian delegation who had come to Rome to engage a *maestro* the equally important post at the cathedral of Messina. It was just at the moment when the citizens of that town revolted against the Spaniards, a revolt which gave to Louis XIV, already engaged in wars against the whole of Europe, an opportunity of helping the despatch of an expeditionary force.

Marshal de Vivonne, who became viceroy of Sicily, appreciated Lorenzani, and when the time of evacuation came after the overtures of peace in 1678, he engaged him to go and seek his fortune in France. Lorenzani took passage on a vessel of the French fleet at the same time as those inhabitants of Messina who were prominently involved in the revolution and who dared not expose themselves to the vengeance of the returning Spaniards.

Thanks to the influence of Vivonne and of his sisters, Mmes de Montespan and de Thianges, Lorenzani succeeded at the court of Louis XIV. He arrived in Aug. 1678, was presented, had one of his motets performed with success, and ten months later (May 1679), thanks to the personal intervention of the king, he was able to buy from Jean-Baptiste Boësset one of the two posts of *maître de musique* to the queen. The following month he went on a mission to Italy, officially with the object of engaging five *castrati* for the music of the chapel, but also without doubt to arrange his personal affairs. He returned in Dec., and in the following years a number of his compositions were performed before the king or court, and all were well received: pastorals, serenades, Italian airs, motets, dance airs, instrumental pieces. His first opera, 'Nican-dro e Fileno', was produced before the court at Fontainebleau in Sept. 1681. The libretto was by Filippo Mancini-Mazarini, Duc de Nevers, Cardinal Mazarin's nephew.

The 'Mercure', jealously hostile to Lully and his monopoly of the Opéra, saw in Lorenzani a champion of Italian music, a rival to the *surintendant*, and never lost an opportunity of praising him. Lully, on the other hand, who had made great efforts to create a purely

French music, and, until then, had succeeded in destroying all recollection of the Italian influence which had been so strong at the time of Mazarin, did not view with any satisfaction the arrival of this Roman musician. Their quarrel, however, owing to diplomatic intervention, never came to open hostility. But the death of the queen (July 1683) gave a fatal blow to Lorenzani's fortunes in depriving him of his place at court. On 20 June 1685 he accepted as a waiting post the employment of *maître de chapelle* to the convent of the Théatins — an Italian order, a branch of which had been established in Paris by Mazarin. His motets were the best-known of his works; they were esteemed by amateurs with those of Du Mont, Lalouette and Lully himself. They made the success of the famous Wednesdays at the 'Théatins' "Saluts en musique", to which both court and townspeople went eagerly for almost ten years.

However, in spite of the death of Lully (Mar. 1687), Lorenzani did not readily find access to the king. The French musicians jealously barred the way. Nevertheless, he found means to present an opera with French words — his only one — 'Orontée', which the Prince de Condé had ordered for the festivities at Chantilly in the summer of that year. It was given on 23 Aug. and the libretto was by Michel Leclerc, translated from Cicognini's Italian one, 'Orontea', set by Cesti in 1649. In spite of good mounting and playing by the Académie de Musique, this opera, on which the composer had founded such great hopes, had no success. His failure was due far more to the absurd libretto than to the music, of which the score unhappily has never been recovered. A few years later Lorenzani embarked again on another scheme which was to cost him very dear. He began to publish his motets (1693) in sumptuous editions (Ballard). In his dedication to the king he let it appear that he hoped to be employed afresh by him. This work sold badly, and Brossard says that the very cause which should have favoured it was of disservice. Lorenzani's motets were too famous; too many copies of them had been already distributed for the *maîtres de chapelle* to rush to acquire them in this expensive edition.

Then Lorenzani dreamed of returning to his own country. The post of *maestro di cappella* at St. Peter's in Rome, for which he had schemed years before, was vacant by the death of Francesco Beretta. It was offered to him, he accepted and was nominated 19 July 1694, in the centenary year of the death of his illustrious predecessor Palestrina. After Lorenzani had left France, Ballard published a collection of Italian airs which had a great success. In Rome Lorenzani, director of the Cappella Giulia and *guardiano dei maestri*

of the congregation of St. Cecilia, had a brilliant career of close on twenty years. He died at the age of seventy-three and was buried, like Benevoli, at San Spirito in Sassia.

Lorenzani's works, which the circumstances of his life attach at one time to the history of Italian music and at another to that of French music, are valuable. His vocal compositions to Italian words, cantatas, detached airs, serenades, etc., denote a musician of the Roman school and a follower of Carissimi. But his melody, more luscious and with a subtly refined symmetry, his finished harmony, his little developed recitatives indicate that he belonged to an epoch of transition and allow him to be considered as one of the most interesting representatives of the *bel canto* links between Carissimi and Bononcini. His music to French words is more curious, because it shows that he knew (in order to succeed in France) how to adapt his style to that of Lully as far as he wished; his airs, in the style of Ballard's collections, are in no way distinguished from those of other contemporary composers of works in the same manner. Nevertheless, the motets of his Parisian period take their place in the literature of the French classical motet, alternating solos, chorus and symphonic ritornelli. They hold an important place and are worthy of the favour in which they were held by the public.

The following printed works are known:

- 'Motets à I, II, III, IV et V parties. Avec symphonies et basse continue par Monsieur Lorenzani, maître de musique de la feuë Reyne' (Paris, Ballard, 1693), containing 25 motets.
- Other motets in the collective volumes 'Scelta di motetti sacri . . . a due e tre voci' (Rome, 1675) and 'Sacri concerti . . . a due e tre voci' (Bologna, 1675).
- 'Airs italiens de Monsieur Lorenzani, maître de la musique de la feuë Reyne' (Paris, 1690), containing 6 airs.
- Other airs in 'Airs italiens composez par les plus célèbres auteurs . . . recueillis par les sieurs Fossard et Philidor l'aîné' (Paris, 1695).
- An air by "M. Laurencin" (probably Lorenzani), 'Printemps, ne reviens plus', in the 'Mercure galant' (May 1680).
- An air *sérieux*, 'Quand mon destin, belle Silvie', in 'Airs sérieux et à boire' (Paris, 1696).
- Air, "Tornami in petto, speranza cara", from 'L'Empeur dans la lune' (1684), in 'Théâtre italien de Gherardi' (Paris, 1700).
- 'Scène du sommeil de Filli' from the opera 'Nicandro e Fileno', ed. by Henry Prunières (Rev. Mus., Aug. 1922).

Manuscripts of airs and cantatas are preserved in the Bibliothèque Nationale, Paris (Brossard Collection) and, outside that collection, treble parts of the overture and the dance airs of the opera 'Orontée' (with a false attribution to Carissimi), the only known fragment of this part.

Fétis points to Rome (after Baini) for some manuscript Psalms for 4 choirs and also a volume of Magnificats for 9 voices which would have been printed there in 1690. Q.-L., on the other hand, indicates manuscript works in the Library of Modena. The mention

which is there made to an oratorio 'Dimna' in the Bibliothèque Mazarine rests on a mistake. It should be the 'Santa Dimna', sung in Rome in 1687, of which the libretto is by Giovanni Andrea Lorenzani, while the music is by Flavio Carlo Lanciani (score in the Biblioteca Estense at Modena).

A. T., adds.

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**Lorenzi, Giovanni Battista.** See Cimarosa (3 lbs.). Haydn ('Fedeltà premiata', lib.). Piccini ('Serva onorata', lib.).

**LORENZI, Sergio.** See GORINI.

**LORENZO FERNÁNDEZ, Oscar** (b. Rio de Janeiro, 4 Nov. 1897; d. Rio de Janeiro, 27 Aug. 1948).

Brazilian composer. He studied at the Instituto Nacional de Musica with Braga, Nascimento and Oswald. He graduated in 1922, winning the three first prizes for composition in a national competition. The following year he gave a concert of his own compositions in Rio de Janeiro, and in 1924 won a municipal prize with his 'Trio brasileiro'. In 1925 he was appointed a professor of the Instituto (now the Escola). An orchestral Suite of his was played at the Barcelona Festival of Ibero-American music in 1929. In 1935 Lorenzo Fernández founded the Conservatorio Brasileiro de Musica, which he directed till his death. He represented Brazil at the Bogotá quadricentennial festivals in 1938, and in 1941 was on the committee of the Santiago de Chile quadricentennial music competition. The same year he gave several symphonic and chamber-music concerts of Brazilian music in Buenos Aires, where his own works were very well received. He was a founder-member of the Brazilian Academy of Music, member of the Unión Cultural Universal of Seville, honorary member of the Unión Musical of Panamá, member of the Argentine Association of Chamber Music, of the Faculty of Fine Arts of the University of Chile, academicien of the Academia Nacional de Artes y Letras of Cuba, where he also received the National Order of Merit from the government.

Among his compositions are the opera 'Malazarte' (Teatro Municipal, Rio de Janeiro, 30 Sept. 1931, conducted by himself); the ballet 'Amaya' (1939); two Symphonies; four symphonic poems: 'Imbapara', 'Nau Catarineta', 'Macumba' and 'Maioral'; a 'Batuque' for orchestra (given by Toscanini

in U.S.A., Stanford Robinson and Maurice Miles in England); a pianoforte Concerto (1937); a violin Concerto (1942); a wind Quintet; pianoforte Trio; 2 string Quartets; and many pianoforte pieces and songs. N. F.

**Loring, Eugene.** See Ballet (America).

**LORIOD, Yvonne** (b. Houilles, Seine-et-Oise, 20 Jan. 1924).

French pianist. She studied at the Paris Conservatoire, where she won no less than six first prizes, for pianoforte playing, harmony, fugal playing, accompaniment, chamber music and musical analysis. She has toured throughout North Africa, America, Spain, France, England, Austria, Switzerland, the Netherlands and other European countries, and has performed with the great orchestras of three continents. She plays a considerable amount of music by living composers, and has given many first performances of works by Schoenberg, Bartók, Messiaen, Jolivet and others. She is a member of the jury of the examinations at the Paris Conservatoire.

M. K. W.

**LORIS, Heinrich.**

**LORITUS, Henricus.** } See GLAREAN (US).

**Lorne, Marquis of.** See Argyll, Duke of.

**Lorrain, Jean.** See Fauré ('Prométhée', lib.).  
 Pierné ('Yanthis', incid. m.; 9 songs).  
 Wailly ('Hylas', idyll for chorus & orch.).

**LORTZING (Gustav) Albert** (b. Berlin, 23 Oct. 1801; d. Berlin, 21 Jan. 1851).

German actor, singer, librettist and composer. The family belonged to Thuringia, and the composer's grandfather was a hide merchant; but his father took to the stage. His mother, Charlotte Sophie Seidel, descended from a French family of emigrants named de La Garde, spoke French fluently and was musically gifted. It was doubtless from her that Albert had his first music-lessons, while his gifts as an actor seem to have come from his father's side. Although the parents kept a leather shop in Berlin during the first eleven years of Albert's life, they belonged to an amateur dramatic society, with which the boy appeared as a child actor. He also studied music for a time with Rungenhagen. But in 1812, the family business being threatened with ruin, the parents decided to take to the stage professionally. They were engaged by the municipal theatre of Breslau for the first six months, the father as a character actor and the mother for light parts in comedy and opera. Their son received his first impressions of great acting from Ludwig Devrient and was able to hear the opera rehearsals conducted by the musical director, Gottlob Benedikt Bierey, Weber's successor. He picked up further musical instruction from reading music and studying on his own, and he learnt the pianoforte and cello; he also began to compose songs, including a setting of Schiller's ballad 'Die Burgschaft'.

After Breslau the family was condemned to a wandering life, with stations at various theatres up and down Germany — Coburg, Bamberg, Freiburg i/B. (with Baden-Baden in the summer), Aachen, Bonn, Cologne, Düsseldorf, Elberfeld, and so on. In his adolescence Albert continued to play youthful parts, especially in Kotzebue's plays, and he developed an agreeable voice that could serve for light tenor and baritone parts. He also began to write odd pieces of incidental music whenever the management of the moment required them. By 1820 he had begun to compose instrumental music not designed for the stage, though that line was not to be pursued by him once the theatre had begun to claim him as a composer. An unpublished Andante with variations for horn and orchestra dates from that year and a lost 'Overtura alla turca' from 1821. In June 1822 followed the first of his only two sacred choral works, a setting for solo voices, chorus and orchestra of a Hymn by Mathisson, the second being the oratorio 'Die Himmelfahrt Jesu Christi', to words by Carl Rosenthal, first performed at Münster on 15 Nov. 1828. They are said to show the simple melodic fertility that characterizes Lortzing's dramatic pieces, but to lack interest in texture.

Meanwhile, on 30 Jan. 1823, Lortzing had married the actress Rosina Regina Ahles at Cologne, having met her during the family's engagement at Düsseldorf. She was nearly two years older than he, but the marriage was a happy one and in time produced no fewer than eleven children, including two pairs of twins, though not all of them survived. In 1824 Lortzing's first opera, 'Ali Pascha von Janina', was written. The engagement at Cologne united him at the same theatre with both his wife and his parents, the four often appearing on the stage together, as for instance in Schlegel's translation of 'Romeo and Juliet' in 1825. But the Lortzings were mainly comedy actors, and Albert, after the first attempt at a sensational subject in 'Ali Pascha', developed into a typical exponent of comic opera.

In 1826 Lortzing and his wife were separated from his parents, having obtained a better engagement at the newly opened court theatre of Detmold, whose company also served Münster and Osnabrück as well as, in the summer, the watering-place of Pyrmont. These four towns remained the young Lortzings' sphere of action until 1832, and it was there that the composer provided incidental music for plays by Hans Sachs, Grabbe, Scribe and others. In addition, he not only acted and sang parts on the stage, but occasionally played the cello in the orchestra. 'Ali Pascha' was at last produced at Münster on 1 Feb. 1828, and in Nov. his oratorio was given there.

In the summer of 1833 Lortzing and his wife were engaged by the municipal theatre of Leipzig, and there they were reunited with his parents, who had been transferred from Cologne. Lortzing made many friends there, especially among his fellow-actors and other artists, but seems to have had little to do with musicians, with the exception of Marschner: Mendelssohn, Schumann and Wagner he knew only casually, though he often appeared with Wagner's sister Rosalie, who was in the same theatre company. He was, after all, still merely a local stage composer and in no sense a celebrity. In 1835, however, he completed the first of his comic operas which fully represents his individual manner and has retained a place in the German operatic repertory: 'Die beiden Schützen' ('The Two Marksmen'). But this was not produced, even at the Leipzig theatre where he was on the spot, until 20 Feb. 1837, for the opera repertory there consisted mainly of translations of French works of the lighter kind, just as that in Berlin, Dresden and elsewhere was still chiefly Italian. The influence of the French *opéra-comique* style is thus very much more clearly evident in Lortzing's stage works than that of Rossini or Donizetti. But as he approached maturity he began to develop another element of style that is so distinctly Germanic as to confine his operas, for all their many delightful qualities, almost exclusively to the German stage, where they still enjoy great popular favour. As a librettist — for he usually wrote his own books, apparently with some outside help in the matter of versification — he shows a humour that is clean, but often obvious and childish; he creates characters that have life and variety but whose appeal is local; and there is a certain *Gemütlichkeit* about his plots and situations the enjoyment of which demands a voluntary suspension of criticism and a willingness to be touched by extremely naive sentiments wherever amusement is suspended.

'Die beiden Schützen' began to spread Lortzing's reputation. It was taken up by Berlin, Munich, Prague and other stages, and there was even a French edition, though no performance in France is on record. But his first great success was 'Zar und Zimmermann', like the earlier work based on a French literary model (see Catalogue of Stage Works), a story of Peter the Great working in disguise as a shipwright, operatically treated before Lortzing by Grétry, Weigl and Donizetti. It was produced at Leipzig surprisingly soon after the preceding work — 22 Dec. 1837. But its success was not decisive until Berlin brought it out in 1839, after which 18 German theatres took it up the following year and it soon became, as it still remains, one of the most frequently performed minor operas of the German repertory.

The next three, 'Caramo' (1839), 'Hans Sachs' (1840) and 'Casanova' (1841), have not maintained themselves; but it is curious that the middle work, whose hero is that of Wagner's 'Meistersinger', shows in incident after incident a remarkable resemblance to that later and infinitely greater work, if only because both may have had a common origin in a play by Deinhardtstein. There are even one or two musical similarities: David's motif in Wagner's work appears, for a bar and a half, note for note in Lortzing's opera. The following work (Leipzig, 31 Dec. 1842) was 'Der Wildschütz' ('The Poacher'), in some ways Lortzing's best and certainly the one most likely to succeed outside Germany. The libretto, based on a comedy by Kotzebue, is amusing and well constructed, the character of the elderly schoolmaster is alive, the music is less ready to lapse into sentimentality than in the other works that are still popular, and there is a scene of excellent parody, no doubt aimed at Mendelssohn's 'Antigone' music, where the Countess compels her servants to listen to a reading of Sophocles. It is not musical parody, however, for Lortzing had no gift for that comparable with Sullivan's, though there is at any rate one exceptional instance of it in the mock-Handelian chorus in the third act of 'Tsar and Carpenter'.

Lortzing had in the meantime begun to act as opera producer as well as singer, and in 1843 his long-cherished wish to be appointed conductor was at last fulfilled, thanks to a change of management. But he was too amiable and easy-going to feel comfortable in a commanding position or to enforce obedience, so that in spite of distinct ability he was not altogether successful in either capacity.

His next opera was a romantic work — the only one of the kind with which he lastingly enhanced his reputation. It was 'Undine', for which he had once again himself written the libretto, on the basis of La Motte Fouqué's novel of the same name and the libretto made by the author himself for E. T. A. Hoffmann, whose work was produced in 1816. (Another setting of that book, by Karl Friedrich Girschner, had appeared in 1837.) Hamburg, not Leipzig, was to have charge of the production, but owing to a delay in the scene-painting the much less important theatre of Magdeburg had a start of three days, producing 'Undine' on 21 Apr. 1845. The work reflects Weber, Marschner and Mendelssohn rather feebly, the faithless hero and his treacherous beloved are treated conventionally somewhat in the manner of the least successful portions of Weber's 'Euryanthe', and one of those too deliberately simple strophic songs that disfigure most of Lortzing's operas is perhaps the worst specimen of the kind. But the figures of the heroine, a water-sprite betrayed by her

human lover, and of her father who avenges her, are respectively touching and impressive up to a point, and the few comic scenes are treated with Lortzing's usual felicity and delicacy. The use of the Wagnerian *Leitmotiv* is fairly extensive for that period, when Lortzing indeed could hardly have known it from Wagner himself, who in any case was not yet using it systematically.

After a visit to Hamburg, where 'Undine' brought him much honour, Lortzing returned to Leipzig to find himself under notice to relinquish his conductorship. He began to find it difficult to keep his large family going, and although his works were successful in many parts of Germany, they were not legally protected and were exploited by theatrical managements without yielding their author-composer adequate returns. In Feb. 1846, however, Lortzing secured a new engagement as conductor at the Theater an der Wien in Vienna, which had already secured for itself the first performance of the next comic opera, 'Der Waffenschmied' ('The Armourer'). He removed to the Austrian capital in April, the family following in June. The production took place on 31 May, and the piece, which is graceful, pleasant and sentimentally humorous, was a great popular success. The next two years were the last to bring Lortzing some happiness, fair satisfaction in his work and reasonable material comfort, though with such a family to support he did not find his income more than barely sufficient and certainly not commensurate with the profits his works yielded the German theatres. But all this began to wane even before the term of his engagement came to an end, for he found the theatre management unreliable, the press on the whole hostile and the Viennese public fickle. It was Leipzig again, not Vienna, which produced his next work, 'Zum Grossadmiral', on 13 Dec. 1847, a piece with a London setting based on Iffland's German translation of Alexandre Duval's comedy 'La Jeunesse de Henri V' and much more remotely on Shakespeare's 'Henry IV'. It did not hold the stage after 1849.

The revolutionary year 1848, during which Lortzing wrote a large number of patriotic songs and choruses as well as an opera, 'Regina', on a topical subject, brought with it grave financial cares. The opera, an attempt at the grand manner for which he was not fitted, was declined everywhere as too "liberal" in its tendencies, and was in fact not staged anywhere in the composer's lifetime, nor ever at all in its original form. The Theater an der Wien, where by that time Lortzing shared the conductorship with Suppé, was in a bad way long before the end of 1848. Lortzing was reduced to providing incidental music for one of the farces now played there as



makeshifts, and when the theatre was sold on unfavourable terms he found himself without employment and obliged to pawn one household article after another. A new manager at Leipzig, however, called him back there to rehearse and conduct the production of the opera 'Rolands Knappen', which took place on 25 May 1849. But there was, for the moment, no permanent work for him at Leipzig, and his endeavours to secure the posts vacated in Dresden by Wagner's flight and in Berlin by the death of Nicolai were fruitless. The "comic-romantic" 'Roland's Knights' was an immediate success, but the composer was greatly worried by his inability to send sufficient funds to the family left behind in Vienna, where disturbances and executions were the order of the day. A brief spell of happiness came when he was able to fetch them away from Vienna, his Leipzig success having after all secured him the post of conductor he had so briefly held there in 1843-45. But no sooner had he settled down than he learned that his predecessor, Julius Rietz, disappointed of the Berlin appointment offered to Heinrich Dorn in his stead, had decided to remain at Leipzig. On being asked to take second place, Lortzing immediately resigned. To keep the wolf from the door he wrote a number of songs and some settings from 'Faust' for the centenary of Goethe's birth, took to acting again and toured as widely as he could as actor and guest conductor in the hope of securing some other engagement. A new opera, 'Cagliostro', based on the libretto by Scribe and Saint-Georges written for Adolphe Adam in 1844, did not proceed beyond a sketch for the text. Negotiations with London and a plan to visit Paris came to nothing. His travels became more and more fatiguing without proving sufficiently lucrative, and moreover he began to be threatened with deafness.

At last, in April 1850, he was engaged by the Friedrich-Wilhelmstadt Theatre in Berlin, a miserable concern which produced only comedies and farces in its spoken repertory and musically could rise to nothing better than *Singspiele* and such incidental music for plays the limited orchestra could perform. By the end of the year he managed somehow to produce 'The Two Marksmen' and 'The Poacher', only to find the house full every night except for his benefit performance. He became passionately embittered against theatre managements and the treatment meted out to German composers in their own country. He was justified: four of his operas were being played in Berlin while he and his people were all but starving. To crown all, he received notice of the termination of his engagement on 1 Feb. 1851. But he escaped this final humiliation. Treatment for an illness being postponed

on account of the costs, he went to bed feeling very unwell on 20 Jan., while that evening the one-act comic opera, 'Die Opernprobe' ('The Opera Rehearsal')—his last—was produced at Frankfurt o/M.; and he died early the following morning.

Lortzing's art is so peculiarly German, and at the same time a small art, that it has never acclimatized itself elsewhere, though an occasional hearing of one of his three or four best comic operas would be sure to delight any not too sophisticated audience. He is as popular in Germany still as Sullivan is in Britain, but has not the Savoy master's versatility, rhythmic resource, skill in contrapuntal combination or variety in the imitation or parody of styles. Sullivan has wit and satire as well as humour; Lortzing only humour of a blunter and more obvious kind. He is also, in a technical sense, much less professionally finished as a musician. But without having quite Sullivan's brilliance of orchestration, Lortzing has a similar refinement in handling the orchestra, a gift doubtless derived from the best French models—Auber, Boieldieu, Isouard and others— which he must have heard frequently at the German theatres in his youth. Sullivan's fault of occasionally lapsing into mawkishness he shares in full, but that is a fault inherited in his case both from the older German *Singspiel* and from the French *comédie larmoyante*. It shows itself mainly in those four-square, oversimple and sentimental strophic songs of which it is a tradition in Germany to say that they have gone to enrich the treasury of German folksong—which can be true only if one agrees to the peculiar German interpretation of the term *Volkslied* as meaningsome minor composer's song accepted by the people, not one actually created by some remote anonymous member of the people. Only if the plainest songs in Balfe's operas could be regarded as English folksongs could we agree to call Lortzing's ingenuous tunes German ones. And it may here be said that Lortzing has a good deal more in common with Balfe than with Sullivan. But if he does not represent German folksong in the proper sense, he is a rare exponent of a very agreeable, attractive type of German comic opera, a type much more thoroughly national than that of, for instance, Flotow, which was far more largely French, or Nicolai, which shows more Italian influence; a type, too, that disappeared after him because it lost itself in the shallows of operetta on the one hand or on the altitudes of music-drama on the other.

E. B.

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 For Bohm's farce 'Vier Wochen in Ischl' (1848).  
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 For Nostroy's farce 'Der Zerrissene' (?), unpublished).  
 For Kotzebue's drama 'Graf Benjowsky' (?), unpublished).

## CATALOGUE OF STAGE WORKS

## OPERAS

<i>Title</i>	<i>Libretto</i>	<i>Year of Composition</i>	<i>Production</i>
'Ali Pascha von Janina, oder Die Franzosen in Albanien.'	Composer, on a "true incident".	1824.	Munster, 1 Feb. 1828.
'Die beiden Schützen.'	Composer, based on Joseph Patrat's 'Les Méprises par ressemblance'. Robert Blum.	1835. 1836.	Leipzig, Municipal Theatre, 20 Feb. 1837. —
'Die Schatzkammer des Ynka', tragic opera. <sup>1</sup> 'Zar [orig. Czaar] und Zimmermann, oder Die zwei Peter.'	Composer, based on a play by A. H. J. Mélesville, J. T. Merle & E. C. de Boirie, 'Le Bourgmestre de Sardam, ou Les Deux Pierres'.	1837.	Leipzig, Municipal Theatre, 22 Dec. 1837.
'Caramo, oder Das Fischerstechen.'	Composer, trans. from A. Vilain de Saint-Hilaire & Paul Dupert's libretto 'Cosimo, ou Le Peintre badigeonneur' previously set by Eugène Prosper Prévost.	1839.	Leipzig, Municipal Theatre, 20 Sept. 1839.
'Hans Sachs', festival opera. 'Casanova.'	Composer & Philipp Reger, based on a play by J. L. F. Deinhardtstein. Composer, based on the vaudeville 'Casanova au Fort Saint-André' by Variu, Arago & Desvergers.	1840. 1841.	Leipzig, Municipal Theatre, 23 June 1840. Leipzig, Municipal Theatre, 31 Dec. 1841.
'Der Wildschutz, oder Die Stimme der Natur.'	Composer, based on Kotzebue's comedy 'Der Rehbock'.	1842.	Leipzig, Municipal Theatre, 31 Dec. 1842.
'Undine', romantic opera.	Composer, based on a story by Friedrich de La Motte Fouqué, and on the author's libretto written for E. T. A. Hoffmann.	1845.	Magdeburg, 21 Apr. 1845.
'Der Waffenschmied [von Worms].'	Composer, based on Friedrich Wilhelm von Ziegler's comedy 'Liehaber und Nebenbuhler in einer Person'.	1846.	Vienna, Theater an der Wien, 31 May 1846.
'Zum Grossadmiral.'	Composer, based on Alexandre Duval's comedy 'La Jeunesse de Henri V'. Composer.	1847. 1848.	Leipzig, Municipal Theatre, 13 Dec. 1847. Berlin, Royal Opera, 21 Mar. 1899 (revised by Adolf L'Arronge).
'Regina, oder Die Marodeure', "revolutionary opera".	Composer, Georg Meisinger & Carl Haffner, based on a tale by Johann Carl August Musaeus.	1849.	Leipzig, Municipal Theatre, 25 May 1849.
'Rolands Knappen, oder Das ersehnte Glück', romantic opera. 'Die Opernprobe, oder Die vornehmen Dilettanten' (1 act).	Composer, based on a French play by Philippe Poisson, 'L'Impromptu de Champagne'.	1850.	Frankfurt o/M., 20 Jan. 1851.

## ARRANGEMENT AND PASTICCIOS

Johann Adam Hiller's 'Die Jagd', newly arranged (1830).  
 'Der Pole und sein Kind, oder Der Feldweibel vom 4. Regiment', play with songs (1832).  
 'Der Weihnachtsabend', play with music (1832).  
 'Szenen aus Mozarts Leben', play with music selected from Mozart (1832).  
 'Andreas Hofer', play with music (1832).

INCIDENTAL MUSIC<sup>2</sup>

For Kotzebue's drama 'Der Schutzgeist' (? 1820s, lost).  
 For Sachs's play with songs 'Die Hochfeuer, oder Die Veteranen' (1829, lost).

<sup>1</sup> Music lost, except a festival march.

<sup>2</sup> Listed by Killer (*see* Bibl.). Some of these entries are rather uncertain.

## LIBRETTOS SKETCHED BUT NOT COMPOSED

'Der Amerikaner' (? 1833-34).  
 'Cagliostro' (1849-50).

*See also* Wolf (H., pf. Fantasy on 'Zar und Zimmermann').

**LOS ANGELES, Victoria de** (b. Barcelona, 1 Nov. 1923).

Spanish soprano singer. She comes of a musical family and had learnt to sing and play the guitar at home before entering, in 1940, the Barcelona Conservatory, where she also studied the pianoforte. She made her début in her native city in 1944, first in concerts and then

as the Countess in 'Le nozze di Figaro' at the Teatro del Liceo. Shortly afterwards she won the first prize in an international competition at Geneva; on her return to Spain she appeared with Gigli in 'Manon' and 'La Bohème', besides singing, in German, in 'Tannhäuser', 'Lohengrin' and 'Der Freischütz'. She soon became widely known as a concert singer, making tours, from 1949 onwards, in Scandinavia, France, Italy, South America, as well as in England, where she first sang in the B.B.C. Third Programme in a studio performance of Falla's 'La vida breve'. In the course of her concert tours she also made some further operatic appearances, notably in 'Faust' at the Paris Opéra and in the title-part of Strauss's 'Ariadne auf Naxos' at La Scala, Milan; since 1950 she has been a firm favourite at the Metropolitan Opera, New York. She was first seen in England earlier in the same year, when she sang in London in 'La Bohème' at Covent Garden and in a recital at the Wigmore Hall; other Covent Garden appearances have been as Elsa, Manon and Madame Butterfly. In all these parts, and more especially in the last two, she delighted a London public which had otherwise heard little first-class singing since the second world war.

Victoria de Los Angeles's voice is a warm, vibrant instrument of unusual clarity and flexibility, predominantly dark and southern in quality, but capable of much variety of tone-colour. The quality of tone is not fully equalized throughout her range. Her lowest notes are rich, full and appealing, and this quality is maintained up to d'' at all levels of intensity, and on up to a'' in her *mezza voce*, which is of delightful purity. Pressure on the upper notes sometimes produces a slight discoloration or hardening of the timbre, and the notes above a'' seldom come with ease, as was apparent at the end of the first act of 'La Bohème'. She is capable of brilliant vocalization in such music as the gavotte from 'Manon'; yet she sings Rossini's Rosina in the original mezzo-soprano version. She has essayed German songs with varying success; so far, however, the music of her native Spain has shown her voice and interpretative powers at their ripest. Her appearance is winning; her stage presence composed and serene, so that the smallest movements tell. D. S.-T.

**LOS RÍOS, Alvaro de** (b. ?; d. ? Madrid, 1623).

Spanish composer. He was appointed *músico de cámara* to the queen, Doña Margarita de Austria, on 10 Aug. 1607. He was highly praised by the dramatist Tirso de Molina (author of the first play on the subject of Don Juan), who describes a performance of another play of his, 'El vergonzoso en palacio', at Toledo, with music by Alvaro de

Los Ríos and others. The Sablonara Manuscript at Munich (State Lib., E. 200) and Madrid (Bibl. Nac., M. 1263, a somewhat inaccurate modern copy) contains 8 compositions by him. J. B. T.

**LOSSIUS, Lucas** (b. Fack nr. Munich, 18 Oct. 1508; d. Lüneburg, 8 July 1582).

German theorist. He was rector or conrector of a school at Lüneburg from 1533 to his death. He is the author of a theoretical work, 'Erotemata musicae practicae . . .' (Nuremberg, 1563), which passed through many editions; also the compiler of a comprehensive collection of liturgical music for the use of the Lutheran church, entitled 'Psalmodia hoc est Cantica sacra veteris ecclesiae selecta . . .' (Nuremberg, 1553). This latter work is introduced with a preface by Philip Melancthon and is divided into four parts, the first part containing the Latin texts and plainsong melodies of the antiphons, responsoria, hymns and sequences for all Sundays and chief holy days, also the Passion according to St. Matthew and the Lamentations; the second part makes a similar provision for all the minor holy days of the year; the third part contains the plainsong melodies for the mass and for funerals; the fourth contains the psalms and canticles with their antiphons and intonations according to the eight tones. Only a few German hymns appear in the collection.

A second revised and enlarged edition of this work was published by George Rhaw at Wittenberg in 1561, and two others appeared in 1569 and 1579. The musical editor of Schöberlein's 'Schatz des liturgischen Gesangs', F. Riegel, claims that the psalm-tones, with all their differences, have been preserved in greater purity in Lossius than in the form in which they have been current in the Roman church, based on Guidetti's 'Directorium chori', Lossius in 1553 being in closer contact with the older Catholic tradition than Guidetti in 1589. J. R. M.

**LOSÝ<sup>1</sup> VON LOSYMTAL, Johann Anton** (b. Prague, c. 1645; d. Prague, 1721).

Bohemian lutenist. He was a nobleman, and, after completing his university studies in his birthplace, he started a career as an official, and after several years he became imperial chamberlain and aulic councillor. He lived in Prague, but paid repeated visits to Germany and Italy, and died between 9 Aug. and 2 Sept. 1721. He was a lute player of considerable reputation as well as a highly esteemed composer for his instrument. Vol. V of D.T.Ö. contains an interesting selection of his works, and A. Koczirz gave Losý's biography in the study 'Österreichische Lautenmusik, 1650-1720'.<sup>2</sup> G. Č.

<sup>1</sup> In Mattheson's 'Ehrenpforte' wrongly spelt Logi.

<sup>2</sup> 'Studien zur Musikwissenschaft', V, 74.

**LOTARIO** (Opera). See HANDEL.

**LOTHAR, Mark** (b. Berlin, 23 May 1902).

German accompanist and composer. He studied at the High School for Music in Berlin in 1918 and privately with Justus Wetzell the following year, afterwards taking a course in orchestration under Mraczek at Dresden. In 1921 he began to travel with the singer Corry Nera as accompanist. His compositions include the operas 'Tyll' (on the subject of Till Eulenspiegel), produced at Weimar, 4 Oct. 1928), 'Lord Spleen' (after Ben Jonson's 'Epicoene'), produced at Dresden, 11 Nov. 1930, 'Münchhausen' and 'Schneider Wibbel'; incidental music to Eichendorff's 'Freier' and other plays; 'Narrenmesse' for men's chorus; lyric poem 'Märchen', 'Orchesterstücke' and Suite for orchestra; Serenade for chamber orchestra; Trio for violin, cello and pianoforte; pianoforte pieces; songs, etc. E. B.

**Lothar, Rudolf.** See Clutsum ('König Harlekin', opera), Graener ('Friedemann Bach', lib.). Hubay ('Az Alarc', opera). Tiefland (d'Albert, lib.).

**Lotti, Pierre (Julien Viaud).** See Guy-Ropartz ('Pêcheur d'Islande', incid. m.). Koechlin (memorial symph. poem; 'Heures persanes', orch. suite). Messager ('Madame Chrysanthème', opera). Pierné ('Ramuntcho', incid. m.).

**LOTTCHEN AM HOFE** (Opera). See HILLER (J. A.).

**LOTTI, Antonio** (b. ? Venice<sup>1</sup>, c. 1667; d. Venice, 5 Jan. 1740).

Italian singer, organist and composer. He was the son of Matteo Lotti, a Venetian, chapelmaster to the then Catholic court of Hanover.<sup>2</sup> His early years were passed at Venice, and before he was sixteen he produced an opera, 'Giustino', to a libretto by a nobleman, Nicolo Beregani. His master was Legrenzi, then *maestro di cappella* to the Doge of Venice. Lotti entered the doge's chapel as a boy. In 1687 he joined the Confraternità Musicale di Santa Cecilia. On 30 May 1689 he was appointed *cantore di contra alto* with a salary of 100 ducats, and on 6 Aug. 1690 he became deputy organist, with an addition of 30 ducats. On 31 May 1692 the Procuratori of St. Mark's unanimously elected him second organist in place of Pollarolo, who advanced to the post of vice *maestro di cappella*. As second organist Lotti composed a book of masses, for which he received 100 ducats on 22 July 1698. On 17 Aug. 1704 he succeeded Spada as first organist, a post he retained until his death, receiving permission in 1732 to employ as

substitute his pupil Saratelli, who eventually succeeded him.

In 1733 the *maestro di cappella*, Antonio Biffi, died, and an eager competition for the vacant post ensued. Lotti's chief rivals were Pollarolo and Porpora, and at the first election, on 8 Mar. 1733 (the dates throughout are from state documents), he obtained six votes out of twelve. A majority being necessary, the matter remained in suspense, and meantime Lotti was authorized to call himself *maestro di cappella*. Porpora retired before the second election (2 Apr. 1736), but his place was taken by a scarcely less formidable competitor, Giovanni Porta. Lotti, however, received nine votes and thus obtained the post, with its salary of 400 ducats and an official residence. In the interim he composed his celebrated 'Miserere', which superseded that of his master Legrenzi and has been performed in St. Mark's on Maundy Thursday ever since. This was followed by a number of masses, hymns and psalms, with organ accompaniment only, although his predecessors had employed the orchestra. He also composed seventeen operas, produced with success between the years 1693 and 1717 at the theatres of S. Angelo, S. Cassiano, S. Giovanni Crisostomo and SS. Giovanni e Paolo. They included the first setting of Zeno's 'Alessandro Severo', produced at the S. Giovanni Crisostomo on 26 Dec. 1716, his last Venetian opera. Some of these works having attracted the attention of the crown prince of Saxony during his stay at Venice in 1712, he engaged Lotti to visit Dresden with a company of singers, including Boschi and Personelli, both members of the chapel, and his own wife, a Bolognese singer named Santa Stella. The joint salary of husband and wife was fixed at 2100 *doppie* (about £1600). The party set out on 5 Sept. 1717, having obtained special leave of absence from the Procuratori of St. Mark's — "per farvi un opera".

At Dresden Lotti composed 'Giove in Argo' (25 Oct. 1717), 'Ascanio, ovvero Gl'odi delusi del sangue' (1718), and 'Teofane' (13 Nov. 1719), (librettos by S. B. Pallavicini); intermezzi and other pieces, including church works, among which may be specified the eight-part 'Crucifixus' occurring in a Credo for five voices and instruments. The Procuratori gave him one extension of leave, but in 1719 he was compelled to return or vacate his post; he accordingly left Dresden in Oct. in a travelling-carriage which he ever after retained as a memorial of his visit and finally bequeathed to his wife. After his return to Venice he composed entirely for the church and chamber.

Lotti died of dropsy and was buried in the church of S. Geminiano, where his widow (who died 1759 and was buried beside him)

<sup>1</sup> He styles himself "Veneto" on the title-page of his book of madrigals (1705), and his brother Francesco was lawyer to the Procuratori of Venice, a post tenable only by a native.

<sup>2</sup> No documents concerning music and musicians at Hanover in the 17th century are now to be found there. The register of the Catholic Church contains, under 5 Nov. 1672, an entry of the baptism of Hieronymus Dominicus, son of Matthias de Lottis and Maria de Papirinis, and under 9 Nov. 1673 of that of a daughter of Matteo de Lotti. The register was begun in May 1671, so that it does not go back far enough for our purpose.

erected a monument to his memory. It was destroyed with the church in 1815.

Besides the compositions already mentioned, Lotti wrote for Vienna an opera, 'Costantino', overture by Fux (1716), and two oratorios, 'Il voto crudele' (1712) and 'L'umiltà coronata' (1714); for Venice the oratorios 'Gioia re di Giuda', 'Giuditta' (printed by Poletti) and the celebrated madrigal 'Spirito di Dio'<sup>1</sup> for the doge's espousal of the Adriatic, performed on the Bucentoro in 1736 — a very effective composition. His book of madrigals (1705), dedicated to the Emperor Joseph I, contains the one in five parts, 'In una siepe ombrosa', which Bononcini claimed in London as his own composition, and which led to his disgrace. Another is given as a model by Padre Martini in his 'Esemplare di contrappunto'. Nevertheless they were severely handled at the time in a 'Lettera famigliare d'un accademico filarmonico', circulated anonymously in manuscript, but attributed, on Fontana's authority, to Marcello, who had been a pupil of Lotti.<sup>2</sup> Many of his compositions<sup>3</sup> are still in the Saxon State Library, and Breitkopf & Härtel once possessed several of his manuscripts, as did also Burney.

Lotti's rank among musicians is a high one, from the fact, that though the last representative of the old severe school, he used modern harmonies with freedom and grace. The expression and variety of his music struck even his contemporaries, especially Hasse, when he was at Venice in 1727. Burney<sup>4</sup>, who heard his church music sung there in 1770, credits him with "grace and pathos", and characterizes his choral music as both solemn and touching, and so capable of expression, though written in the old contrapuntal style, as to have affected him even to tears. Of his cantatas he says that they contain recitatives full of feeling.<sup>5</sup> As a specimen of his writing for a single voice may be cited the favourite song 'Pur dicesti'. He was so afraid of overloading the voices that he never used orchestral accompaniments in church music. There are wind instruments as well as the four strings in his Dresden operas, but not in those produced at Venice.

Besides Saratelli and Marcello, Alberti, Bassani, Gasparini and Galuppi were among Lotti's pupils. A motet of his, 'Blessed be thou', and a madrigal, 'All hail, Britannia', both for four voices, are given in Hullah's 'Part Music' (1st ed.), and a fine Credo in C major, also for four voices, in his 'Vocal

Scores' and 'Part Music' (2nd ed.). Proske has a Mass of his (a 4) in 'Musica divina', Vol. I, and Rochlitz a Crucifixus (a 6) and another (a 8), and a Qui tollis (a 4) in his 'Sammlung'. There is also a Kyrie in the 'Auswahl vorzüglicher Musikwerke' (Trautwein). Four masses and a Requiem are in Lück's 'Sammlung', and various other pieces in the collections of Schlesinger, Moskowa, etc.

F. G.

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See also Bach (16, influence on). Bononcini (2, alleged plagiarism from). Fux (overture for 'Costantino').

Lotti, Giovanni. See Tenaglia (lib.).

**LOTTINI, Antonio** (b. ?; d. ?).

Italian 18-century bass singer. Nothing is known of his early career. In 1738 he was principal bass in London and made his début as Teobaldo in Handel's 'Faramondo' on 3 Jan. Subsequently he sang in Pescetti's 'La conquista del vello d'oro' (28 Jan.) and Elviro in Handel's 'Serse' (15 Apr.).

J. M., adds.

**LOTTO, Izydor** (b. Warsaw, 22 Dec. 1840; d. ?).

Polish violinist. He was educated at the Warsaw Conservatory and later became a pupil of Massart (violin) and Reber (composition) at the Paris Conservatoire, where he obtained a first prize in 1855. For some years he acted as solo violinist of the court orchestra at Weimar and later taught at the Strasbourg Conservatory. He returned to Warsaw and became a teacher at the Conservatory, where he trained many Polish violinists, among them Bronisław Huberman. He wrote several little pieces for violin, extremely difficult and very effective as displays of violinistic virtuosity. His 'Fileuse' (Op. 8) was frequently performed both in Poland and abroad.

G. R. H.

**LOUEL, Jean** (b. Ostend, 3 Jan. 1914).

Belgian conductor and composer. He studied at the Conservatories of Ostend, Bruges and Ghent, and then became a student for composition under Joseph Jongen and for conducting under Désiré Defauw at the Brussels Conservatoire. In 1943 he gained the Belgian Prix de Rome with the cantata 'De Vaart van Ulysses' ('The Odyssey'). He has been conducting at the Belgian National Radio Institution, at both the Concerts du Conservatoire and the Maison de Musique Ancienne and the Chapelle Musicale of Queen Elizabeth of the Belgians in Brussels. He is director of the Musical Academy of Aalst (Alost) and was appointed assistant professor and in 1948 professor of harmony at the Brussels Conservatoire.

As a composer Louel struggled long against the overwhelming influence of Ravel, but in his later works, dating from about 1944, he

<sup>1</sup> A MS of this is in the R.C.M. in London.

<sup>2</sup> See Chrysander's 'Handel', II, 294 and 303.

<sup>3</sup> Q.-L. enumerates twelve operas as still extant and gives the names of fifteen more, and a list of masses, church music of different kinds, and arias and madrigals.

<sup>4</sup> Present State, France and Italy, p. 145.

<sup>5</sup> History, IV, 534.

found his own idiom, which is shaped of the blend of the elements of a classical education and modernistic aspirations. His chief works are:

- Cantata 'L'Enfant prodigue' (1939).
- Suite for chamber orch. (1944).
- Fanfare for brass (1948).
- Pf. Concerto No. 1 (1946).
- Pf. Concerto No. 2 (1948).
- Flute Concerto (1946).
- Sonata for clar. & pf. (1937).
- Sonata for flute & pf. (1938).

A. L. C.

**LOUFENBERG, Heinrich von.** See LAUFENBERG.

**LOUIS FERDINAND** (actually **Friedrich Christian Ludwig**), Prince, of Prussia (*b.* Friedrichsfelde nr. Berlin, 18 Nov. 1772; *d.* Saalfeld, 13 Oct. 1806).

German amateur musician. He was the son of Prince August Ferdinand of Prussia and therefore nephew of Frederick the Great and of Prince Henry (the patron of J. P. Salomon and cousin of Frederick William II, who played the cello). His sister Louise married Prince Radziwill, who composed the 'Faust' music. Louis Ferdinand thus belonged to a musical as well as a royal family. That he very early entered the army was a matter of course, for no other career was open to a Prussian prince; but that, amid all the distractions of a military life no small part of which (1792-1806) was spent in hard service, he should have become a sound practical musician and composer proves his energy and perseverance no less than his talent. But music was his passion, and in garrison or camp he had musicians with him and kept up his practice. He preferred English pianofortes, of which he is said to have purchased no fewer than thirteen.

We find no account of his masters and early studies, nor any but vague notices of his rapid progress, until 1793. He was then with his regiment at Frankfort o/M. and is reported to have aided a poor musician not only with his purse, but by a very fine performance of a sonata at a concert. Three years later, in 1796, Beethoven, then in Berlin, formed the opinion of his playing which he afterwards expressed to Ries, that, though the playing of Hummel — then among the most renowned of pianists — was elegant and pleasing, it was not to be compared with that of the prince. Ries also records Beethoven's compliment to him, that he did not play at all like a king or a prince, but like a thorough, solid pianist.

In 1804 the prince made a journey to Italy. In Bohemia he visited Prince Lobkowitz at his seat, Raudnitz. There is no good reason to doubt the truth of an anecdote, the scene of which lay there. Lobkowitz had purchased from Beethoven the recently composed "Eroica" Symphony, and had had it performed in his palace in Vienna. He consulted

with Wranitzky, his *Kapellmeister*, as to a programme for the entertainment of his guest. Wranitzky proposed the new Symphony. Louis Ferdinand listened with the utmost interest, and at the close of the performance requested a repetition, which was of course granted. After supper, having to depart early the next morning, he besought the favour of a third performance, which was also granted. It was under the fresh impression of this music that Louis Ferdinand renewed his acquaintance with Beethoven. We have no particulars of the meeting. Ries only relates that an old countess<sup>1</sup>, at the supper after a musical entertainment, excluded Beethoven from the table set for the prince and the nobility, at which the composer left the house in a rage. Some days later Louis Ferdinand gave a dinner, and the countess and Beethoven being among the guests, had their places next the prince on either hand, a mark of distinction of which the composer always spoke with pleasure. A pleasant token of their intercourse survives in the dedication to the prince of the pianoforte Concerto in C minor, which was first played in July 1804.

In the autumn of the next year (1805), the prince being at Magdeburg on the occasion of military manoeuvres, Spohr was invited to join them. "I led", says Spohr in his autobiography,

a strange, wild, stirring life, which for a short time thoroughly suited my youthful tastes. Dussek and I were often dragged from our beds at six in the morning and called in dressing-gown and slippers to the prince's reception-room, where he, often in shirt and drawers (owing to the extreme heat), was already at the pianoforte. The study and rehearsal of the music selected for the evening often continued so long that the hall was filled with officers in stars and orders, with which the costume of the musicians contrasted strangely enough. The prince, however, never left off until everything had been studied to his satisfaction.

Louis Ferdinand was killed at the battle of Saalfeld.

His compositions, like his playing, were distinguished for boldness, splendour and deep feeling; several of those which are in print were composed before the friendship with Dussek — which lasted from their meeting in 1803 until the prince's death — had ripened his taste and made him more fully master of his ideas. These he would gladly have suppressed. The pianoforte Quartet in F minor is considered to be his best work.

Ledebur's list of the published compositions (made 1861) is as follows:

*Op.*

1. Quintet, C mi., for 2 vns., viola, cello & pf.
2. Trio, A $\flat$  ma., for vn., cello & pf.
3. Trio, E $\flat$  ma., for vn., cello & pf.
4. Andante and Variations, B $\flat$  ma., for viola, cello & pf.
5. Quartet, E $\flat$  ma., for vn., viola, cello & pf.
6. Quartet, F mi., for vn., viola, cello & pf.
7. Fugue in 4 parts for pf.

<sup>1</sup> Not the Countess Thun, as has been stated: she had died long before.

8. 'Notturmo', F ma., for flute, vn., cello & pf. with 2 horns *ad lib.*
9. Rondo, B ma., for flute, 2 clars., 2 horns, 2 vns., viola, cello & pf.
10. Trio, E♭ ma., for vn., cello & pf.
11. 'Larghetto', variations for vn., viola, cello & pf.
12. Octet for clar., 2 horns, 2 vns., 2 cellos & pf.
13. Rondo for pf.
- Quintet No. 2 for 2 vns., viola, cello & pf.
- Trio No. 4 for vn., cello & pf.
- March for 2 oboes, trumpet & bass.

A. W. T.

BIBL.—POSECK, ERNST, 'Louis Ferdinand, Prinz von Preussen: eine Biographie' (Berlin, 1943).

See also Barmann (1). Dussek (friendship). Liszt (No. 168, Elegy for pf.).

**LOUISE.** Opera (*roman musical*) in 4 acts by Gustave Charpentier. Libretto by the composer. Produced Paris, Opéra-Comique, 2 Feb. 1900. 1st perf. abroad, Brussels, 8 Feb. 1901. 1st in U.S.A., New York (in French), 3 Jan. 1908. 1st in England, London, Covent Garden Theatre (in French), 18 June 1909. The sequel, 'Julien, ou La Vie du poète', in 4 acts with a prologue, also with a libretto by the composer, was produced in Paris, Opéra-Comique, on 4 June 1913.

**LOULIÉ, Étienne** (b. ?; d. ?).

French 17th-century music master and writer on music. He was a protégé of Mlle de Guise and a pupil of Gehenault and Ouvrard. He entered the Sainte-Chapelle in Paris in 1663–64<sup>1</sup> and left it in 1673. He is known as the author of 'Éléments ou principes de musique dans un nouvel ordre . . . avec l'estampe et l'usage du chronomètre' (Paris, 1696), at the close of which is an engraving and description of his early metronome. Loulié was the first to attempt to indicate the exact tempo of a piece of music by means of an instrument beating the time. The one he invented took the minute as the unit, and went up to seventy-two degrees of rapidity; but being six feet in height it was too cumbersome for general use. Nevertheless to Loulié belongs the merit of the idea which more than a century later was carried into practice by Maelzel. G. C., add. M. L. P.

**Lourdé de Santerre, Jean Baptiste.** See Duni (E. R., 2 libs.).

**LOURE** (Fr.). A term of uncertain derivation which originally signified a bagpipe common in many parts of France, especially Normandy.

From its primary signification the word *loure* came to mean a dance, in slower time than the gigue, generally in 6-4 time. As this was danced to the nasal tones of the *loure*, the term *louré* was gradually applied to any passage meant to be played in the style of the old bagpipe airs. Thus *lourer* is to play *legato* with a slight emphasis on the first note of each group. The *louré* style is chiefly met with in pastoral, rustic and mountaineer music.

<sup>1</sup> See Michel Brenet's 'Les Musiciens de la Sainte-Chapelle du Palais' (Paris, 1910).

A *loure* occurs as the sixth movement of the fifth of Bach's French Suites, in G major.

G. C.

See also Canarie (compared with).

**LOURIÉ, Arthur** (b. St. Petersburg, 14 May 1892).

Russian composer. He first attended the Conservatory of his native town, but the instruction he received there was so little to his taste that he decided to continue his studies alone. From this period date his first works, three sonatinas, 'Préludes fragiles', 'Synthèses', 'Formes en l'air' and several pieces in quarter-tones. His first attempts at religious music date from 1915: an 'Ave Maria', a 'Salve Regina' and 'Lamentations de la Vierge', this last based on a French text of the 13th century.

In 1918, after the Revolution, Lunacharsky, then Minister of Public Instruction, made Lourié Director of the Music Section, where he remained until 1921, when he left Russia for France.

He already had a number of works to his credit, including a ballet with chorus 'Le Masque de neige', choreographic fragments inspired by Cazotte's 'Diable boiteux', a march on a text by Mayakovsky; a cantata for chorus *a cappella*, 'Dans le temple du rêve d'or'; a funeral chant on the death of a poet, for mixed voices and twelve wind instruments; a 'Canzona di Dante' for chorus and strings; 'La Voix de la muse'; a Japanese Suite for voice and small orchestra; 'Pastorale de la Volga' for oboe, bassoons, two violas and cello; 'Elysium', eight songs on poems by Pushkin; 'Thé Alphabet', songs for children on poems by Tolstoy.

Until 1921 Lourié had been mainly influenced by Debussy and Schoenberg. On his arrival in France he became acquainted with Stravinsky, whose influence was apparent in the composer's new works. To this period belong a 'Regina Cocli' for contralto, oboe and trumpet; an 'Improperium' for baritone, four violins and double bass; a second Quartet; a third entitled 'Suite'; a Sonata for violin and double bass; a 'Divertissement' for violins and violas.

Lourié's more recent works show a deepening maturity and a more personal philosophy, as well as a great strengthening of technique: an opera on Pushkin's 'Feast in Time of Plague'; a 'Sonate liturgique' for orchestra, pianoforte and chorus (1928); a 'Concerto spirituel' for pianoforte, chorus and double bass (1929); a 'Symphonie dialectique' for orchestra (1930).

P. L. F.

**LOUYS, Jan** (b. ?; d. ?).

Flemish 16th-century singer and composer. He was a member of the imperial chapels of Maximilian I and Ferdinand. In 1576 he was organist of the royal chapel of the Nether-



lands. He composed 3 books of psalms (published Antwerp, 1555), motets, etc.

E. v. d. s.

**Louÿs, Pierre.** See Dandelot (17 songs from 'Bilitis'). Debussy ('Chansons de Bilitis', 3 songs). Dupré (2 songs ['Bilitis']). Honegger ('Roi Pausole', opera). Kocchlin (do., 5 songs). Rudhyar (do., 3 songs). Zandonai ('Conchita', opera).

**LOVE IN A VILLAGE.** Ballad and pasticcio opera in 3 acts. Libretto by Isaac Bickerstaffe. Produced London, Covent Garden Theatre, 8 Dec. 1762. 1st perf. in U.S.A., Philadelphia, before 22 Jan. 1767. 1st modern revival, London, G.S.M., 10 May 1923. The music was partly composed and partly compiled by T. A. Arne. The overture and ten numbers are his own; one number each is taken from Agus, Boyce, Howard and Weldon; three are old tunes; the finale of Act I, the only extended one, is a "medley". A modern version by Arthur Oldham was produced at the Aldeburgh Festival of 1952.

**LOVE OF THREE ORANGES, THE** ('Любов к трем Апельсином'). Opera in 4 acts by Prokofiev. Libretto by the composer, based on Gozzi's comedy 'L' amore delle tre melerancie'. Produced Chicago (in French, trans. by V. Janacopoulos), 30 Dec. 1921. 1st perf. in Russia, Leningrad, 1926.

**Lovelace, Richard.** See Parry (H., song). Quilter (song). Walker (E., song).

**LOVELL, Thomas** (b. ?; d. ?).

English 15th-16th-century composer. In 1501, at the wedding festivities of Prince Arthur with Catherine of Aragon, he had "the orderinge and guydinge" of the trumpeters and minstrels, and he is probably identical with the sub-dean of Wells who died in 1524. Only two manuscript songs of his are known, in the University Library and in St. John's College, Cambridge.

E. v. d. s.

**LOVER, Samuel** (b. Dublin, 24 Feb. 1797; d. St. Helier, Jersey, 6 July 1868).

Irish author and composer. He was the eldest son of a stockbroker and displayed talent in many directions at an early age. After an unsuccessful attempt to follow his father's business he devoted himself to miniature painting and was elected a member of the Royal Hibernian Academy in 1828, becoming its secretary two years later. Ten years before this he had sung a song of his own composition at the banquet given to Moore in Dublin. He also achieved success as a writer of prose and verse, before the publication of his 'Legends and Stories of Ireland' in 1831. On 9 Feb. 1832 an opera to his libretto, 'Grana Uile, or The Island Queen', was given in Dublin. The music was selected from Irish airs and arranged by William Penson. In 1832 he gained much fame by the exhibition of a miniature he had painted of Paganini.

In 1835 Lover settled as a miniature painter in London, where he attained a good deal of

social and artistic success. He was associated with Dickens in the foundation of 'Bentley's Miscellany'. His first novel, 'Rory O'More' (the title taken from his own song of the same name, dated 1826), came out in 1836, and he dramatized it in 1837 for the Adelphi Theatre, where it ran for more than a hundred nights. Other dramatic pieces written and composed by him were: 'The Olympic Picnic' and 'The Beau Ideal', both 1835; 'The White Horse of the Peppers', 1838; 'The Happy Man', 1839; 'The Greek Boy', 1840; 'Il Paddy Whack in Italia' (a burlesque Italian opera, English Opera House, Lyceum, 1841). His last play was 'M'Carthy More', 1861. Meanwhile he was writing novels, etc., and the best-known of his works, 'Handy Andy', came out in 1842.

In 1844 the regular practice of Lover's art had to be abandoned owing to failing eyesight, and on 13 Mar. 1844 he started a musical entertainment, called 'Irish Evenings', in the Princess Concert Rooms. The success of his experiment was so great that he repeated the entertainment in the chief towns of England, Scotland, and Ireland, going to America in 1846. In 1848 he returned to London and appeared in a new entertainment called 'Paddy's Portfolio'. He wrote two librettos for Balfe, married for the second time in 1852 (his first marriage had been to Miss Berrill, 1827) and brought out some books of poems which were not successful.

From 1864 Lover wrote no more, and in the latter years of his life he went back to live in Dublin. He died in Jersey, but was buried at Kensal Green, London. Among his most popular songs were 'The Angel's Whisper', 'Molly Bawn' and 'The Low-backed Car'. Some of these were adapted to old Irish tunes.

J. A. F.-M., rev.

See also Herbert (V., grandson). Hindemith (song).

**LOVERIDGE, Iris** (b. London, 10 Apr. 1917).

English pianist. She was educated at the Lady Eleanor Holles School, Hampton, and won the Ada Lewis scholarship to the R.A.M. in London. She studied there for three years and won many prizes, besides playing at the Queen's Hall with Sir Henry Wood while still a student. She won the Marlen Mayer Award after leaving the R.A.M. Since 1936 she has broadcast frequently and has given many recitals and concerts, in London at the Albert Hall and elsewhere, and in provincial towns, playing with the leading orchestras throughout Britain. She has also visited France, Holland and Germany. Her repertory includes both classical and romantic works, but she specializes in the compositions of Albéniz, Falla and other Spanish composers.

M. K. W.

**LOVE'S TRIUMPH (1).** Masque by Ben Jonson, acted at the court of Charles I in 1630 and printed in 1640. The name of the composer of the music has not survived; the designs for its staging were by Inigo Jones.

F. K.

**LOVE'S TRIUMPH (2).** Opera produced in London, at the Haymarket Theatre, in 1708, and printed in folio by Walsh and Hare about that year. Richard Leveridge and Mrs. Tofts were the principal English singers, while the other parts were taken by Italians. The words were adapted from the Italian of Cardinal Ottoboni by Peter Anthony Motteux, and the music was by C. F. Cesarini (or Carlo Cesarini Giovanni, surnamed "del Violone") and F. Gasparini.

F. K.

**LOVE'S TRIUMPH (3).** Opera. See WALLACE (VINCENT).

**Lovey, Emmet.** See Kfenek ('Tarquin', lib.).

**LOVE, Edward** (b. Salisbury, c. 1610; d. Oxford, 11 July 1682).

English organist and composer. He was a chorister in Salisbury Cathedral under John Holmes, the organist. About 1630 he succeeded William Stonard as organist of Christ Church Cathedral, Oxford. He married Alice, daughter of Sir John Peyton of Dodding-ton, in the diocese of Ely, who died on 17 Mar. 1649. In 1660 he was appointed one of the organists of the Chapel Royal. In 1661 he published at Oxford 'A Short Direction for the performance of Cathedrall Service, published for the information of such as are ignorant of it and shall be called upon to officiate in Cathedral or Collegiate Churches where it hath formerly been in use', containing the notation of the preces, responses, litany, etc., for ordinary days, and, under the title of 'Extraordinary Responses upon Festivalls', a version of Tallis's Responses and Litany, also 'Veni Creator', harmonized for four voices.

In 1662, on the resignation of Wilson, Lowe was appointed Professor of Music at Oxford, having been deputy for some time before. In 1664 he published 'A Review' of his 'Short Direction', adapted to the then newly revised liturgy, and including also several chants and John Parsons's burial service. This edition was reprinted by Rimbault in 1843 and by Jebb in his 'Choral Responses' in 1857. Lowe composed several anthems, some of which are in the Tudway collection and at Ely Cathedral. He is buried in the Divinity Chapel on the north side of the cathedral at Oxford.

W. H. H.

**LÖWE, Ferdinand** (b. Vienna, 19 Feb. 1865; d. Vienna, 6 Jan. 1925).

Austrian conductor. He was a pupil of Bruckner at the Vienna Conservatory and in his work as a conductor he became specially identified with the furtherance of his master's work. In 1883 he became a pianoforte teacher

at the Vienna Conservatory and in 1897 conductor of the Kaim orchestra at Munich. His subsequent career as a conductor was pursued chiefly in these two cities and included such important posts as the Singakademie and Gesellschaftskonzerte in the former and the Konzertverein in the latter. He also directed concerts in Budapest and Berlin.

Löwe was one of those who induced Bruckner to allow cuts and alterations to be made in his symphonies.

H. C. C., adds.

**LÖWE, Johann Jakob** (b. Vienna, 1628; d. Lüneburg, Sept. 1703).

German composer. He was the son of the Saxon electoral resident in Vienna, studied music with Heinrich Schütz at Dresden and in 1655-62 was court conductor at Brunswick and Wolfenbüttel. In 1663, on Schütz's recommendation, he went, in the same capacity, to Zeitz, and from 1682 until his death he lived as organist at Lüneburg. Löwe was probably the composer of 13 operas, produced at Brunswick between 1657 and 1663, the first of which was 'Amelinde'. The libretto of this and of most of the others was the work of the Duke of Brunswick-Wolfenbüttel, Anton Ulrich, well-known as a dramatist, but only in the case of 'Orpheus aus Thracien' (1659) is it absolutely certain that Löwe was the composer. In any case, of all those early Brunswick operas only the librettos remain, while the music is lost. Löwe's high position among German composers of his time becomes, however, apparent from his published works outside the dramatic field. As a composer of songs he collaborated with Julius Johann Weiland in 'Zweyer gleichgesinnten Freunde Tugend- und Schertz-Lieder' (Bremen, 1657) and with Martin Kempe in 'Salamische Musenlust' (Jena, 1665), while, alone, he wrote 'Neue geistliche Concerten' (Wolfenbüttel, 1660) and 'Einstimmige neue Arien', with 2-part ritornels (Nuremberg, 1662). His 'Synfonien, Intraden, Gagliarden, Aricn, Balletten, Couranten, Sarabanden' (Bremen, 1658), for 2 violins, 2 violas, bass (viola or bassoon) and continuo is the first extant instance of German orchestral suites with an introductory *sinfonia*, after the French model.<sup>1</sup> A collection of 2-part 'Sonaten, Kanzonen und Kapricen' (Jena, 1664) concludes the list of his works.

A. L.

**LOWE, Katherine.** See GUDENIAN.

**LOWE, Thomas** (b. ?; d. London, 1 Mar. 1783).

English tenor singer. He made his first appearance on any stage at Drury Lane Theatre in London on 11 Sept. 1740, as Sir John Loverule in 'The Devil to pay'; on 17 Oct. he performed Macheath in 'The Beggar's Opera' and on 20 Dec. had the

<sup>1</sup> A copy of this rare work is in the B.M.

distinction of being the original singer of Arne's songs, "Under the greenwood tree" and "Blow, blow, thou winter wind" in 'As You Like It'. In 1743 he appeared in Dublin in 'The Provoked Wife', singing Carolan's song "Bumpers, Squire Jones".

Lowe was the original singer of the following parts in Handel's oratorios: Priest of Dagon and Israelitish Man in 'Samson' (1742), First Elder in 'Susanna' (1743), Joshua (1746), Zadok in 'Solomon' (1749) and Septimus in 'Theodora' (1750). In 1745 and several subsequent years he sang at Vauxhall Gardens, and in 1763 he became lessee and manager of Marylebone Gardens, continuing so until 1768, when an unsuccessful season compelled him in Feb. 1769 to assign his interest in the place to trustees for the benefit of his creditors. His powers beginning to fail, he was obliged to accept engagements at Finch's Grotto Garden, Southwark, and similar places. In 1772 he was engaged at Sadler's Wells. Lowe is said to have possessed a finer voice than Beard, but to have been inferior as musician and singer.

W. H. H., adds.

**Lowell, Amy.** See Thomson (V., song).

**Löwen.** See Hertel (J. W., 'Ratsel', incid. m. & 'Oden und Lieder').

**LÖWENBACH, Jan** (b. Rychnov nad Kněžnou, Bohemia, 29 Apr. 1880).

Czech musical organizer and writer. Having received his education at the "Gymnasium" of his birthplace, he read law at the Charles University in Prague (LL.D.) and afterwards became a lawyer there. Being interested and well trained in music from his early boyhood, he soon began to play an important part in various branches of the Czech musical body. He turned his excellent knowledge of copyright to the practical advantage of musicians in particular, was one of the organizers of Hudební Matic — the publishing department of Umělecká Beseda — an outstanding member of the editorial circle of the periodical 'Hudební Revue' and a zealous exponent of the idea of international collaboration as represented by the I.S.C.M.

When the German occupation of Czechoslovakia became imminent (1939) Löwenbach escaped to Switzerland. Later he went to England and Cuba, and in 1941-46 he lived in New York. There he did much work in support of the cultural and political efforts of his countrymen and finally became cultural adviser to the Czechoslovak information service. In Nov. 1946 he was called to Prague to work as an expert adviser in the Ministry of Education and Culture, but in Feb. 1948 he was dismissed and in the autumn of the same year settled in New York again.

As an author Löwenbach has devoted himself chiefly to the writing of innumerable studies, critical articles and commentaries,

both for the daily press ('Čas', 'Lidové noviny', 'Newyorské listy', 'New York Times') and for the reviews ('Dalibor', 'Hudební Revue', 'Listy Hudební Matic', 'Tempo', 'Der Merker', 'Die Musik', 'Signale für die musikalische Welt', 'The Chesterian', M.Q., 'Musical Courier', 'Musical America'). He also contributed articles to the 'Encyclopedia Americana'. Besides, he wrote several short monographs in Czech, the more important dealing with the relations between Czech and Russian music (Prague, 1947) and with music in America (Prague, 1948). His two librettos (for Křička's 'The Gentleman in White' and Martini's 'The Soldier and the Girl-Dancer'), and many translations of songs should also be mentioned.

G. Č.  
**Löwenberg, Jakob.** See Vogler (C., 'Rubezahl', lib.).

**LOWER RHENISH MUSICAL FESTIVALS.** See NIEDERRHEINISCHE MUSIKFESTE.

**LOWINSKY, Edward (Elias)** (b. Stuttgart, 12 Jan. 1908).

American musicologist of German birth. He graduated from the Stuttgart Grammar School in 1926 and studied at the High School for Music there from 1923 to 1928 and then at Heidelberg University from 1929 to 1933, when he obtained the Ph.D. At Stuttgart he held a scholarship and taught theory and pianoforte in 1928 for a year. He also worked as a music pedagogue and appeared as a concert pianist. From 1942 to 1947 he was Assistant Professor of Music at Black Mountain College, North Carolina, and he was director of the Music Institute there in 1945. In 1947-48, having been awarded the Guggenheim fellowship to gather material for the writing of a history of the motet in the 16th century, he spent fifteen months in Italy doing research work. He was appointed a visiting Associate Professor of Music to the University of Chicago in the summer of 1949 and since then has been Associate Professor of Music at Queens College, Flushing, N.Y. For the academic year 1952-53 he was appointed member of the Institute for Advanced Study at Princeton.

He has written two books, 'Orlando di Lassos Antwerpener Motettenbuch' (The Hague, 1937) and 'Secret Chromatic Art in the Netherlands Motet' (New York, 1946), a second and enlarged edition of which is now (1954) in preparation. A 'Book of Children's Music' (Copenhagen, 1933) was compiled by him and his essays include:

'Zur Frage der Deklamationsrhythmik in der a-capella Musik des 16. Jahrhunderts' (Acta musical., 1935).

'The Goddess Fortuna in Music' (M.Q., 1943).

'The Function of Conflicting Signatures in Early Polyphonic Music' (M.Q., 1945).

'The Concept of Physical and Musical Space in the Renaissance' (Amer. Mus. Soc., 1946).

'The Use of Scores by Sixteenth-Century Musicians' (ibid., 1948).

- 'Two Motets Wrongly Ascribed to Clemens non Papa' (Rev. Belge de Musicol., 1948).  
 'On the "Tabula Compositoria" of Lampadius' (Amer. Mus. Soc., 1949).  
 'A Newly Discovered Sixteenth-Century MS at the Biblioteca Vallicelliana in Rome' (*ibid.*, 1950).

M. K. W.

**LOWLAND, THE** (d'Albert). See TIEF-  
 LAND.

**Loyola, Ignatius.** See Kapsberger (Apotheosis).

**LOZHKY ("Spoons").** The name is given to a Russian instrument of the Janissary-music class which gave much the same effect as the Turkish Crescent. Mahillon says that it was adopted by the Russians from the Turks when Janissary music became the rage, *i.e.* in the early 18th century. With the Turks it was called *gâshiqlar* ("spoons"), and when the Russians borrowed the device they merely translated its name into Russian. It consisted of a round hollow case of brass, to which were fixed, at an angle of 60°, two brass tubes adorned with jingles. These tubes were joined at the extremity of the angle by a solid brass arm, and by this latter the instrument was held. In shape it took the form of a lyre. It was used in pairs and played by clashing the two round hollow cases together. The *lozhky* were much favoured by the Russian cavalry and often accompanied the soldiers' songs. In the Uhlans especially, whose bands usually comprised 1 clarinet, 1 oboe, 1 tambourine, 1 Turkish crescent, a pair of cymbals and the *lozhky*, they became a special feature. Specimens are to be found in the museum of the Brussels Conservatoire of Music (Nos. 883-884).

H. G. F.

BIBL.—MAHILLON, V. C., 'Catalogue . . . du Musée instrumental du Conservatoire de Musique de Bruxelles', II, 182-83 (Ghent, 1909).

SACHS, CURT, 'Real-Lexikon', p. 245 (Berlin, 1913).

See also LYRA.

**LUALDI, Adriano** (b. Larino [Campobasso], 22 Mar. 1887).

Italian critic, conductor and composer. He studied at Venice under Wolf-Ferrari, obtaining his diploma with the cantata 'Attollite portas'. He has been active as a critic for many years, being at first attached to the 'Secolo' of Milan and afterwards, from 1936, to the 'Giornale d'Italia' in Rome. From 1929 he represented the Sindacato Musicisti in the Fascist Parliament. He was also one of the first organizers of the International Festivals at Venice. He was principal of the Conservatory of San Pietro a Maiella at Naples from 1936 to 1943. After a period of retirement from official teaching, for political reasons, he was readmitted to public service in 1949, when he became director of the Conservatory of Florence.

Lualdi's literary works include volumes of impressions gathered on his travels in Italy and other European countries, in South America and in Russia. Informative essays of his have been issued under the titles of

'Serate musicali', 'Arte e regime' and in the survey entitled 'Rinnovamento musicale italiano'. He has also exercised his pen in writing the librettos for most of his own operas, which are the following:

- 'Guerrin meschino', prod. Rome, Teatro dei Piccoli (puppets), 1920.  
 'Le nozze di Haura' (unpublished and not produced).  
 'La figlia del re', prod. Turin, Teatro Regio, 18 Mar. 1922.  
 'Le furie d'Arlecchino' (libretto by Luigi Orsini), prod. Buenos Aires, 19 June 1924.  
 'Il diavolo nel campanile', after Edgar Allan Poe, prod. Milan, Teatro alla Scala, 22 Apr. 1925.  
 'La Granceola', after the story by Riccardo Bacchelli, prod. Venice (Festival), Teatro Goldoni, 10 Sept. 1932.  
 'Lumawig e la Saetta', prod. Rome, 1937.

His works further include:

- 2 Choral Pieces for 3-part women's chorus.  
 3 Choral Pieces for 4-part and 8-part mixed chorus.  
 'La leggenda del vecchio marinaio' (after Coleridge) for orch.  
 'Suite adriatica' for orch.  
 'Africa', colonial rhapsody for orch.  
 'Samnium', 3 folk tunes for orch.  
 'Sire Halewijn' for soprano & orch.  
 'La rosa di Saron' for tenor & orch.  
 String Quartet, E ma.  
 Sonata for vn. & pf.  
 Passacaglia for organ.  
 Numerous songs.

Lualdi has also been active in concert organization, founding and conducting a chamber orchestra with which he has given performances of unpublished old Italian music, particularly of the Neapolitan school, edited by him for modern use. G. M. G.

BIBL.—CONFALONIERI, G., 'L'opera di Adriano Lualdi' (Milan, 1932).

**LUARD-SELBY, Bertram** (b. Ightham, Kent, 12 Feb. 1853; d. Glanford Brigg, Lincolnshire, 26 Dec. 1918).

English organist and composer. He received his musical education at the Leipzig Conservatory under Reinecke and Jadassohn. On his return to England he became organist of the London church of St. Barnabas, Marylebone, and Highgate School in 1876. He gave chamber concerts in London before his appointment to the post of organist of Salisbury Cathedral in 1881, which he retained for two years. He was next organist at St. John's, Torquay, in 1884, and, back in London, of St. Barnabas, Pimlico, in 1886. He was appointed organist of Rochester Cathedral in 1900.

Luard-Selby's most important works are the incidental music to 'Helena in Troas', a drama by John Todhunter and E. W. Godwin, performed at Hengler's Circus in London on 17 May 1886, and 'Weather or No', a musical duologue, produced at the Savoy Theatre in Aug. 1896. The latter was popular in Germany and Austria, where it was given on very many stages as 'Das Wetterhäuschen', the original punning title being untranslatable. An orchestral 'Idyll' was played at one of Henschel's concerts in London on 11 Mar. 1897. This, two Quintets for strings and pianoforte, a

Suite for violin and pianoforte, many pianoforte pieces and two operas, 'The Ring' (1886) and 'Adela' (Nottingham, 1888), remain unpublished.

The list of printed works includes the short cantatas 'The Waits of Bremen', 'The Dying Swan', 'Summer by the Sea', part-songs 'The Hag', 'It was a lover and his lass', trios, etc., for women's voices, a violin Sonata in B minor, some sixteen anthems, ten services, very numerous organ pieces and some songs, all of which show great taste and refinement of treatment.

J. A. F.-M., adds.

**Lubahn, Robert.** See Strauss (R.), 'Olympische Hymne', chorus & orch.).

**LÜBECK (1).** Dutch family of musicians of German origin.

(1) **Johann Heinrich Lübeck** (b. Alphen, 11 Feb. 1799; d. The Hague, 7 Feb. 1865), violinist and conductor. He held the post of conductor and head of the Conservatory of The Hague until his death.

(2) **Ernst Lübeck** (b. The Hague, 24 Aug. 1829; d. ? , 17 Sept. 1876), pianist and composer, son of the preceding. He first appeared in public at the age of twelve, when he played Beethoven's E♭ major Concerto. He made a tour to the U.S.A., Mexico and Peru, which lasted from 1849 to 1854. On his return he was made court pianist at The Hague. In 1855 he moved to Paris, where he principally resided until driven from the city by the disturbances of the Commune, which gave a shock to his brain from which it never recovered, and he became at length hopelessly insane.

Lübeck wrote only for pianoforte. Among his compositions are the following: Berceuse in A♭ major, Op. 13; Tarentelle; Polonaise, Op. 14; 'Trilby the Sprite: rêverie caractéristique' (after Charles Nodier's story). The two former were chosen by him for performance at the Philharmonic concert in London on 7 May 1860, when he also played Mendelssohn's Concerto in G minor. In the same year he first appeared at the Musical Union. His playing was distinguished for brilliancy and technical dexterity. Berlioz says of him:

Son talent est tout à fait extraordinaire, non seulement par un mécanisme prodigieux, mais par un style musical excellent et irréprochable. C'est la verve unie à la raison, la force unie à la souplesse; c'est brillant, pénétrant, et élastique comme une lame d'épée.

(3) **Louis Lübeck** (b. The Hague, 1838; d. Berlin, 8 Mar. 1904), violoncellist, brother of the preceding. He was for some years teacher of the cello at the Leipzig Conservatory, until about 1872, when he moved to Frankfurt o/M. He was a member of the court orchestra in Berlin from 1880.

J. A. F.-M.

**LÜBECK (2).** German family of organists.

(1) **Vincenz Lübeck** (b. Padingbüttel, Hanover, Sept. 1654; d. Hamburg, 9 Feb.

1740), organist and composer. When about twenty years of age he was appointed organist at Stade, where he remained for nearly thirty years. In 1702 he was appointed organist of the church of St. Nicholas at Hamburg, where he remained until his death.

Lübeck's compositions include three cantatas, seven large works for the organ and chorale preludes for that instrument. They have been published in a modern collected edition by Gottlieb Harms (Klecken, 1921).

(2) **Peter Paul Lübeck** (b. Stade, ?; d. ? Stade, ?), organist, elder son of the preceding. He succeeded his father at Stade in 1702.

(3) **Vincenz Lübeck** (b. Stade, ?; d. ? Hamburg, ?), organist, younger brother of the preceding. He was organist at the church of St. George at Hamburg from 1724 and became his father's assistant at St. Nicholas, succeeding him at his death in 1740.

E. v. d. s.

**BIBL.**—RUBARDT, PAUL F. H., 'Vincenz Lübeck: sein Leben und seine Werke, nebst Nachrichten über seine Familie und Beiträge zur Geschichte der Kirchenmusik in Stade und Hamburg im 17. und 18. Jahrhundert', dissertation (Leipzig, 1921).

**LUBELCZYK, Jakób** (b. ?; d. ?).

Polish 16th-century musical editor. He edited the first dissident psalter with melodies entitled 'Psalterz Dawida, onego świętego króla i proroka, teraz na nowo na piosneczki przelożony' (Cracow, 1558) ('The Psalter of David, once Saint, King and Prophet, newly interpreted as Songs').

C. R. H.

**Lubi, Michael.** See Schubert (song).

**LUBIN, Germaine (Léontine Angélique)** (b. Paris, 1 Feb. 1890).

French soprano singer. She was a pupil at the Collège Sévigné in Paris and at first intended to make medicine her career. She entered the Paris Conservatoire at the age of eighteen, however, and was a pupil of Martini and of Isnardon. In 1912 she was unanimously awarded three first prizes, for singing, for grand opera and for light opera. She joined the company of the Opéra-Comique in the same year and remained there until 1914. During that time she created the principal part in Guy-Ropartz's 'Le Pays'. In 1914 she went to the Paris Opéra, where she was a brilliant success and in 1939 became chief dramatic soprano. She has sung the great Wagnerian parts, and also appeared in Berlioz's 'Faust' and 'Les Troyens', in Gluck's 'Alceste' and 'Iphigénie en Tauride', in Charpentier's 'Louise', in Vincent d'Indy's 'L'Étranger' and 'La Légende de Saint Christophe', in Fauré's 'Pénélope', in Dukas's 'Ariane et Barbe-Bleue', in Milhaud's 'Maximilien' and in Richard Strauss's 'Elektra' and 'Rosenkavalier', as well as at numerous concerts. She has appeared in London, Berlin, Vienna, Prague and many

other European towns, has taken part in the Salzburg Festivals and in the Bayreuth production of 'Parsifal' in 1938, when she sang Kundry, in German, with marked success. This she had already sung in London, at Covent Garden, in 1937, when after appearing with the Paris Opéra company, she stayed on to join the German artists who followed it.

The beauty of her voice, the elegance of her style and the vigour and nobility of her dramatic power made her one of the most notable singers of the day. G. S.

**LUBLINENSIS.** See JAN Z LUBLINA.

**LUCA, Giuseppe de** (b. Rome, 25 Dec. 1876; d. New York, 26 Aug. 1950).

Italian baritone singer. In 1892 he entered the Santa Cecilia Academy in Rome to begin five years' vocal study with Vincislao Persichini, and he made his operatic début at Piacenza on 6 Nov. 1897, as Valentine in 'Faust'. This led to engagements at other Italian opera-houses. In 1903 he toured South America with an Italian opera company. In 1904 he went to the Scala at Milan, where he was the first to sing Sharpless in 'Madama Butterfly'. During the next ten years, while remaining there, he also sang in other European capitals, including London, Paris, Budapest and Leningrad. In 1915 he began a career of twenty years with the Metropolitan Opera Company of New York, making his début on 25 Nov. as Figaro in 'Il barbiere di Siviglia'. In 1935 he went back to Italy, but returned to the Metropolitan for several guest appearances in Feb. and March 1940. Italy's entrance into the second world war prevented another American visit in 1941. He made no public appearances in Italy during the war years but, after returning to the U.S.A. in Jan. 1946 he gave several recitals in New York, where he was also heard in opera and with orchestra. On 7 Nov. 1947, fifty years and a day after his début, he gave his farewell New York recital, but he continued his musical activities as a teacher.

De Luca's voice was notable for its consistently high standard and also for its longevity; when he returned to the Metropolitan in 1940, at the age of sixty-three, critics were impressed by the quality of his singing. The results of good training and vocal musicianship were also shown at his last recitals, when he was over seventy. His interpretations were also admirable from a dramatic point of view, both in tragic and comic parts; Rigoletto was one of his favourite characters.

F. D. P.

**LUCAS, Charles** (b. Salisbury, 28 July 1808; d. London, 30 Mar. 1869).

English violoncellist, conductor, organist, publisher and composer. He was a chorister in Salisbury Cathedral under Arthur Thomas Corfe from 1815 to 1823, when he became a

pupil at the R.A.M. in London and studied the cello under Lindley and harmony and composition under Lord and Crotch. He remained there for seven years. In 1830 he became a member of Queen Adelaide's private band, and composer and arranger of music for it, and soon afterwards music preceptor to Prince George (afterwards Duke of Cambridge) and the Princess of Saxe-Weimar.

In 1832 he succeeded Cipriani Potter as conductor at the R.A.M. He also became a member of the Opera and other orchestras as a cellist. In 1839 he was appointed organist of Hanover Chapel, Regent Street. He was for some time conductor of the Choral Harmonists' Society, and in 1840-43 he occasionally conducted at the Ancient Concerts. On the retirement of Lindley he succeeded him as principal cellist at the Opera, the provincial festivals, etc.

From 1856 to 30 June 1865 he was a member of the music-publishing firm of Addison, Hollier & Lucas. In 1859 he was appointed successor to Potter as Principal of the R.A.M., which office he held until July 1866, when ill-health compelled him to relinquish it. His compositions include the opera 'The Regicide' (libretto by Thomas Oliphant, after Metastasio; not performed, vocal score published in 1840), three symphonies, string quartets, anthems, songs, etc. He edited 'Esther' for the Handel Society.

His son, Stanley Lucas (b. London, 1834; d. London, 24 July 1903), was Secretary to Leslie's Choir from its formation to Oct. 1855, Secretary to the Royal Society of Musicians from 1861 and to the Philharmonic Society from 1866, and as a publisher did good work in London for many years.

W. H. H., adds.

**LUCAS, Clarence** (b. Niagara, Canada, 19 Oct. 1866; d. Paris, 1 July 1947).

Canadian instrumentalist, conductor and composer of mixed Dutch and Irish extraction. He received his musical education at Montreal, where he played trombone in a military band and second violin in the local Philharmonic Society, besides acting as organist at different churches. At the age of twenty he went to Paris and studied under Georges Marty before entering the harmony class of Théodore Dubois at the Conservatoire. In 1889 he returned to Canada and became professor of harmony and counterpoint at the College of Music, Toronto, and conductor of the Philharmonic Society at Hamilton, Ontario.

In 1893 Lucas took up his residence in London, acting as critic and correspondent for several papers. He was appointed conductor of the Westminster Orchestral Society in Dec. 1902, but resigned in the summer of 1904. Between 1880 and 1897 he wrote seven

operas, only one of which, 'The Money Spider', appears to have been produced (1897). He also composed four oratorios and cantatas, one of which, 'The Birth of Christ', was performed in the Chicago Auditorium on 17 Feb. 1902. His overtures to Shakespeare's 'Othello', 'As You Like it' and 'Macbeth' were heard at Queen's Hall under Sir Henry Wood. He wrote nearly forty pieces for piano-forte, while a list of sixty-four songs comprises many varieties of styles. H. K., adds.

**LUCAS, Leighton** (b. London, 5 Jan. 1903).

English composer and conductor. He was mainly self-taught in music, having learnt from experience rather than from tuition. He began his career as a dancer, appearing with the Diaghilev Russian Ballet from 1918 to 1921. In the latter year he joined the Birmingham Repertory Theatre, where he remained until 1923. At the age of twenty he conducted a performance of Boughton's 'The Immortal Hour', after which conducting became his principal occupation.

He was musical director to the Markova-Dolin Ballet Company for three years (1935-1937) and joined the Arts Theatre Ballet as conductor in 1940. In the following year he joined the R.A.F. and, on being released from the forces, he formed his own orchestra (1946). With this he has given many concerts of lesser-known modern works, especially by French composers. He has also given educational concerts under the auspices of the Middlesex County Council, and has lectured on ballet, music and the theatre. On several occasions he has conducted for the B.B.C.

His first compositions were published in 1932, and they were followed by several works of depth and importance, among which the 'Missa pro defunctis' (in memory of Elgar, Delius and Holst), written in 1934, is outstanding. The ballet after Scarlatti, 'Death in Adagio', was produced by the Markova-Dolin Ballet in 1936, and a later ballet, 'The Horses', was produced in 1946 by the Edinburgh Ballet Club. In 1940 Lucas composed the 'Suite française' which was performed for the first time at the London Promenade Concerts in 1942.

After 1941, when he joined the R.A.F., Lucas's compositions consisted almost entirely of incidental music for films. He had written music for innumerable short films before the second world war, but it was with his music for 'Target for To-Night' (1941) that he became widely known in this sphere. In 1942 he produced his only independent work of war-time, the serious and sincere 'Litany' for orchestra, which created a deep impression. But he is perhaps best known to the general public as a writer of music for radio productions, especially, on the lighter side, for

Richmal Crompton's 'Just William' series (1946 and onwards) and, more serious, for Patric Dickinson's 'Theseus and the Minotaur' (1948).

The catalogue of works which follows is concerned only with his most important compositions and excludes incidental music.

#### STAGE WORKS

- 'The Wolf's Bride', masque for singing, speech and dancing (1934).
- 'The Ghost of Abel', drama after Blake (1934).
- 'Kanawa', Japanese masque (1935).
- 'The Sleeping Beauty', masque (Edith Sitwell) (1936).
- 'Death in Adagio', ballet (after Scarlatti) (1936).
- 'The Horses', ballet (1945-46).

#### CHORAL WORKS

- 'Every Wind that blows' for unaccomp. chorus (1932).
- 'Masque of the Sea' for chorus & orch. (1932).
- 'Missa pro defunctis' for solo voices, chorus & orch. (1934).

#### ORCHESTRAL WORKS

- 'La Goya', 2 dance impressions (1932).
- 'L'Europe galante' (after Campra) (1939).
- 'Quetzalcoatl Dances' (1939).
- 'Suite française' (1940).
- 'A Litany' (1942).

#### SOLO INSTRUMENT AND ORCHESTRA

- Partita for pf. & chamber orch. (1934).
- 'Sinfonia brevis' for horn & 11 insts. (1935).
- 5 Sonnets for pf. & orch. (1937).
- 'Sonatina concertante' for saxophone & chamber orch. (1939).

#### CHAMBER MUSIC

- String Quartet (1935).
- 22 Songs (James Stephens) for voice, flute, viola & harp (1944).

K. A.

**LUCAS, Mary Anderson** (b. London, 24 May 1882; d. London, 14 Jan. 1952).

English composer. She studied the piano-forte at the Dresden Conservatory (1899-1900) and at the R.A.M., London (1900-3). On marrying in 1903 she gave up her career for a time, but later studied composition with R. O. Morris, Herbert Howells and Maurice Jacobson. There have been performances of many of her orchestral and chamber works in London and other parts of England, as well as in the U.S.A., and her ballet 'Sawdust' was performed in London and Wolverhampton in 1941 by the Ballet Guild.

Her musical personality is distinct, if not strong enough to attract the general public. When her music was played before the second world war, it aroused a certain amount of opposition by its modernity, probably because its dissonance, though not often extreme, was always of the textural rather than the dynamic variety. It was, in fact, more in accordance with the ideals of serious composers of the present day than with those of Mrs. Lucas's own more spectacular contemporaries. For this reason her contribution to English music is not without interest or value, and may find greater recognition now than at the time of its composition.



The following are Mary Anderson Lucas's principal works:

Masque, 'Book of Thel' (William Blake), for solo voices, chorus & chamber orch. & male & female narrators (1935).

3 ballets:

1. 'Cupid and Death', chamber orch. & pf. (1936).
2. 'Undine', full orch. (1936).
3. 'Sawdust', small orch. (1941).

'Circus Suite', full orch. (1939).

'Variations on a Theme by Purcell', stg. orch. (1938).

'Ballet Preludes', chamber orch. (1941).

Concertino for flute & chamber orch. (1940).

String Quartets, Nos. 2 & 3 (1933 & 1935).

Trio for clar., viola & pf. (1939).

Rhapsody for flute, cello & pf. (1946).

Duo for clar. & viola (1941).

Sonata for clar. & pf. (1938).

Numerous songs, partsongs, etc.

C. M. (iii).

**LUCCA.** In 1640 an Academy, that of the Accesi, was founded at Lucca entirely for dramatic musical performance. C. M. P.

**LUCCA, Pauline** (b. Vienna, 25 Apr. 1841; d. Vienna, 28 Feb. 1908).

Austrian soprano singer of Italian parentage. As a child she sang in the choir of the Vienna Karlskirche, in 1856. One Sunday the principal singer was absent, and the young chorister, put forward to supply her place in the solo of a Mass by Mozart, revealed a beauty of voice and charm of style that startled all present. She studied under Uchmann and Lewy, and, her parents being in straitened circumstances, entered the chorus of the Opera, which she left in 1859 to come out at Olomouc. On 4 Sept. 1859 she made her début there as Elvira in Verdi's 'Ernani' and became a favourite at once. In Mar. 1860 she appeared in Prague as Valentine in 'The Huguenots' and as Norma. At Meyerbeer's instigation she was engaged for Berlin, where she first appeared in Apr. 1861 and soon roused an enthusiasm rarely equalled by any former singer. She studied several Meyerbeer parts under the composer's personal supervision, including that of Selika in 'L'Africaine', which he was destined never to see produced. In Berlin she was engaged as court singer for life.

On 18 July 1863 Lucca made her first appearance in London, at Covent Garden, in the part of Valentine in 'The Huguenots', creating an extraordinary impression, further enhanced by her performance of Marguerite in 'Faust', during her second visit in the following year. On 22 July 1865 'L'Africaine' was produced at Covent Garden, and Lucca's impersonation of Selika was of the highest rank. She reappeared in London every season (excepting 1869) up to 1872; and in 1882-84 she sang again at Covent Garden, in the parts of Selika, Cherubino, Carmen, etc.

She sang throughout Germany with triumphant success, and in St. Petersburg, where she was received with the wildest enthusiasm.

Her voice, a full soprano, with a compass of  $2\frac{1}{2}$  octaves extending easily to  $c'''$  and sympathetic throughout, seemed capable of taking every grade of expression; and to her rare lyrical endowments she united one still rarer — a genius for acting. In London, besides the parts specified above, she was heard mostly in Zerlina ('Fra Diavolo'), Leonora ('Favorita') and Cherubino; but Berlin knew better the extent of a repertory said to include well over fifty parts. Auber was so delighted with her singing of his music that he presented her with the pen with which 'Fra Diavolo' had been written.

In 1872 Lucca severed her connection with Berlin and went to America, where she remained two years, on an operatic tour through the U.S.A. She returned to Europe in 1874 and sang at all the chief cities of Germany except Berlin. In Vienna she remained one of the chief attractions of each season. Besides starring engagements in Germany, she reappeared in Brussels, 1876, St. Petersburg and Moscow, 1877, and Madrid, 1878. B. T.

BIBL.—JANSEN-MARA, A. & ZÄHRER, D. WEISSE, 'Die Wiener Nachtigall' (Berlin, 1935).

**LUCCHESI, Andrea** (b. Motta di Livenza nr. Treviso, 28 May 1741; d. ?).

Italian composer. He was a pupil of Cocchi and Giovanni Paolucci, made his début as an opera composer at Venice in the autumn of 1765 and remained there as *maestro al cembalo* until 1771; the Mozarts, father and son, met him there in Feb. or Mar. of that year.<sup>1</sup> Soon afterwards Lucchesi appears at Bonn, at the head of a travelling opera company. He entered the service of the Elector Maximilian Frederick in 1773 and after the death of Beethoven's grandfather (24 Dec. 1773) succeeded him as court conductor on 26 May of the following year. Burney, on his German tour, saw Lucchesi, "a very pleasing composer", at Bonn and recalls a motet he had heard near Florence on his Italian journey. In the spring of 1783 Lucchesi was given about two years' leave of absence, but he returned to Bonn and stayed there until the end of the electorate and the court music in 1794. In the spring of that year he was presumably at Passau, where his last opera was produced. Further dates are missing.

As Lucchesi was the leading musician at Bonn during Beethoven's childhood and youth, his works must have been among the latter's earliest musical impressions. He cannot have failed to hear them frequently at church and theatre, and when playing the viola in the orchestra under Lucchesi as a young man. According to the reminiscences

<sup>1</sup> According to Leopold Mozart's 'Reise-Aufzeichnungen'. Lucchesi thus personally knew both the boy Mozart and the boy Beethoven — there cannot have been many contemporary musicians who enjoyed that privilege.

of the Bonn cellist Bernhard Joseph Mäurer, contained in the so-called Fischhof Manuscript of the Berlin State Library, Lucchesi revised and performed one of Beethoven's earliest works (the existence of which is not otherwise known), a cantata in memory of the British minister-plenipotentiary at Bonn, George Cressener, who died in 1781 when Beethoven was ten or eleven years of age.<sup>1</sup>

According to Gerber the number of Lucchesi's works was very large; he mentions 8 operas, 7 masses and other compositions for the church, also sonatas, trios, quartets, concertos and symphonies. His Op. 1, 6 violin Sonatas, was published at Bonn without date; besides these sonatas, Eitner knew only of the existence of two manuscript symphonies at Dresden. The bulk of Lucchesi's compositions, however, has been preserved at the Biblioteca Estense at Modena, consisting of three opera scores, one oratorio, 'La passione di Gesù Cristo', and more than 30 masses, hymns, motets, offertories, vespers, etc., all dated between 1775 and 1787. The following were his works for the stage:

- <sup>1</sup> *L'isola della fortuna*, Venice, autumn 1765.
- <sup>2</sup> *Il marito geloso*, Venice, 1766 (mentioned only by Gerber; no other evidence).
- <sup>3</sup> *Cantata*, in honour of the Duke of Württemberg, sung at the Teatro San Benedetto, Venice, 11 Feb. 1767 (words by Count Gasparo Gozzi).
- <sup>4</sup> *Le donne sempre donne*, Venice, autumn 1767 (score at Modena; Lucchesi revived this at Bonn, 27 Feb. 1772).
- <sup>5</sup> *Il matrimonio per astuzia*, Venice, autumn 1771 (score at Modena).
- <sup>6</sup> *Il giocatore amoroso*, intermezzo, Bonn, 1772 (unknown to Thayer; libretto in the catalogue of the Soleinne collection, No. 4770; given in various German towns, 1782, also in Warsaw, 1785).
- <sup>7</sup> *Il natal di Giove*, Bonn, 13 May 1772.
- <sup>8</sup> *L'inganno scoperto, ovvero Il conte Caramella*, Bonn, 13 May 1773 (score at Modena; libretto by Goldoni; in this opera Beethoven's grandfather, shortly before his death, sang a small part).
- <sup>9</sup> *L'improvvisata, o sia La galanteria disturbata*, Bonn, winter 1773-74 (libretto by the composer).
- <sup>10</sup> *Die Liebe für das Vaterland*, prologue, Frankfurt, 22 Apr. 1783.
- <sup>11</sup> *Ademira*, Venice, 2 May 1784.
- <sup>12</sup> *L'amore e la misericordia guadagnano il giuoco*, Passau, spring 1794.

A. L.

**Lucchini, Antonio Maria.** See Handel ('Jupiter in Argos', opera). Vivaldi (3 libs.).

**LUCCIO (Lucio), Francesco** (b. Venice, c. 1625; d. ?).

Italian composer. He was a pupil of Giovanni Antonio Rigatti and singing-master at the Scuola de' Incurabili, Venice, about 1650. He published 2 books of 'Motetti concertati' for 2 and 3 voices (1649-50) and a book of solo airs in 1655, and wrote 4 operas for Venice: 'Gl'amori di Alessandro Magno e di Rossane' (1651), 'Pericle effeminato'

<sup>1</sup> The same Cressener (Mäurer writes Kretzner) who entertained Burney during his short stay at Bonn in 1772. Thayer rejects the anecdote on the ground that Mäurer had left Bonn one year before Cressener's death; it should, however, be borne in mind that he had gone only as far as Cologne and could easily have returned for short visits. Altogether the account appears to be too circumstantial to be rejected offhand.

(1653), 'Euridamante' (1654) and 'Medoro' (1658), of which the first had the greatest success while the last is the only one extant.

Allacci gives the name of the composer sometimes in its Venetian form as "Luzzo" (which has resulted in his appearing twice in several dictionaries), but as a matter of fact this spelling does not occur either in his printed compositions or in the librettos of his operas.

A. L.

**LUCERNE FESTIVAL.** Lucerne, having become a centre of musical organization for Switzerland in 1808 as the town where the Swiss Musical Society was founded, acquired an international importance in European musical life by the establishment of an annual musical Festival on a large scale. Adolf Busch was one of the chief instigators. The programme of the first Festival, which lasted from 16 July to 1 Sept. 1938, of a varied character, maintained a classical level throughout and culminated in a brilliant concert held in the garden of the Wagner Museum in Tribschen, at which Toscanini conducted, among other things, the 'Siegfried Idyll' — composed by Wagner on this spot in 1870. Toscanini also directed another of the great symphony concerts; among other conductors were Bruno Walter, Willem Mengelberg, Fritz Busch and Ernest Ansermet.

The Musical Festival was combined with an exhibition of a unique character, made possible by the generous collaboration of French, German and Italian libraries and private collectors with the Swiss State and Swiss private and public institutions.

The great mass of priceless exhibits included hundreds of the most valuable autograph musical scores, documents, letters and souvenirs. Among the authors' own manuscripts, operatic scores, songs and musical works of all descriptions, were masterpieces by Bach, Mozart, Beethoven, Donizetti, Berlioz, Schumann, Verdi, Brahms, Bizet, Wolf, Debussy, Reger, Strauss and Stravinsky.

In 1939, regardless of the threat of war, another brilliant Festival was held in Aug., with Toscanini, Boult, Ansermet and Busch as conductors, eminent soloists and the Sistine Choir taking part in concerts of church music. There was an interruption in 1940, but Switzerland's immunity from war made a revival of the Festival possible in 1941, and it has continued annually without interruption ever since. It is impossible here to detail the extremely rich and varied programmes; but among the special events may be named the appearance of an *ad hoc* orchestra of 100 Swiss musicians (1943 and on); the beginning of the annual tradition of a Mozart serenade concert near the lion monument (1944); Frank Martin's 'Le Vin herbé' (1945); Britten's operas 'The Rape of Lucretia' and 'Albert

Herring' (1947). Special features each year are concerts of church music and soloists' recitals as well as, for the last few years, master classes held by eminent artists. K. V. F.

**LUCIA DI LAMMERMOOR.** Opera in 3 acts by Donizetti. Libretto by Salvatore Cammarano, based on Walter Scott's 'Bride of Lammermoor'. Produced Naples, Teatro San Carlo, 26 Sept. 1835. 1st perf. abroad, Vienna (in Italian), 13 Apr. 1837. 1st in England, London, Her Majesty's Theatre (in Italian), 5 Apr. 1838. 1st in U.S.A., New Orleans (in French), 28 Dec. 1841.

**LUCIA, Fernando de** (b. Naples, 11 Oct. 1860; d. Naples, 21 Feb. 1925).

Italian tenor singer. He studied at the Naples Conservatory and made his first appearance at the Teatro San Carlo there in 'Faust' in 1883. Having gained his reputation at Lisbon and elsewhere, he went to London in 1887, being engaged by Sir Augustus Harris, for an experimental season of opera at Drury Lane Theatre. At first, however, de Lucia made no impression on London audiences. He was overshadowed by Jean de Reszke and the parts in which he appeared were scarcely suited to his voice and style. His real opportunity in London came in 1893, when, again under Harris's management, he appeared at Covent Garden as Canio in the first production in England of Leoncavallo's 'Pagliacci'. He remained associated with that theatre for some time, singing in 'Faust', 'Cavalleria rusticana', Boito's 'Mefistofele' and the first performance in England of Mascagni's 'L' amico Fritz'.

Ceasing to be a member of the Covent Garden company, de Lucia sang much in America and had not been in London for some years when he reappeared at the new Waldorf Theatre in May 1905, singing with undiminished power. His full tones did not fall very pleasantly on English ears, but he had a beautiful *mezza voce*. He was an admirable actor, especially in parts demanding vigour and passion. He was a professor of singing at the Royal Conservatory of Naples.

S. H. P.

**LUCIANI, Sebastiano Arturo** (b. Acquaviva delle Fonti, Bari, 1884; d. Acquaviva, 1950).

Italian musicologist. He studied composition at Naples under C. de Nardis and in Rome under Setaccioli, but devoted himself particularly to musical research and criticism. He contributed to the most important musical periodicals and was for some time attached to Roman daily papers as a critic. During his last years he was a member of the artistic council of the *Settimane Musicali Senesi* at Siena, where he promoted performances of Italian stage and symphonic works of the past,

especially of the 18th century, of which he was an assiduous student. Much of his activity was directed towards the Scarlatti family, on whose members he published articles and essays. From among these must be singled out his monograph, 'Domenico Scarlatti' (Turin, 1942), and the publication, under his editorship, of notes and documents concerning the five chief members of the family, on the occasion of a week celebrating the Scarlattis held at Siena in Sept. 1940.

Interested in the problems of stage performance in all its phases, Luciani wrote an historical analysis of music-drama ('La rinascita del dramma', 1921) and a study of the aesthetics of the film ('Verso una nuova arte: il cinematografo', 1921), and he collaborated with Respighi in a manual of musical culture ('Orpheus', 1926). He also devoted himself to Vivaldi and was actively concerned with Olga Rudge in the establishment and the functions of the Centro di Studi Vivaldiani at the Accademia Chigiana of Siena. It was under his editorship that two contributions to the history and the criticism of the Venetian master were published: 'Antonio Vivaldi: note e documenti sulla vita e sulle opere' (1939) and 'La scuola veneziana' (1940). Other works of his, on Apulian musicians of the 16th and 17th centuries, brought to light unknown but important compositions of those periods.

G. M. G.

**LUCIFER** (Oratorio). See BENOIT (P.).

**LUCILE** (Opera). See GRÉTRY.

**Lucini, Giovanni Battista.** See Scarlatti (1, 'Equivoci in amore', lib.).

**LUCIO, Francesco.** See LUCCIO.

**LUCIO PAPIRIO** (Opera). See CALDARA. ZENO.

**LUCIO SILLA** (Opera). See BACH (J. C., 38). MOZART.

**LUCIO VERO** (Opera). See ZENO.

**LUCKÝ, Štěpán** (b. Žilina, Slovakia, 20 Jan. 1919).

Czech composer and critic. In 1936-39 he was a pupil at the Prague Conservatory under O. Šín and J. Řídký for composition and under A. Šíma for the pianoforte. During the second world war he was persecuted and imprisoned in Budapest, at Ilava (Slovakia) and successively in several German concentration camps at Oświęcim (Auschwitz), Niederorschel and Buchenwald. After his return in 1945 he continued his studies in Prague and finished the Master Class under Řídký in June 1947. At the same time he attended lectures in musicology at the Charles University until 1948. In 1945-48 he was music critic of the daily 'Práce' and since 1946 he has been music critic of the weekly 'Kulturní politika', working also in other branches of the Czechoslovak musical body. In Jan. 1949 he was appointed head of the music department at the

Music and Artistic Central Office in Prague. He is a very gifted composer of modern style, fully appreciated at home and well known abroad, and an inspired writer of a broad outlook and an enterprising mind. The following is a short selection of his principal works:

- 'Capricious Music' (Divertimento) for 3 trombones & stgs., Op. 12 (1946).
- Cello Concerto, Op. 9 (1946).
- Pf. Concerto, Op. 13 (1947).
- Quintet for wind insts., Op. 11 (1946), performed at the I.S.C.M. Festival, Amsterdam, 1948.
- Quartet for 2 trumpets, horn & trombone, Op. 17 (1948).
- 'Sonata brevis' for vn. & pf., Op. 14 (1948).
- Sonatina for pf., Op. 8 (1944).
- Several song-cycles, etc.

G. Č.

**LUCREZIA** (Opera). See RESPIGHI.

**LUCREZIA BORGIA**. Opera in 2 acts, with a prologue, by Donizetti. Libretto by Felice Romani, based on Victor Hugo's drama. Produced Milan, Teatro alla Scala, 26 Dec. 1833. 1st perf. abroad, Vienna (in Italian), 9 May 1839. 1st in England, London, Her Majesty's Theatre (in Italian), 6 June 1839. 1st in U.S.A., New Orleans (in Italian), 27 Apr. 1844.

**LUDFORD, Nicholas** (b. ?, c. 1480; d. ?, c. 1542).

English composer. It has been supposed that he was a member of the Chapel Royal, but Flood (*see* Bibl.) shows him to be an exception in this respect — a master of considerable importance whose name is not to be found in the Chapel Royal records. Ludford married in 1535 and on 3 July 1538 was granted an exemption "from serving on juries and from being made escheator, coroner, collector of taxes, constable, or other officer".<sup>1</sup> On 1 June 1542 his widow was granted a lease of lands and a water-mill at Birmingham Manor, Warwickshire.

Ludford is mentioned at the end of Morley's 'Plaine and Easie Introduction' as one of the "practicioners" in music whose work he had consulted. There is a collection of masses (B.M., Roy. App. 45-48), one for each day of the week, bearing the composer's name — Nicholas Ludford. The collection dates from before 1536 (the date of the death of Katharine of Aragon — whose arms, together with those of Henry VIII, are on the binding) and is peculiar in that each Mass begins with a Kyrie and contains a Sequence inserted between the Gloria and the Credo, together with one offertory or a communion-verse. They are all for a solo voice and 3-part chorus (treble, countertenor and tenor) and are "lighter in character than Fayrfax's work . . . [but] rather more advanced, the parts often entering in one after another with points of imitation, showing a transition to a late

style".<sup>2</sup> Part of a Mass is contained in two greatly mutilated pages (B.M., Add. MSS 30,520); it is there called 'Le Roy', as it is founded on a melody of that name. It is quite clear that this work completed the set of seven masses for the whole week, and this is confirmed by Collins<sup>3</sup>, who continues by saying that it

is founded on the same melody as that used by Taverner in his Kyrie entitled 'Le Roy'. The Credo is set complete without any omissions, and the Mass also includes a setting of a lengthy Sequence, "Ave praeclara, Maris stella", which occurs in the Sarum Gradual on the Octave of the Assumption.

J. M. (ii), rev.

#### MASSES

- 6 Masses for solo and 3-part chorus, each with a Sequence (B.M., Roy. MSS, App. 45-48).
- Missa 'Le Roy' (fragment belonging to above) (B.M., Add. MSS 30,520/2: 2nd tenor & bass solo part of B.; treble and 1st tenor of Agnus Dei).
- Missa 'Benedicta', 6 v. (Lambeth and Caius Coll., Cambridge: anon. in the former).
- Missa 'Videte miraculum', 6 v. (Caius).
- Missa 'Christi Virgo', 5 v. (Caius & Peterhouse, Cambridge).
- Missa 'Inclina Domine', 5 v. (Peterhouse); tenor part wanting.
- Missa 'Lapidaverunt Stephanum', 5 v. (Lambeth & Caius; anon. in former).
- Missa 'Regnum mundi', 5 v. (Peterhouse; tenor part wanting).

#### MAGNIFICAT

For 6 voices (Caius).

#### MOTETS

- 'Ave Maria ancilla', 5 v. (Peterhouse).
- 'Ave ejus conceptio', 5 v. (Peterhouse).
- 'Domine Jesu Christi', 5 v. (Peterhouse).
- 'Salve Regina, Mater misericordia' (Peterhouse & B.M., Harleian MSS 1709/49b); medius part only.
- 'Salve Regina, pudica Mater' (Peterhouse; tenor part wanting & B.M., Harleian MSS 1709/9; medius part only).

**LUDIKAR, Pavel** (real name **Pavel Vyskočil**) (b. Prague, 3 Mar. 1882).

Czech bass-baritone singer. From his early youth he grew up in a musical atmosphere, being the son of a choirmaster (later conductor) of the National Theatre in Prague. After studying the pianoforte he was educated in singing under experienced teachers. In 1904 he appeared for the first time as Sarastro at the National Theatre and he very soon became a well appreciated artist. He sang successively in Vienna (Volksooper), Dresden (Court Opera) and afterwards at Milan (Scala), Buenos Aires (Teatro Colón), Boston (Civic Opera), etc. In 1923-35 he was an outstanding member of the Metropolitan Opera in New York. During the second world war he willingly took part in German musical life. Besides his splendid career as an opera singer Ludikar has also gained a considerable reputation as recitalist. His linguistic abilities deserve mention: he sings in twelve languages and translates opera librettos as well as songs.

G. Č.

<sup>1</sup> Flood conjectures that this was due to some infirmity ('Calendar of Letters . . . of Henry VIII').

<sup>2</sup> H. B. Collins, 'Latin Church Music by Early English Composers' (Proc. Mus. Ass., 1916-17).

<sup>3</sup> *Loc. cit.*

**LUDOVIC** (Opera). See **HÉROLD**.

**LUDWIG, Friedrich** (b. Potsdam, 8 May 1872; d. Göttingen, 3 Oct. 1930).

German musicologist. He became a teacher of musical science in the University of Strasbourg in 1905 and made a special study of the music of the 13th and 14th centuries. His contributions to the *S.I.M.G.* and the *Riemann 'Festschrift'* of 1909 ('Die liturgischen Organa des Leoninus Perotinus'), as well as his chapter on the non-liturgical and secular vocal music of the middle ages in Adler's 'Handbuch', record these researches. He became a professor at Göttingen in 1911 and subsequently rector there. H. C. C.

BIBL.—MÜLLER-BLATTAU, J. M., 'Dem Andenken F. Ludwigs' (Cassel, 1930).

**LUDWIG, Joseph** (b. Bonn, 6 Apr. 1844; d. London, 29 Jan. 1924).

German violinist and composer. He began the study of music at the age of eleven and was sent, four years later, to the Cologne Conservatory, where he studied for four and a half years under Grünwald (violin) and Ferdinand Hiller (composition). Later he went to Hanover and was taken in hand by Joachim, with whom he remained two years. After the inevitable military examinations and a period during which music was put aside, he accepted engagements to play solos in various German towns.

He went in 1870 to London, where he received, shortly after his arrival, an appointment at the R.A.M. in succession to Leopold Jansa. He identified himself with English musical life, took out naturalization papers and won a respected position as a performer of chamber music, both in public and private. He gave numerous quartet concerts in London and the provinces, his colleagues being usually G. Collins (2nd violin), A. Gibson or A. Hobday (viola) and W. E. Whitehouse (cello).

W. W. C.

**Ludwig, Otto.** See Bleyle ('Hannele und Sannele', opera).

**LUDWIG** (actually **Ledwidge**), **William** (b. Dublin, July 1847; d. London, 25 Dec. 1923).

Irish baritone singer. He was educated at the National Schools, Marlborough Street, Dublin, where he received musical instruction from John W. Glover, grandfather of James M. Glover, the conductor. Developing a fine baritone voice, he went to London and sang for several years in the chorus at the Old Gaiety Theatre in the Strand, and also took small parts in the operatic productions there, in some of which Santley appeared towards the end of his stage career.

What first brought Ludwig prominently into public notice was his performance in 'The Flying Dutchman'. The chief part fell to him when in 1877 he succeeded Santley as principal baritone in the Carl Rosa Com-

pany, and for many years he played it with unvarying success. The sombre tone of his voice was exactly suited to the music, and he acted with great imaginative force.

Ludwig's success both in London and the provinces in the Wagner operas was by no means limited to 'The Flying Dutchman'. He was excellent as Wolfram and Telramund, and late in his career, in performances otherwise imperfect, he did excellent work for the Carl Rosa Company as Wotan in the 'Walküre' and (in 1896) Sachs in the 'Meistersinger'.

Ludwig's voice was always marred by a pronounced tremolo, but he sang with such fervour and sincerity that the defect was readily forgiven. He played Claude Frolo in the production of Goring Thomas's 'Esmeralda' at Drury Lane Theatre in 1883 and on the following night the small part of Barracini in the first performance of Mackenzie's 'Colomba'. As a concert singer he was never given in London or at the Festivals the opportunities he deserved, but he sang Elijah in the 1880s. S. H. P. & H. K., abr.

**LUENING, Otto** (b. Milwaukee, 15 June 1900).

American conductor and composer. His first teacher in music was his father, and Luening was already composing at the age of six. His general education took place at Milwaukee and at Madison, Wisconsin, and in 1912 he went with his parents to Munich, where he was enrolled as student at the Royal Academy of Music. In 1917 he went to Zürich to the Municipal Conservatory, where he worked with Andreae and Jarnach. At the same period he worked as flautist and percussion player in the Tonhalle orchestra and in the Opera orchestra. At seventeen years of age he had his early compositions performed and conducted for the first time.

In 1920 he returned to the U.S.A., where he taught and conducted choral societies at Chicago. In 1925 he went to the Eastman School at Rochester, N.Y., as accompanist in the opera department, and shortly after he became director of the department, as well as one of the conductors of the Rochester American Opera Company. He returned for some years to Europe, but finally settled in the U.S.A., where he conducted for radio and musical comedy. In 1930 he was awarded a Guggenheim Fellowship and in 1932 he went to the University of Arizona as Associate Professor of Music. He later became chairman of the music division at Bennington College and is at present Professor of Music at Columbia University in New York. In 1952 he was elected to the National Institute of Arts and Letters.

Luening's works have been performed by the New York Philharmonic, the Philadelphia

and Boston orchestras, and his opera 'Evangeline', receiving its first performance at Columbia University in the American Music Festival of 1948, was awarded the David Bispham Memorial Medal.

Luening has done a great deal of conducting in Europe and America, especially in the field of opera, where he has directed the productions of many American operas now established in the U.S.A. repertory.

## CATALOGUE OF WORKS

### OPERA

'Evangeline' (libretto by Composer) (1932-47).

### CHORAL WORKS

2 Choruses for women's voices (Byron) (1923).  
'Christ is arisen' for mixed chorus (1929).  
'Alleluia' for mixed chorus (1941).  
Chorus for women's voices (Byron) (1949).

### ORCHESTRAL WORKS

Symphonic Poem (1924).  
Prelude to a Hymn-Tune (1935).  
2 Symphonic Interludes (1936).  
Suite for stgs. (1937).  
'Fantasia brevis' for stgs. (1937).  
Fantasy for stgs. (1939).  
2 Fantasies (1945-46).  
2 Pieces for chamber orch. (1947).

### SOLO AND ORCHESTRA

Concertino for flute (1924).  
Serenade for 3 horns & stgs. (1927).

### CHAMBER MUSIC

Quintet for clar., 2 vns., viola & cello (1920).  
Trio for vn., cello & pf. (1922).  
Trio for soprano, flute & vn. (1923).  
String Quartet No. 1 (1924).  
String Quartet No. 2 (1928).  
Short Suite for stg. trio (1937).  
Suite for voice & flute (1937).  
'Fuguing Tune' for flute, oboe, clar., bassoon & horn (1941).  
Quartet for woodwind (1945).

### ONE INSTRUMENT AND PIANOFORTE

Sonata No. 2 for vn. (1922).  
'Fantasia brevis' for clar. (1936).  
Sonata for flute (pf. or harpsichord) (1938).  
Variations for cello (1942).  
Sonata No. 3 for vn. (1945).  
Sonatina for cello (1949).

### UNACCOMPANIED SOLO INSTRUMENT

Sonata for cello (1923).  
Suite for flute (1946).  
Also pf. and harpsichord works, c. 60 songs, &c.

P. G.-H.

### LUGG (Lugge), John (b. ?; d. ?).

English 17th-century organist and composer. His Service in D major (*see below*) is described in the manuscript as being "composed in King James y<sup>e</sup> 1<sup>st</sup> time". He is apparently identical with John Lugg who was a vicar-choral at Exeter in 1634, and who for some time was also "organist in St. Peters in Exeter". This last description is given in manuscripts at Ch. Ch., which, among other compositions by "John Lugge", includes some (probably) autograph copies of organ scores of motets and 3 organ voluntaries (MS 49) by him, as well as a 'Jigg for Harpsi-

chord' (MS 431). Some canons by a John Lugg are included in the second edition of Hilton's 'Catch that catch can' (1658), as well as an anthem, 'It is a good thing to give thanks', in Thomas Myriell's collection 'Tristitia remedium' (1616).

### SERVICES (*see also* ROBERT LUGG *below*.)

Whole Service, D ma. Harl. 7340/46-53b. Score.  
Service, including T.D.; J.; K.; C.; M. and N.D.  
Ch. Ch. 437. Organ score.  
Short Service, a 4, including T.D.; B.; K.; C.; M. and N.D. Ch. Ch. 6. Organ score with words.

### ANTHEMS

Behold, how good and joyful. Verse anthem, a 5. PH.; Harl. 7339/149. Score, with organ part. Harl. 4142/2b. Words only.  
I am the resurrection. Harl. 4142/11. Words only. Ch. Ch. 437. Organ score.  
It is a good thing to give thanks. B.M. Add. MSS 29,372-7.  
Keepe, we beseech thee. Harl. 4142/12. Words only. Let my complaint. PH.; Harl. 4142/14b. Words only. Ch. Ch. 437. Organ score.  
Not every one that saith. Harl. 4142/16. Words only. Stir up, we beseech thee. Harl. 4142/25b. Words only. J. M. (ii).

### LUGG, Robert (b. ?; d. ?).

English 17th-century organist and composer, ? related to the preceding. He graduated B.Mus. at Oxford in 1638 and later became organist of St. John's College there. According to the 'Oxonienenses alumni' he "changed his religion for that of Rome, and went beyond the seas". A Service in G major and three anthems are in a manuscript organ book which once belonged to St. John's College. With regard to a Service at Ely (Q.-L.) and a Short Service by "Lugg" (B.M. Add. MSS 17,792-6), there is no means of ascertaining whether they are the work of John or Robert. J. M. (ii).

### LUIGINI, Alexandre (Clément Léon)

(b. Lyons, 9 Mar. 1850; d. Paris, 29 July 1906).

French violinist, conductor and composer. He was a violin pupil at the Paris Conservatoire, gaining a third *accessit* in 1867, a first *accessit* in 1868 and a second prize in 1869. In the latter year he was appointed leader of the orchestra in the Grand Théâtre at Lyons, becoming conductor there in 1877. He held this post till 1897, when he became conductor at the Opéra-Comique in Paris, at first with Danbé and afterwards (4 May 1904) as principal conductor. While at Lyons he was professor in the Conservatory there and founded the Concerts Bellecour and the concerts of the École de Musique, now the Concerts du Conservatoire.

Luigini wrote numerous ballets and also composed light orchestral music: 'Ballet égyptien', 'Ballet russe', 'Marche de l'émir', 'Carnaval turc', 'Marche solennelle', etc., chamber music, a cantata, 'Gloria victis', performed at Lyons in 1887, an opera, 'Les Caprices de Margot' (Lyons, 13 Apr. 1877)

and 'Faublas', an *opéra-comique* (Théâtre Cluny, Paris, 25 Oct. 1881). G. F.

**LUIK.** See ALPHORN.

**LUINIG (Luineag).** A choral song used to accompany labour, sung (or formerly sung) principally by women in the remote Highlands and islands of Scotland. Patrick M'Donald, 1783, says that these songs were of a plaintive character and were then most common on the north-west coast of Scotland and in the Hebrides. He mentions that Luinigs were "sung by the women not only at their diversions but also during almost every kind of work where more than one person is employed, as milking cows, fulling cloth, grinding of grain", etc. When the same airs were sung as a relaxation the time was marked by the motions of a napkin held by all the performers. One person led, but at a certain passage she stopped, and the rest took up and completed the air. As the Luinigs were sung to practically extemporaneous words by the leader with a general chorus, they resembled the sailors' "shanty" of modern times. A 'Luineag' is given in 'Albyn's Anthology', 1818, Vol. II. F. K.

**LUISA MILLER.** Opera in 3 acts by Verdi. Libretto by Salvatore Cammarano, based on Schiller's play 'Kabale und Liebe'. Produced Naples, Teatro San Carlo, 8 Dec. 1849. 1st perf. abroad, Madrid (in Italian), 12 Apr. 1851. 1st in U.S.A. (in Italian), 20 July 1854. 1st in England, London, Sadlers Wells Theatre (trans. by C. Jefferys), 3 June 1858.<sup>1</sup>

**LUKASZEWICZ, Maciej** (b. ?; d. Cracow, 25 Feb. 1685).

Polish ecclesiastic and composer. He was a member of the Capella Rorantistarum about 1662-68, also conductor of the Cracow cathedral choir. In the archives of the Cathedral were found three 4-part compositions by Łukaszewicz: 'Vexilla regis prodeunt', 'Lustra sex qui iam peregit' and 'Credo super in Natali Domini'. All these works were written for a mixed choir. C. R. H.

**LULLUS, Raymondus** (b. Palma, Majorca, 1236; d. Africa, 1315).

Spanish philosopher and vocalist. He was *Doctor illuminatus* and wrote a treatise, 'Ars generalis', in which three chapters are devoted to music. He was stoned to death in Africa. E. v. d. S.

**LULLY.** French family of musicians of Italian origin.

(1) **Jean-Baptiste (Giovanni Battista) Lully (Lulli)** (b. at or nr. Florence, 28 Nov. 1632<sup>2</sup>; d. Paris, 22 Mar. 1687), composer.

<sup>1</sup> Given in Italian at Her Majesty's Theatre only five days later, 8 June 1858.

<sup>2</sup> According to Nicolas Slominsky, who obtained a copy of the baptism certificate from Florence. See his article in 'Guide du Concert', 1 Feb. 1952.

The correct orthography of his name may be settled by the fact that all extant authentic documents signed by him end with the *y*. It is probable that he dropped the Italian *i* and substituted the *y* when he became a naturalized Frenchman. Lully, who was greatly in favour with Louis XIV — whose band of "Petits-Viols" he led — was a graceful composer of the minuets and dances then in vogue and the first important composer of French opera.

The whole history of his earliest childhood is veiled in obscurity. In spite of the statement in his *lettres de naturalisation* granted to him by Louis XIV in Dec. 1661, wherein he is declared to be the son of Lorenzo de' Lulli, a "Florentine Gentleman", and Caterina del Serta, it is most probable that Lully's origin was humble and that France only learned about his personal history what he himself chose to reveal. An old shoemaker monk gave the gifted but mischievous child some elementary instruction and taught him the guitar and the rudiments of music. Lully was in the midst of these studies when the Chevalier de Guise, returning from Malta, chanced to come across him, and, to please his niece Mlle de Montpensier (who wanted a "joli petit Italien" to teach her his language), brought this child, then about 10 or 12 years of age, with him to France. It is doubtful whether "La Grande Mademoiselle" thought Lully *joli*, for we are told he entered her service as a scullion in the kitchen and employed his leisure in learning the songs of the day and playing them on his second-rate violin. The Comte de Nocent, chancing to hear him one day, was so much struck with his talent that he mentioned it to Mlle de Montpensier, with the result that he was promoted from the kitchen to the princess's band, where he soon outdistanced the other violinists. Thus, when he was quite young, fortune smiled upon him and further favours were probably in store for him at the Palais d'Orléans, when his mischievous habit of writing sarcastic verses and setting them to characteristic music brought him all at once into disgrace with the princess. Mademoiselle, having discovered that he had composed the air of a satirical song at her expense, promptly dismissed him from her service.

That which seemed a loss was really a gain to Lully, for the young King Louis — then a youth of fifteen or so — had previously taken a fancy to Baptiste, as he was then called, and astutely perceiving his superior gifts made him a member of his "Twenty-four Viols". Here his wonderful powers on the violin, "an instrument which he played with a perfection none had heretofore attained"<sup>3</sup>, so impressed Louis XIV that his majesty was pleased to

<sup>3</sup> Charles Perrault, 'Hommes illustres'.



establish a band entirely for his favourite to train. He named these players *Les Petits-Violons*, and under Lully's instruction they soon surpassed the famous "Twenty-four Violins" both in power and celebrity. His new post enabled him to perfect himself as a solo player and gave him valuable practice as a conductor and composer for the orchestra. With his band of *Petits-Violons* as a means, he completely revolutionized the dull methods of composition formerly employed. Instead of treating his subjects as airs with an accompaniment (as was generally the custom) he studied the capacity of each instrument and arranged his harmony and counterpoint in such a manner that each one was allotted a "part" of individual interest, thus greatly adding to the novelty and balance of the whole composition. Baptiste had common sense as well as ambition and soon perceived that without deeper study he could not make full use of his talents. To remedy his defective education he took lessons on the harpsichord and in composition of Nicolas Mertu, a professor of singing, of François Roberdet, who combined the functions of *valet de chambre* to the queen-mother with those of organist at the Église des Petits-Pères, and of Gigault, the greatest man of the three, who filled the post of organist at several churches and was also a composer of talent. Lully's brilliant intellect and natural gifts were not slow in profiting by the superior knowledge of these masters, and in the meantime he lost no opportunity of ingratiating himself with men of rank. A born courtier, full of the resource and assurance necessary to face an intriguing court, he knew, above all, how to please and amuse the king and how to profit by this precious favour at the beginning of a reign full of youth, passion and art.

In the midst of his dissipated life he tenaciously continued composing and found time to write innumerable songs (among them 'Au clair de la lune'), dances, violin solos and even church music, and gained such a reputation that no court feast was complete without his music. He was soon chosen to compose the music for the court ballets, in which Louis XIV himself danced side by side with Lully; and after the success of 'Alcidiane' (1658, words by Benserade) he was commissioned to write the divertissements for 'Serse', an Italian opera by Cavalli, performed at the Louvre (22 Nov. 1660) in honour of the king's recent marriage with Maria Theresa of Austria (9 June previous), and a year and a half later the ballets for 'Ercole amante', another opera by Cavalli, performed at the opening of the magnificent Salle de Spectacles at the Tuileries (7 Feb. 1662). The royal favour was not slow in manifesting its pleasure in these performances in a palpable form. On 16 May 1661 Lully received the "Brevet de la charge

de Composition de la Musique de la Chambre du Roi"; on 3 July 1662 a new brief, "La charge de Maître de Musique de la Famille royale". These two united were fixed at a value of 30,000 livres, and the benefit of them was extended after Lully's death to his daughter for her life. On 24 July 1662 Lully married the daughter of Michel Lambert, *maître de musique de la cour*, a man greatly esteemed for his talents, his singing and his amiable character, who brought with her a dowry of 20,000 livres, no doubt very welcome to a musician who was becoming as notorious for his rapacity in money matters as for various scandals connected with his name.<sup>1</sup> In the same year he became very friendly with Molière and collaborated with him in the composition of numberless ballets until 1671. It was by studying the works of the Venetian composer Cavalli, and observing his method, that Lully laid the foundation of his own individual style. In composing the divertissements of 'Le Mariage forcé', 'M. de Pourceaugnac', 'La Princesse d'Élide' and 'Le Bourgeois gentilhomme' he made good use of the feeling for rhythm he had imbibed from Cavalli and also endeavoured to make his music express the life and variety of Molière's situations and characters. The exquisitely comic scene of the polygamy in 'Pourceaugnac' (whom Lully himself impersonated to such perfection that he often employed it as a means to gain the king's pardon when his majesty was displeased) is in itself sufficient evidence of the success to which he had attained and of the glorious future which awaited him.

From 1658 to 1671 — the year in which Molière produced his tragedy 'Psyché' — Lully composed no less than thirty ballets.<sup>2</sup> These slight compositions, in which he personally took part with considerable success as dancer and comic actor, confirmed him still further in the favour of Louis XIV. But neither the lucrative posts granted him by the king nor his constantly increasing reputation were sufficient to appease his insatiable ambition. With all his genius he possessed neither honour nor morals and would resort to any base expedient to rid himself of a troublesome rival. His envy had been roused by the privilege conceded to the Abbé Perrin (28 June 1669) of creating an Académie de Musique and was still further excited by the success of Cambert's operas, 'Pomone' and 'Les Peines et les plaisirs de l'amour' (both 1671). With the astuteness of a courtier

<sup>1</sup> The unedifying side of Lully's character is vividly outlined in Prunières's later book on him (1929, *see* Bibli.).

<sup>2</sup> Philidor's precious MS collection in the library of the Paris Conservatoire de Musique contains the music of several of these divertissements. Some, notably that of 'Le Bourgeois gentilhomme', have been revived on the Parisian stage.

Lully took advantage of the squabbles of the numerous *associés directeurs* of the Opéra and with the aid of Mme de Montespan procured the transference of Perrin's patent to himself (Mar. 1672). Once master of a theatre, the man whom honest Boileau branded as a *cœur bas*, a *coquin ténébreux* and a *bouffon odieux* proved his right to a place in the first rank among artists, though as a man he could claim neither sympathy nor respect. In the poet Quinault he was fortunate enough to discover a collaborator of extraordinary merit and a docile, modest character admirably adapted to agree with that of the excitable, domineering court musician. In conjunction with him Lully composed his first legitimate French opera, 'Les Fêtes de l'Amour et de Bacchus', which was produced with great brilliance at the new theatre on 15 Nov. 1672. The partnership so auspiciously inaugurated continued for a space of fourteen years, within which time Lully composed no less than twenty operas, paying Quinault a retaining fee of 4000 livres to supply him annually with an operatic libretto.

The variety of Quinault's subjects, classical, heroic, allegorical, pastoral, is surprising, but Lully was perfectly at home with all, passing easily from lively and humorous diversissements to scenes of heroism and pathos, from picturesque and dramatic music to downright comedy, and treating all styles with equal power. He revolutionized the *ballets de la cour*, replacing the slow and stately airs by lively allegros, as rapid as the pirouettes of the women dancers whom he introduced on the stage, to the great delight of the spectators. For the *recitativo secco* of the Italians he substituted accompanied recitative. In this very important part of French opera he scrupulously conformed to the rules of prosody and left models of correct and striking declamation. On the other hand he made no attempt to vary the form of his airs, but slavishly cut them all after the fashion set by Cavalli in his operas, and by Rossi and Carissimi in their cantatas. But although the *chanson à couplets*, the *air-complainte* (or *arioso* as we call it) and the *air déclamé* — afterwards brought to such perfection by Gluck — unduly predominate in his works, that monotony of form is redeemed by a neatness of execution and a sweetness of expression worthy of all praise. He thoroughly understood the stage — witness the skill with which he introduces his choruses — had a true sense of proportion and a strong feeling for the picturesque. The fact that his works are not forgotten, but are still republished is sufficient proof of his genius. Not but that he has serious faults. His instrumentation, though often laboured, is poor and his harmony not always correct: a great sameness of treatment disfigures his operas, and the same rhythm and

the same counterpoint serve to illustrate the rage of Roland and the rocking of Charon's boat. In criticizing works of art of a by-gone age we should put them back in their original frames; and according to this rule we have no right to demand from the composer of 'Thésée', 'Atys', 'Isis', 'Phaéton' and 'Armide' outbursts of passion or agitation which would have disturbed the solemn majesty of his royal master and outraged both stage propriety and the strict rules of court etiquette. The chief business of the king's *surintendant de la musique* undoubtedly was to please his master, who detested brilliant passages and lively melodies; and making due allowance for these circumstances we may affirm that Lully's operas exhibit the grace and charm of Italian melody and a constant adherence to that good taste which is the ruling spirit of French declamation.

Lully was also successful in sacred music. Ballard published his motets for double choir in 1684, and a certain number of his sacred pieces, copied by Philidor, exist in the libraries of Versailles and of the Paris Conservatoire. Mme de Sévigné's great admiration of his 'Miserere' and 'Libera' (letter, 6 May 1672) is familiar to all. Equally well known is the manner of his death. While conducting a 'Te Deum' (8 Jan. 1687) celebrating the king's recovery from a severe illness, he accidentally struck his foot with the baton; an abscess followed; the quack in whose hands he placed himself proved incompetent, and he died in his own house in the rue de la Ville-l'Évêque.

During the whole of his fifteen years' directorship of the Opéra Lully guarded his privileges with the uttermost care and jealousy. The national archives chronicle the numerous commands issued in favour of Lully by Louis XIV: 12 Aug. 1672, order forbidding any theatre other than Lully's to employ more than six violins or twelve musicians in all; forbidding Lully's actors and dancers to play at any other theatres but his own, unless expressly given leave by Lully. Apr. 1673, forbidding any of the other theatres to employ more than "two voices and six violins" in any of their performances. In 1684 a royal command that no opera should be played in the kingdom unless by the permission of the "Sieur Lully"; for infringement of this rule a penalty of 500 livres was demanded.

Mounting still higher in the king's favour, Lully was granted in 1681 his *lettres de naturalisation* and his *lettres de noblesse*, and, through sheer impudence, he was made one of the *secrétaires du Roi*, a privilege previously accorded only to the nobility of the land.

As both *surintendant de la musique* and secretary to Louis XIV Lully was in high favour at court and used his opportunities to amass a large fortune. At his death he left four

houses, all in the best quarters of Paris, besides securities and appointments valued at 342,000 livres (about £14,000). His wife, by whom he had three sons and three daughters, shared his economical tastes. For once laying aside their parsimonious habits, his family erected to his memory a splendid monument surmounted by his bust, which still exists in the left-hand chapel of the church of the Petits-Pères near the Place des Victoires. Cotton<sup>1</sup> was the sculptor, and the Latin epitaph was composed by Santeul:

Perfida mors, inimica, audax, temeraria et excors,  
Crudelisque, e caeca probris te absolvimus istis,  
Non de te querimur tua sint munia magna.  
Sed quando per te populi regisque voluptas,  
Non ante auditis rapuit qui cantibus orbem  
LULLIUS eripitur, querimur modo surda fuisti.

'Lulli musicien', a pamphlet to which both Fétis and the author of this article are indebted, was chiefly compiled by Le Prévost d'Exmes from various articles written by Sénécé, de Fresneuse and Titon du Tillet. There are many portraits of Lully, of which the best known are those engraved by Edelinck, Thomas, Saint-Aubin (from the bust by

Colignon) and Desrochers. The full-length engraving by Bonnard, which forms the frontispiece to the score of 'Psyché', published by Fourcalt, is now extremely scarce.

G. C., adds.

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#### CATALOGUE OF STAGE WORKS

Title	Category	Acts or Entrées	Text by	Production
'La Nuit.' <sup>3</sup>	Ballet.	4.	Isaac de Benserade.	23 Feb. 1653.
'Les Proverbes.' <sup>3</sup>	Ballet.	23.	Benserade.	17 Feb. 1654.
'Les Noces de Pelée et de Thétis.' <sup>4</sup>	Ballet music for Caprioli's opera 'Le nozze di Peleo e di Teti'.	(3).	Benserade.	Paris, Petit Bourbon, 14 Apr. 1654.
'Le Temps.' <sup>5</sup>	Ballet.	23.	Benserade.	30 Nov. 1654.
'Les Plaisirs.' <sup>4</sup>	Ballet.	25.	Benserade.	4 Feb. 1655.
'Les Bienvenus.' <sup>7</sup>	Ballet.	18.	Benserade.	Compiègne, 30 May 1655.
'Psyché et la puissance de l'amour.' <sup>8</sup>	Ballet.	27.	Benserade.	16 Jan. 1656.
'Les Galanteries du temps.' <sup>9</sup>	Ballet.		?	14 Feb. 1656.
'L'Amour malade.' <sup>10</sup>	Ballet.	10.	Benserade.	17 Jan. 1657.
'Les Plaisirs troublés.' <sup>11</sup>	Ballet.	16.	?	14 Feb. 1657.
'Alcidiane.'	Ballet.	21.	Benserade.	14 Feb. 1658.
'Édipe.'	Entr'actes for Corneille's tragedy.	(5).	—	Paris, Hôtel de Bourgogne, 24 Jan. 1659.
'La Raillerie.'	Ballet.	12.	Benserade.	Paris, Louvre, 19 Feb. 1659.
'Xerse.'	Ballet music for Cavalli's opera.	6.	—	Paris, Louvre, 22 Nov. 1660.
'La Revente des habits du ballet et comédie.'	Ballet.	10.	Benserade.	(? performed; before 1661; music preserved and libretto published.)
'L'Impatience.'	Ballet.	16.	Benserade.	Paris, Louvre, 19 Feb. 1661.
'Les Saisons.'	Ballet.	9.	Benserade.	Fontainebleau, 30 July 1661.
'Hercule amoureux.'	Ballet music for Cavalli's opera 'Ercole amante'.	18.	Benserade.	Paris, Tuileries, 7 Feb. 1662.
'Les Arts.'	Ballet.	7.	Benserade.	Paris, Palais Cardinal, 8 Jan. 1663.
'Les Noces de village.'	Ballet.	13.	Benserade.	Vincennes, 3 Oct. 1663.
'L'Impromptu de Versailles.'	Comédie.	1.	Molière.	Versailles, 14 Oct. 1663; Paris, Palais-Royal, 4 Nov. 1663.
'Le Mariage forcé.'	Comédie.	1 (8 entrées).	Molière.	Paris, Louvre, 29 Jan. 1664.
'Les Amours déguisés.'	Ballet.	14.	Benserade & Périgny.	Paris, Palais-Royal, 15 Feb. 1664.
'Les Plaisirs de l'île enchantée', and 'La Princesse d'Élide'.	Comédie-ballet.	5.	Molière.	Versailles, 8 May 1664; Paris, Palais-Royal, 9 Nov. 1664.

<sup>1</sup> Not Cosson, as Fétis called him.

<sup>11</sup> Only partly by Lully.

<i>Title</i>	<i>Category</i>	<i>Acts or Entrées</i>	<i>Text by</i>	<i>Production</i>
'La Naissance de Vénus.'	Ballet.	12.	Benserade.	Paris, Palais-Royal, 26 Jan. 1665.
'Les Gardes.'	Ballet.		?	(? June 1665; performed ?)
'Masquerade du capitaine.'	Ballet.		?	(? 1665; performed ?)
'Petit Ballet de Fontainebleau.'	Ballet.		?	(1665; performed ?; music preserved.)
'L'Amour médecin.'	Comédie.	3.	Molière.	Versailles, 15 Sept. 1665; Paris, Palais-Royal, 22 Sept. 1665.
'Le Triomphe de Bacchus dans les Indes' (= 'Ballet de Créquy').	Ballet.	6.	?	? Verrailles or Paris, 9 Jan. 1666 (libretto published; music partly by Lully).
'Les Muses.'	Ballet.	10.	Benserade.	Saint-Germain, 2 Dec. 1666.
'Pastorale comique.'	Pastorale.	1.	Molière.	Saint-Germain, 5 Jan. 1667.
'Le Sicilien, ou l'Amour peintre.'	Comédie.	1.	Molière.	Saint-Germain, 10 Feb. 1667; Paris, Palais-Royal, 10 June 1667.
'Le Carnaval' ('Masquerade royale'; also called 'Le Grand Porte-diadème').	Ballet.	7.	Benserade.	Paris, Tuileries, 18 Jan. 1668; revived in a different version (9 entrées) Opéra, 17 Oct. 1675.
'George Dandin', with 'Grand Divertissement royal' (also called 'Les Fêtes de Versailles').	Comédie.	3.	Molière.	Versailles, 18 July 1668; Paris, Palais-Royal, 9 Nov. 1668.
'La Grotte de Versailles.'	Églogue en musique.	1.	Philippe Quinault.	Versailles, c. Aug. ? 1668; revived as 'L'Églogue de Versailles', Paris, Opéra, Nov. 1685.
'Flore.'	Ballet.	15.	Benserade.	Paris, Tuileries, 13 Feb. 1669.
'La Jeunesse.'	Ballet.		?	(1669; performed ?; music preserved.)
'Monsieur de Pourcèaunac' (= 'Divertissement de Chambord').	Comédie.	3.	Molière.	Chambord, 6 Oct. 1669; Paris, Palais-Royal, 15 Nov. 1669.
'Les Amants magnifiques' (= 'Divertissement royal').	Comédie.	5.	Molière & Benserade.	Saint-Germain, 4 Feb. 1670.
'Le Bourgeois gentilhomme' (with 'Ballet des nations').	Comédie-ballet.	5.	Molière.	Chambord, 14 Oct. 1670; Paris, Palais-Royal, 23 Nov. 1670.
'Les Jeux pythiens.'	Ballet.		?	(1670; performed ?; music preserved.)
'Psyché.'	Tragédie-ballet.	5.	Molière, Pierre Corneille & Quinault.	Paris, Tuileries, 17 Jan. 1671.
'Le Comtesse d'Escarbagnas' (with 'Le Ballet des ballets').	Comédie.	1 (7 entrées).	Molière.	Saint-Germain, 2 Dec. 1671; Paris, Palais-Royal, 8 July 1672.
'Les Fêtes de l'Amour et de Bacchus.'	Pastorale (pasticcio).	P. 3. <sup>1</sup>	Quinault, Molière & Benserade.	Paris, Opéra, 15 Nov. 1672.
'Cadmus et Hermione.'	Opera. <sup>2</sup>	P. 5.	Quinault.	Paris, Opéra, 27 Apr. 1673.
'Alceste, ou Le Triomphe d'Alcide.'	Opera.	P. 5.	Quinault.	Paris, Opéra, 19 Jan. 1674.
'Thésée.'	Opera.	P. 5.	Quinault.	Saint-Germain, 12 Jan. 1675; Paris, Apr. 1675.
'Atys.'	Opera.	P. 5.	Quinault.	Saint-Germain, 10 Jan. 1676; Paris, Apr. 1676.
'Isis.'	Opera.	P. 5.	Quinault.	Saint-Germain, 5 Jan. 1677; Paris, Apr. 1677.
'Psyché.'	Opera.	P. 5.	Thomas Corneille & Bernard de Fontenelle.	Paris, Opéra, 19 Apr. 1678.
'Bellérophon.'	Opera.	P. 5.	T. Corneille, (?) Fontenelle & (?) Nicolas Boileau.	Paris, Opéra, 31 Jan. 1679.
'Proserpine.'	Opera.	P. 5.	Quinault.	Saint-Germain, 3 Feb. 1680; Paris, 15 Nov. 1680.
'Le Triomphe de l'Amour.'	Ballet.	20.	Quinault & Benserade.	Saint-Germain, 21 Jan. 1681; Paris, 16 May 1681.
'Persée.'	Opera.	P. 5.	Quinault.	Paris, Opéra, 18 Apr. 1682.
'Phaéton.'	Opera.	P. 5.	Quinault.	Versailles, 9 Jan. 1683; Paris, 27 Apr. 1683.
'Amadis de Gaule.'	Opera.	P. 5.	Quinault.	Paris, Opéra, 18 Jan. 1684.
'Roland.'	Opera.	P. 5.	Quinault.	Versailles, 8 Jan. 1685; Paris, 8 Mar. 1685.
'Idylle sur la paix.'	Divertissement.	1.	Racine.	Sceaux, 16 July 1685; Paris, Nov. 1685.
'Le Temple de la paix.'	Ballet.	6.	Quinault.	Fontainebleau, 20 Oct. 1685; Paris, Nov. 1685.

<sup>1</sup> "P." stands for Prologue.<sup>2</sup> The operas were described as *tragédies-lyriques*.

<i>Title</i>	<i>Category</i>	<i>Acts or Entrées</i>	<i>Text by</i>	<i>Production</i>
'Armide et Renaud.'	Opera.	P. 5.	Quinault, based on Tasso's 'Guisa-lemme liberata'.	Paris, Opéra, 15 Feb. 1686.
'Acis et Galatée.'	Pastorale héroïque.	P. 3.	Jean Galbert de Campistron.	Anet, 6 Sept. 1686; Paris, 17 Sept. 1686.
'Achille et Polyxène.'	Opera.	P. 5. <sup>1</sup>	Campistron.	Paris, Opéra, 7 Nov. 1687.

A. L.

See also Académie de Musique. Anglebert (J. H., adapts. from operas). Anthem (influence on). Ballard (printers of works). Ballet. Ballet de Cour. Berens (opera on L.). Bertin de La Doué (adds. to 'Atys'). Cambert (rivalry). Canarie (use of). Caplet (reorch. of 'Triomphe de l'Amour'). Chaconne (use of). Charpentier (M. A., adds. to 'Psyché'). Colasse (assistant). Couperin (4, 'Apothéose de L.', list, Chamber Music). Dumanoir (2, quarrel with). Incidental Music. Linstead (orch. suite on 'Cadmus'). Lorenzani (rivalry). Mysliveček (resetting of 'Armide', lib.). Opera. Overture (form established by L.). Rébel (3, adds. to 'Persée'). Schurmann (resetting of 'Alceste', lib.).

(2) **Louis de Lully** (b. Paris, 4 Aug. 1664; d. ? , 1736), composer, son of the preceding. He composed with his brother Jean-Louis 'Zéphire et Flore', five acts (1688), revived in 1715; by himself 'Orphée' (1690), a failure; and with Marais 'Alcide', five acts, successfully produced in 1693 and revived, as 'La Mort d'Hercule', in 1705, and again under its original title in 1744. He also composed with Colasse a four-act ballet 'Les Saisons', the memory of which has been preserved by one of J. B. Rousseau's satires.

See also Marais (collab. in 'Alcide').

(3) **Jean-Baptiste de Lully** (b. Paris, 6 Aug. 1665; d. ? , 9 June 1701<sup>2</sup>), composer, brother of the preceding. He was appointed *surintendant de la musique* in 1695 and wrote a cantata, 'Le Triomphe de la raison', performed at Fontainebleau in 1696.

(4) **Jean-Louis de Lully** (b. ? , 23 Sept. 1667; d. ? , 28 Dec. 1688), composer, brother of the preceding. He was a musician of considerable promise. His father's court appointments devolved on him, and on his death his brother (3) became *surintendant et compositeur de la chambre du roi*, to which posts he owed the slender reputation he succeeded in acquiring.

G. C.

**LULLY ET QUINAULT** (Opera). See ISOUARD.

**LULU**. Unfinished opera in 3 acts by Alban Berg. Libretto by the composer based on Frank Wedekind's plays 'Erdegeist' and 'Die Büchse der Pandora'. Prod. (posthumously) Zürich, 2 June 1937.

**LUMBY, Herbert (Horace)** (b. Birmingham, 8 Oct. 1906).

English violinist, violist, pianist and composer. He studied at the Midland Institute School of Music under Bantock. He made the violin and viola his principal study under

<sup>1</sup> First act only concluded by Lully before his death; the work was finished by Colasse.

<sup>2</sup> Fétis has, erroneously, 1761.

Arthur Hytch, but also made second studies of the pianoforte with Tom Bromley and of the cello with Percy Hall. He became leader of the students' string orchestra and performed several modern violin concertos at the students' concerts. Having passed all the examinations, he became an Associate of the school (A.B.S.M.). He joined the Birmingham City Orchestra as viola player under Leslie Heward and was its principal viola for four years before that conductor's death in 1943.

In composition Lumby was a pupil of Christopher Edmunds, and he began to write a good deal of music of various kinds, mainly instrumental and abstract. Many of his works have been performed in the Midlands, and a recital of his chamber music, songs and pianoforte works was given in Birmingham in Apr. 1940.

The following are Lumby's more important compositions:

## ORCHESTRAL WORKS

Op.

1. 'Three Country Sketches' for stgs.
11. 'The Lovely Rosalind' for stgs.
16. 'Pastorale' for stgs.
21. 'Ankerdine Suite.'
26. 'Summer Pastoral.'
27. Symphony, A mi.

## CHAMBER MUSIC

13. Trio, A mi., for vn., viola & cello.
15. 2 Songs with 2 vns., viola, cello & pf.
19. Trio, B mi., for vn., cello & pf.

## VIOLIN AND PIANOFORTE

8. Sonata, E mi.
22. 2 Pieces.
24. 2 Pieces.

## VIOLA AND PIANOFORTE

3. Gavotte and Musette.
4. Nocturne.
5. Elegiac Piece.

## PIANOFORTE MUSIC

2. 2 Preludes.
6. Variations on an Original Theme.
7. Poem 'Autumn Thoughts'.
9. 'Scherzo alla Toccata.'
18. Rhapsody-Ballade.
20. 'Lyric Suite.'
23. 2 Preludes.
25. Prelude and Rondo for 2 pfs.

## SONGS

10. 4 Shakespeare Songs.
17. 2 Shelley Songs.

E. B.

**LUMBYE**. Danish family of musicians.

(1) **Hans Christian Lumbye** (b. Copenhagen, 2 May 1810; d. Copenhagen, 20 Mar.

1874), trumpeter, conductor and composer. As a child he took violin lessons from the organist at Randers, in Jutland, where his father was serving in the garrison. At the age of fourteen he entered his father's regiment as a trumpeter, and in five years had become so proficient that he secured a place in the crack regiment of the Horse Guards in Copenhagen. He continued his musical studies in the capital, played in dance orchestras in the evenings and began to compose dance tunes. In 1839 the Viennese musician Siegl gave in Copenhagen a series of "Concerts à la Strauss", which produced great enthusiasm for the Viennese waltz and inspired Lumbye to emulate Johann Strauss's compositions. His first attempt at a waltz in the Viennese style ('Danmarkvalsen') was written in 1840. Within a year he had acquired a considerable reputation as a composer of light music, and when the Tivoli gardens opened in 1843 Lumbye's orchestra became one of the principal attractions. In 1844, with state support, Lumbye made a tour of various European countries and was warmly greeted in Paris by Berlioz, in Vienna by Johann Strauss and in Berlin by Meyerbeer. Between 1846 and 1860 he made further successful tours, and in 1860 performed at Stockholm at the coronation of Charles XV. At home the Tivoli remained the chief centre of his activities. He composed many hundreds of tunes, including waltzes, polkas, quadrilles, galops (including the celebrated 'Champagne Galop') and marches. He collaborated with Bournonville in ballets and wrote some dance divertissements for the stage. One of his more ambitious works was a 'Concert Polka' for two violins and orchestra, in which his sons Carl Christian and Georg August played the solo parts. In 1872 Lumbye was compelled, on account of defective hearing, to resign the conductorship of the Tivoli orchestra.

(2) **Carl Christian Lumbye** (b. Copenhagen, 9 July 1841; d. Copenhagen, 10 Aug. 1911), violinist and composer, son of the preceding. He became a member of his father's orchestra at the Tivoli gardens in Copenhagen at the age of fifteen. Later he distinguished himself as a composer of dances, marches and other light music.

(3) **Georg August Lumbye** (b. Copenhagen, 26 Aug. 1843; d. Oringe, 30 Oct. 1922), violinist and composer, brother of the preceding. He studied in Copenhagen and Paris, where he played for a time in the same orchestra as Svendsen. He wrote songs and some string quartets, but like his father and elder brother was known chiefly as a composer of light music. J. H. (ii).

**Lunacharsky, A.** See Steinberg ('Faust and the Town', incid. m.).

**LUNCEFORD, Jimmie.** See Jazz.

**LUND, Engel (Cathrine)** (b. Reykjavik, 14 July 1900).

Icelandic singer. She was educated in Iceland and in Denmark, and was trained as a singer privately in Copenhagen, Paris and Germany. She gave her first concert on 25 Mar. 1926 in Copenhagen, and has since appeared in many European towns, including London, Paris, Vienna, Berlin, Dresden, Prague, The Hague, Amsterdam, Stockholm, Oslo and Reykjavik, besides appearing at concerts in New York, Chicago and elsewhere. She has also given series of concerts for schools and universities and for broadcasting. Having begun her career as a *Lieder* singer, she has since 1930 devoted herself to the study of folksongs of many lands. She had two volumes of folksongs published, 'Engel Lund's Book of Folk Songs' (1936) and 'Engel Lund's Second Book of Folk Songs' (1946). Her considerable accomplishments include a knowledge of many languages, which enables her to sing all the folksongs in her large repertory with the original words. M. K. W.

**LUND, Signe** (b. Christiania, 15 Apr. 1868).

Norwegian composer. She studied under Wilhelm Berger in Berlin and later in Copenhagen and Paris. Living abroad for some twenty years, mainly in the U.S.A., she wrote music for the Bjørnson memorial concert held at Chicago in 1910 and won first prize in 1917 in a competition organized by the National Art Club with a work entitled 'The Road to France', commemorating America's entry into the first world war. Other works of hers include a cantata for the celebration of the centenary of the Norwegian constitution, other cantatas, small orchestral works, violin pieces and a large number of pianoforte pieces and songs. E. B.

**LUNDBERG, Lennart Arvid** (b. Norrköping, 29 Sept. 1863; d. Karlshamn, 27 July 1931).

Swedish composer and pianist. He studied at the Stockholm Conservatory, in Berlin with W. H. Ehrlich and in Paris with Camille Dubois and Paderewski. In 1903 he joined the staff of the Stockholm Conservatory as a pianoforte teacher, where he was appointed professor in 1913. In 1904 he was elected member of the Academy of Music. His compositions include 3 pianoforte Sonatas, 9 sets of Ballades, preludes, nocturnes, pieces in dance-forms, &c., many of which are published. He also wrote songs. K. D.

BIBL.—RANOSTRÖM, T., 'De tystlåtna — och en stridsman!' ('Musikmänniskor', Uppsala, 1943).

**LUNDÉN, Lennart (Suneson)** (b. Ytterlännas district, 11 Sept. 1914).

Swedish composer and conductor. He studied composition with H. M. Melchers and conducting with O. Morales at the Stockholm

Conservatory in 1935-39. He has also been a pupil of C. Garaguly for violin, H. Freudenthal for viola, M. Rudolf for conducting and K. Jeppesen for composition. In 1944 he was appointed organizer of municipal music at Katrineholm, the first post of its kind in Sweden. He is conductor of the Katrineholm Orchestral Society.

His compositions include a Symphony in B minor, a Concert Overture 'Summer 1939', an Overture-Fantasy 'Thallata', a Pastoral Suite and songs with orchestra. K. D.

**LUNDAVIK, Hildor** (b. Hille, Gävleborgs län, 6 Mar. 1885).

Swedish organist and composer. He was a pupil at the Stockholm Conservatory, where he qualified in organ playing in 1912 and in church music in 1919, and where he studied composition with Andreas Hallén and Harald Fryklöf, also taking lessons in singing. After holding the post of precentor at the German Church in Stockholm in 1924-25 and at the Gustav Vasa Church in 1926-27, he was appointed to St. Göran's Church in 1928. He was conductor of the Stockholm Choral Association in 1932-41.

Lundvik's compositions include 'Sången' for baritone solo, men's chorus and orchestra, works for unaccompanied choir; a suite and two Elegiac Pieces for orchestra; songs with orchestra and with pianoforte; pianoforte music. K. D.

BIBL.—Articles in 'Sångartidningen' (1934, pp. 126-27 and 1936, p. 42).

**Lundy, Arkwright.** See Scott (C., 'Mystic Ode', choral work).

**Lunel, Armand.** See Maximilien (Milhaud, opera). Milhaud (6 libs.; cantata; 8 songs). Sauguet ('Chartreuse de Parme', lib.).

**LUNGA PAUSA** (Ital., long pause, long rest). An indication that a pause is to be made at the performer's discretion, not according to rests showing its precise length.

**LUNN, Charles** (b. Birmingham, 5 Jan. 1838; d. London, 28 Feb. 1906).

English tenor singer, teacher and writer. He studied singing in Italy under Catteraneo, whom he esteemed highly, and other masters. He started professional life as a singer of considerable promise: in 1867 he settled in his native town as a teacher of singing, removing in 1895 to London. Lunn's chief publication, 'Philosophy of Voice', which ran through nine editions, was a scientific and historical exposition of the old Italian school of singing, associated principally with the names of Porpora and Manuel Garcia. It contained an original and interesting description of the action of the false cords and their influence in the production of true tone, and the development and preservation of the voice, allowing the singer to make full and unhampered use of his elocutionary powers and artistic gifts. Though a noted predilection for the clash

of intellectual armour militated against his success in the world at large, Lunn was much esteemed in certain circles for his entertaining and informative conversation and his fearless and untiring championship of what he felt to be the truth.

J. M. L.

**LUNN, (Louisa) Kirkby** (b. Manchester, 8 Nov. 1873; d. London, 17 Feb. 1930).

English mezzo-soprano singer. She was first taught singing by J. H. Greenwood, organist of All Saints' Church, Manchester; later, 1893-96, by Visetti at the R.C.M. in London, where in 1894 she gained a scholarship. On 6 Dec. 1893, as a student, she made her débuts in opera at Drury Lane Theatre as Margaret in Schumann's 'Genoveva' and at the Prince of Wales's Theatre on 13 Dec. 1894, as the Marquise de Montcontour in Delibes's 'Le Roi l'a dit', on the production of these operas in England by the R.C.M. Her success, both as singer and actress, was such that Sir Augustus Harris engaged her for five years to sing in opera, but the contract became void by his death in 1896. In the meantime, on 2 Mar. of that year, she played with great success as Norah on the production of Stanford's 'Shamus O'Brien' at the Opera Comique Theatre, and later in the summer sang small parts at Covent Garden. From 1897 to 1899 she was the principal mezzo or contralto of the Carl Rosa Company, both in London and in the provinces. Her parts included Ortrud, Brangäne, Magdalena, Carmen, both Frederick and the heroine in 'Mignon', Julia in a stage version of Sullivan's 'Martyr of Antioch' (23 Oct. 1897), Eila on the production of MacCunn's 'Diarmid' at Covent Garden, etc. For a time from 1899 she sang at concerts only, but on 14 May 1901 she reappeared at Covent Garden. In 1904 she made a great advance there in public favour, notably as Amneris and Fricka, continued singing each year up to and including 1914 and made occasional appearances there after the war of 1914-18.

Kirkby Lunn, with her fine mezzo-soprano of over two octaves in compass from g to b $\flat$ ''', was equally successful in the concert-room in oratorio and song, singing with equal facility in four languages. In 1902 she went to the U.S.A. and appeared in opera in New York as Brangäne, Ortrud, Erda in 'Siegfried', Amneris, etc. She also sang six times with the Symphony Orchestra at Boston and elsewhere, twice at Chicago with the Pittsburg Orchestra and twice with the Chicago Orchestra under Theodore Thomas. In 1904 she took part in the Elgar Festival at Covent Garden. In the autumn she again went to America and on 17 Oct. sang Kundry at Boston in the first English performance of 'Parsifal' with great success.

A. C., abr.

**LUNSSSENS, Martin** (b. Molenbeck-Saint-



Jean, Brussels, 16 Apr. 1871; *d.* Etterbeek, Brussels, 1 Feb. 1944).

Belgian conductor and composer. He studied at the Brussels Conservatoire and in 1895 obtained the Prix de Rome with the cantata 'Callirhoé', having already, at the age of 19, done duty as a student-teacher of harmony. He was later professor there for many years. In 1905 he became director of the Musical Academy of Courtrai, in 1916 of that of Charleroi, in 1921 of the Louvain Conservatory and in 1924 of that of Ghent. He conducted Wagner's works at the Flemish Opera at Antwerp and many orchestral concerts in the chief cities of Belgium.

His works include 4 symphonies (1. "romaine"; 2. "florentine"; 3. "française"), symphonic poems on Shakespeare's 'Romeo and Juliet' and 'Timon of Athens', Racine's 'Phèdre' and Corneille's 'Le Cid'; 3 vn. concertos, one for viola and one for cello; sextets, string quartets, sonatas for vn. & pf.; numerous songs, etc. E. B.

**LUPACCHINO, Bernardino dal Vasto** (*b.* ?; *d.* ?).

Italian 16th-century composer. He was famous for his 2-part solfeggi written in collaboration with J. M. Tasso (1559), which appeared in numerous editions down to the 18th century. He also composed 2 books of madrigals for 4 voices (1543 and 1546) and a book of madrigals for 5 voices (1547).

E. v. d. s.

**LUPI (Lupus).** See LELEU, JEAN.

**Lupi, Johannes.** See Albrecht (Hans, 10 secular songs, ed.).

**BIBL.**—ALBRECHT, HANS, 'Lupus Hellinck und Johannes Lupi' (Acta mus., VI, 1934).

**LUPIS.** See LUPO and LUPUS, MICHAEL.

**LUPO (Lupus, Luppo).**<sup>1</sup> English family of string players and composers of Italian origin. They settled in England and worked as court musicians between 1540 and 1640: (1) Lupus Italus, known only by 2 works in the Peterhouse (Cambridge) MSS, c. 1535; (2) Ambrose (= Ambroso, Ambrose de Milan), appointed as one of the "vials" in 1540 and in service until his death in 1594; (3) Joseph, appointed in 1563 and last heard of in 1604; (4) Peter (= Pietro), in the service of the Duke of Leicester when young and mentioned in court records, 1570–1605; (5) Thomas I, son of (3), in service 1593–1628 (the year of his death); (6) Thomas II, son of (4), appointed in 1605 and dead by 1660; (7) Theophilus, son of (5), mentioned in court records, 1628–41 and dead by 1660; (8) Horatio, appointed for life in 1612 and last heard of in 1625.

A Thomas Lupo (? I or II, or perhaps both) is the only member of the family who seems to have been an active composer. Some

<sup>1</sup> For Giovanni Lupi see HELLINCK.

80 viol fantasies *a* 3, 4, 5 and 6 are found under this name in manuscripts at Oxford, London and Dublin, 15 of them appearing in a collection of English viol music published in Amsterdam (1648); in addition a number of dances have survived, mostly *a* 3. A dance was printed in Rosseter's 'Lessons for Consort' (1609), a song in the masque for Lord Hay's wedding (1607) and three anthems (one, under the pseudonym "Thimolphus Thopull", perhaps a joint work of Thomas and Theophilus) in Leighton's 'Teares' (1614). Other motets and anthems remain in manuscript. Several of the fantasies *a* 5 and some of the pavans and allmains *a* 3 are excellent music in a lyrical, untroubled vein, but in general his viol music lacks depth and tends to become rather dull, trivial note-spinning.

R. T. D.

See also Lupus Italus.

**LUPOT.** French family of violin makers. They came from the village of Mirécourt in the Vosges mountains, which has been for three centuries or more the seat of a violin manufacture.

(1) **Jean Lupot** (*b.* Mirécourt, ?; *d.* Mirécourt, ?). He worked in the family's place of origin.

(2) **Laurent Lupot** (*b.* Mirécourt, 1696; *d.* Orléans, 1762), son of the preceding. He established himself at Lunéville in 1751, but in 1756 transferred his workshop to Orléans.

(3) **François Lupot, sen.** (*b.* ?; *d.* Orléans, ?), son of the preceding. He first worked with his father at Lunéville, but in 1758 migrated to Stuttgart, where he remained for twelve years as fiddle maker in ordinary to the Grand Duke of Württemberg. In 1770 he returned to France and settled at Orléans.

(4) **Nicolas Lupot** (*b.* Stuttgart, 1758; *d.* Paris, 1824), son of the preceding. He began his career early: we have good instruments made by him at Orléans (rue d'Illiers) before he had completed his twentieth year. In 1794 he removed to Paris and set up a shop in the rue de Grammont (1798–1803). He afterwards removed to the rue Croix des Petits Champs, where he made those famous copies of the great Italian makers on which his reputation rests. Lupot wisely dropped all pretensions to originality and became the first of copyists. His favourite pattern was the Stradivari, and he became known as "the French Stradivarius". His few copies of Guarneri violins are less successful. Many instruments are signed with his autograph. He made several quintets of two violins, two violas and cello, to which he sought to give a perfect unity of tone and appearance. Nicolas Lupot ranked in his time as the first of his trade in Europe. Spohr, who long played on one of his violins, recommends him as a maker. His

weakest point is his varnish. He employed several kinds: the usual one is a thick and not very transparent oil varnish, which is sometimes badly dried and presents a rough and lumpy appearance.

(5) **François Lupot, jun.** (*b.* Orléans, 1774; *d.* ?, 1837), brother of the preceding. He became a reputable bow maker and invented the *coulisse* or metal groove attached to the nut and carefully fitted to the stick, on which it works. He left as his successor Dominique Peccate, who ranks as the best bow maker after Tourte.

(6) **Charles Francis Gand** (*b.* ?; *d.* Paris, 10 May 1845), son-in-law of (4). He was a pupil of Nicolas at the end of 1806, but left him in 1812 to succeed the violin maker Koliker. He took the title of "Luthier du Conservatoire" and succeeded to the Lupot business on the death of Nicolas in 1824.

(7) **Charles Adolphe Gand** (*b.* Paris, ?; *d.* Paris, 1866), son of the preceding. He took over the firm at his father's death in 1845 and directed it alone for ten years, the business becoming Gand Frères in 1855.

(8) **Eugène Gand** (*b.* Paris, ?; *d.* Paris, 1892), brother of the preceding. He joined the firm in 1855, when it became Gand Frères, and after Charles Adolphe's death in 1866 he took as his partners Ernest and Gustave Bernardel, sons of Sébastien Philippe Bernardel, an old workman of Nicolas Lupot (4). The name of Gand et Bernardel Frères became Gand et Bernardel in 1884, by the retirement of Ernest.

(9) **Albert Caressa** (*b.* ?, 25 Dec. 1866; *d.* ?), successor to Gustave Bernardel, who remained in sole charge of the firm in 1901, when he handed it over to Caressa, who had entered it on 20 May 1891, jointly with Henri Français, who had been his partner since 1880. From 1920 Caressa remained sole director until May 1938. E. J. P. & M. P.

**Luppis.** See ALFANO (songs).

**LUPPO.** See LUPO.

**LUPRANO (Lurano), Filippo de** (*b.* ?; *d.* ?).

Italian 15th–16th-century composer. Thirty-one frottole by him are published in collective volumes, by Petrucci and others, between 1504 and 1517. E. V. D. S.

**LUPUS, Eduardus.** See LOBO, DUARTE.

**LUPUS HELLINCK (or Hellync).** See HELLINCK.

**LUPUS (Lupo) ITALUS.** (*b.* ?; *d.* ?).

Italian 15th–16th-century composer. He wrote a motet, 'Aspice Domine', and a Mass without a name — but with the trope 'Sur-rexit pastor' in the Kyrie, from which it might be named — in the Peterhouse part-books at Cambridge. It is tempting to connect him with the rest of the Lupo family: the Peterhouse books, being written late in the

reign of Henry VIII, are not too early for an identification of Lupus Italus with Ambrose Lupo of Milan, who was in England in 1540.

A. H.

**LUPUS (or Lupis, prob. orig. de Wolf), Michael** (*b.* ?; *d.* Lierre, 15 July 1567).

Flemish composer. He was the son of a singer in the chapel of Charles V and is himself mentioned as being in imperial service between 1520 and 1531. In 1534 he obtained a prebend at Soignies. In 1535 he was at Naples with Charles V, but he returned to the Netherlands in 1546 and, resigning his benefice at Soignies, received one at the church of Saint-Gommaire at Lierre. He accompanied Charles V to Germany in 1547–48. Lupus retired when Charles resigned the Netherlands to Philip II in 1555. In 1559 he received the sum of 20 *écus* as one of the old court servants.

Motets by Lupus are published in Fuenllana's collection of 1554 and Petrucci's 'Motetti de la corona'.

F. B.

**LUR (Luur, i.e. Great Horn).** A prehistoric instrument of bronze whereof many specimens in a remarkable state of preservation have been discovered from time to time in the peat bogs of Denmark and Sweden, nineteen of them being in the National Museum at Copenhagen.

Its peculiar shape resembles somewhat that of a contorted S, the bell of the instrument, represented by a flat ornamental disc attached to the larger end of the tube, projecting above the head of the performer.

The natural sound of this horn is rough and blatant, and small pendant plates of metal are attached to the smaller end of the tube apparently for the purpose of increasing by their rattling the terrifying effect of the blast, as noted by Polybius and Diodorus Siculus in connection with the Celtic and Gallic warriors before the Christian era.

Under the lip and embouchure of a modern player the longer horns easily produce the eleven natural harmonics above the prime or fundamental note and also certain chromatic sounds descending below the prime. Some writers have therefore supposed that the intervals of the modern scale were known to those horn-blowers of 2500 years or more ago; but it is more probable that as the player's cheeks were in those days puffed out in blowing (whence the need of the *capistrum* or cheek bandage used by Greeks and Romans), only one or two of the lower harmonics were obtained, the octave and possibly the twelfth.

F. W. G.

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See also ALPHORN. Folk Music (Norwegian).

**LURANO, Filippo de.** See LUPRANO.

**LURLINE** (Opera). See WALLACE.

**LUSCINIUS** (actually **Ottomar Nachtgall**) (b. Strasbourg, 1487<sup>1</sup>; d. nr. Freiburg i/B., 1537).

Alsatian organist, theorist and composer. He was a pupil of Hofhaimer and became organist at Strasbourg in 1515 and afterwards canon of St. Stephen's there. Owing to the reformation troubles he was obliged to leave the town in 1523, after which he led a somewhat wandering life, dying at the Carthusian house near Freiburg-im-Breisgau. He was the author of 'Musicae institutiones' (1515), also of 'Musurgia' (1536), the latter work mainly a translation into Latin of Virdung's 'Musica getutscht'. His name appears as the composer of a three-part organ piece in Kleber's organ 'Tabulatur-Buch', with the date 1516.

J. R. M.

**LUSH, Ernest** (b. Bournemouth, 23 Jan. 1908).

English pianist. He studied with Tobias Matthay in London and with Carl Friedberg in New York. His development was precocious; he broadcast for the first time at the early age of fifteen. Four years later (1927) he made his début with a concerto at the Bournemouth Winter Gardens under Sir Dan Godfrey. The same year he joined the B.B.C., where in due course he became senior staff accompanist; but although he has made a specialty of accompanying and is an excellent chamber-music player, he has given many pianoforte recitals of his own and played a considerable number of concertos with various orchestras. At the Queen's Hall Promenade Concerts in London he was first heard in 1930. The circumstances of his career, which have made by far the greatest number of his appearances unseen by the public, have not been those which fall to the lot of the virtuoso; but unostentatious as his solid and sensitive musicianship has been, it has earned the admiration and respect of discerning musicians.

E. B.

**LUSINGANDO** } (Ital. = flattering, wheed-

**LUSINGHIERO** }

ling, coaxing). In their musical sense these directions suggest performance "in a soft, tender manner", resembling *amoroso* in character, but with perhaps a hint of coquetry in it. *Amoroso*, however, is generally used at the beginning of movements, to indicate the character of the whole piece, whereas *lusingando* or *lusinghiero* is as a rule applied only to incidental passages.

J. A. F.-M., rev.

**LUSITANO, Vicente** (b. Olivença, ?; d. ?).

Portuguese theorist and composer. In his own country he was known as Vicente de Olivença; but in Rome, where he established himself about 1550, he was called Lusitano (the

Portuguese). His name came prominently forward in musical circles in 1551, through an academic dispute with Nicola Vicentino, in which the Spaniard Escobedo and the Netherlander Danckerts were appointed as judges. Baini (II, 342-47) relates the affair in a footnote which occupies six pages, though in this, as in other matters, his authority should not be accepted without question. The verdict was given in favour of the Portuguese, who, to make sure of his position, published an 'Introductione facilissima et nouissima de canto fermo . . .' (Rome, 1553, with two later editions at Venice.) He also composed a book of motets, 'Epigrammata, quae vulgo motetta dicuntur, cum 5, 6 et 8 v.' (Rome, 1551).

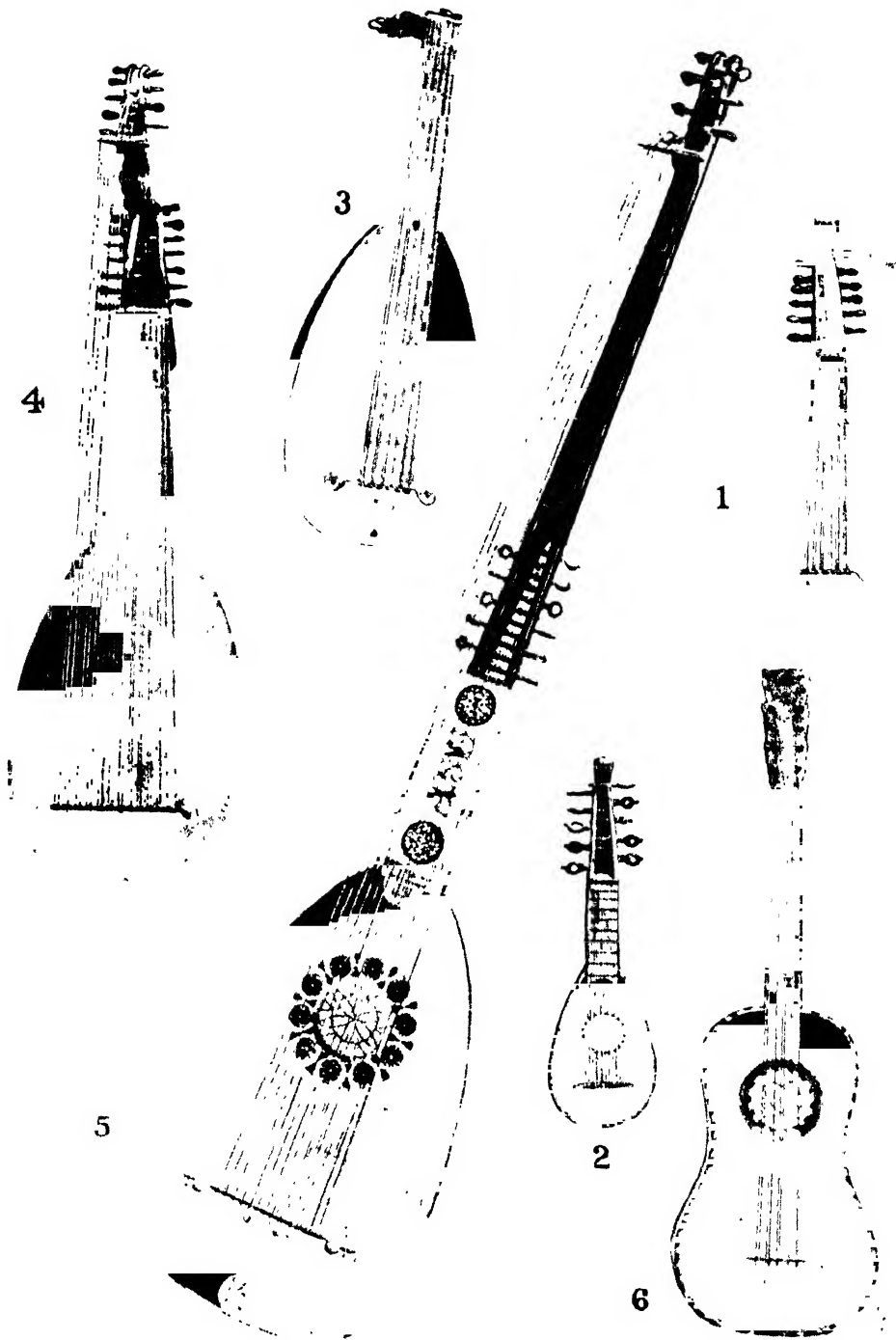
J. B. T.

See also Danckerts (dispute with Vicentino).

**LUSSAN, Zélie de** (b. Brooklyn, N.Y., 21 Dec. 1863; d. London 18 Dec. 1949).

American mezzo-soprano singer of French parentage. Her parents settled in the U.S.A. in the 1850s; her mother, a singer, was a descendant of Madame de Sévigné. In spite of a promising talent they refused to let their daughter follow a professional career until persuaded by Christine Nilsson, who heard her privately. Trained by her mother, she first appeared in opera with the Boston Ideals in 1886 as Arline in Balfe's 'Bohemian Girl' and won immediate success. In 1888 she went to London and was engaged by Augustus Harris for his first Covent Garden season, appearing in a single performance of 'Carmen' on 7 July, directly after Minnie Hauk and Nordica. Comparisons, however, did not prevent her from gaining marked favour in a part which she subsequently made her own and sang over a thousand times in Great Britain and America with 57 different Don Josés of all nationalities. Nature and art had combined to make her an ideal exponent of Bizet's heroine, whom she made both vocally and histrionically picturesque, forcible and attractive, without falling into exaggeration. With a range of 2½ octaves her voice had the rich quality of a mezzo-soprano while mounting easily to a bright, ringing tone in the head register; and thus, thanks to rare technical facility, she was able to do justice to a wide range of parts, including Zerlina, Mignon, Juliette, Desdemona (these two created by her in English), Nedda and Musetta. She appeared more or less regularly at Covent Garden, chiefly as Carmen, between 1890 and 1910. During the same period she was a leading member of the Carl Rosa Company, her versatile labours with which will perhaps be best remembered. She also appeared in eight command performances before Queen Victoria, including 'The Daughter of the Regiment' and 'Carmen' in 1892 and 'Fra Diavolo' in 1893. In 1894-95 she sang at the

<sup>1</sup> Between 1478 and 1480, according to Vogeleis.



# INSTRUMENTS OF THE LUTE FAMILY

(former Galpin Collection)

1. Mandore or Lutina, 18th century.
2. Pandurina, M. A. Bergonzi, 1756.
3. Lute, Sixtus Rauwolf, 1593.
4. Theorbo, Mathye\_Hofman (or) the elder, 1619.
5. Archlute or Chitarrone, Italian, 17th century.
6. Guitar, R. Champion, c. 1725.



Metropolitan Opera House, New York, taking among other parts that of Anne in Verdi's 'Falstaff' on its production in America. In the following year she toured successfully in France, Spain and Portugal, and in 1900 again sang in New York with H. W. Savage's English Opera Company.

In 1907 Zélie de Lussan married the pianist Angelo Fronani and retired from the stage, but she reappeared in 1910 during the Beecham season at Covent Garden. Her husband died on the day the armistice was signed at the end of the first world war (11 Nov. 1918). Ever since her marriage she had lived in London, where she made many musical friends and in her old age delighted her visitors with her vivid recollections.

H. K., adds.

**LUSTIG, Jacob Wilhelm** (b. Hamburg, 21 Sept. 1706; d. Groningen, [buried 17 May] 1796).

German-Dutch organist, composer and writer. His father, also Jacob Wilhelm, was a pupil of J. A. Reinken and became organist and *Kirchenschreiber* at St. Michael's Church at Hamburg. He gave his son a good musical education so that at the age of eleven he could act as deputy organist. The father died in 1722 and as the son was too young for an official position the appointment was given to Anton Altzen. Lustig then assisted at the Dutch Reformed Church and the Lutheran Chapel at Hamburg. He also became a pupil of Mattheson for theory and composition and of Telemann for organ playing. Later, on the recommendation of Mattheson, he took lessons from Johann Paul Kuntzen and in his turn gave lessons to the latter's son, Rudolph Karl. He also studied organ building with Arf Schnitger and in 1727 took the opportunity of hearing J. S. Bach when that master visited Hamburg. In July 1728 Lustig was appointed organist at St. Martin's Church, Groningen, and he spent the remainder of his life in Holland. The organ, originally built to the specification of Rudolph Agricola, was one of the largest and best in western Europe, having 3 manuals and independent pedal, with 47 speaking-stops.

At Groningen Lustig won an excellent reputation as organist and writer, his literary works comprising treatises not only on music but on physics and other subjects, and translations of German and English works, including Burney's travels. He also made contributions to Marpur's 'Historisch-critische Beyträge', which, however, were marred by self-praise and exaggerated depreciation of his rivals and contemporaries. His services as adviser in the building and rebuilding of organs were in demand all over Holland and to some extent in western Germany. As a composer he won a moderate reputation in his

own days which did not continue after his death. He was a keen reformer of psalm singing and took a leading part in the introduction of the new (Dutch) metrical translation.

Prints and manuscripts of Lustig's musical and literary work are still to be found in no less than 24 leading libraries in Holland, Germany, England, America, France, Belgium and Austria. The compositions still in existence are 6 'Suites pour le clavecin', 6 'Sonates pour le clavecin, première partie', 3 'Vervolgstukken for Mahaut's Maendelijk Muzikaal Tydverdrif' and 5 'Geestrijke Zang- en Muzyk-Stukjes'. There is also record, under the name of G. G. (probably Giacobbe Guglielmo) Lustig, of 'Villanelles hollandaises: 6 Concerten', 'Villanelles angloises: 6 Concerten' and a 'Serenata'. Traces of other works are vague, but suggest that he knew the works of Bach and followed them fairly closely, particularly in the titles. His printed literary works are 'Inlediding tot Muzykkunde'; 'Muzykaale Spraakkunst'; 'Samenspraaken' (Conversations) issued periodically and running to 12 numbers, and nearly a dozen literary manuscripts are still extant. He translated works by A. Driessen, J. Barbeyrac, J. F. Stiebritz, J. J. Quantz, A. Werckmeister, J. M. Schmidt, T. Wodiczka, F. W. Marpur, Niccolò Pasquali, J. C. Gottsched, J. G. Kruger and Burney. H. A.

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**LUSTIGE KRIEG, DER** (Opera). See STRAUSS (J.).

**LUSTIGE WITWE, DIE** ('The Merry Widow'). Operetta in 3 acts by Lehár. Libretto by Victor Léon and Leo Stein. Produced Vienna, Theater an der Wien, 30 Dec. 1905. 1st perf. abroad, Hamburg, 3 Mar. 1906. 1st in England, London, Daly's Theatre (trans. by E. Morton and A. Ross), 8 June 1907. 1st in U.S.A., New York, New Amsterdam Theatre (in German), 21 Oct. 1907.

**LUSTIGEN WEIBER VON WINDSOR, DIE**. Opera in 3 acts by Nicolai. Libretto by Salomon Hermann Mosenthal, based on Shakespeare's 'Merry Wives of Windsor'. Prod. Berlin, Court Opera, 9 Mar. 1849. 1st perf. abroad, Riga, 1 Dec. 1852. 1st in U.S.A., Philadelphia, 16 Mar. 1863. 1st in England, London, His Majesty's Theatre, 3 May 1864.

**LUTE** (Arab. *al-ūd*; Old Fr. *lut*; M.H.G. *lūt*; Prov. *laut*; Fr. *luth*; Ger. *Laute*; Ital. *liuto* or *leuto*; Dutch *luit*; Spa. *laud*; Port. *alaude*). The lute is the most highly developed instrument of the mandore type, with a large convex-backed body and a short neck with fretted fingerboard. It was formerly in almost universal use in western Europe, but now is exceedingly rare. It is an instrument capable of the utmost expressiveness and

beauty of tone, but requiring great artistry and technical skill. Its future depends upon a growing body of lutenists able to do as much for its technique and reputation as Segovia and a few others have done for the guitar.

The lute occupies a most important position in the history of instrumental music. It is one of the first instruments for which we find any large quantity of written music, and was the commonest, yet most highly regarded, domestic musical instrument of the intensely creative 16th century. Study of much of the music of that period cannot properly be divorced from consideration of the instrument which was not only its interpretative agent, but also a main cause of its popularity and spread. In the lute music of the 16th century is found the bringing together of the hitherto divergent arts of vocal polyphony and popular songs and dances, while the character of the instrument contributed largely to the development both of vertical harmony and of pure instrumental forms. In the dance suites for the lute can be seen the germ of the later keyboard suites.

**DESCRIPTION.**—The body of a lute resembles in shape a half pear, split lengthways, and consists of a convex back and flat belly. The back is built up of ribs, varying from nine to nearly forty in number, and usually  $\frac{1}{4}$  in. to  $\frac{1}{5}$  in. thick or even less. These ribs, shaped and bent over a mould, are glued together edge to edge; after the removal of the mould the joints are reinforced internally with strips of paper or parchment. At the upper end of the body the ribs are gathered together on a neck-block of light wood, while the lower end is strengthened internally and externally with thin wooden strips. The most usual material for the ribs is sycamore or a similar wood, though soft woods such as cedar, yew, cypress or pine are found; ebony and ivory, though acoustically inferior, were sometimes chosen for their decorative qualities. The belly (table or deck) is nearly always of silver fir,  $\frac{1}{8}$  in. to  $\frac{1}{4}$  in. thick, supported below by transverse bars. The musical quality of a lute depends a great deal upon the barring, and considerable variation in the number and position of the bars is found. The sound-hole of the belly lies about half-way between the root of the neck and the bridge; the latter, which combines the functions of bridge and tailpiece, is glued low down on the belly. In its characteristic form the sound-hole is carved in the wood of the belly in an elaborate "rose" or "knot". The whole body, which in the normal treble lute is, very roughly, 20 ins. long, 12 ins. wide and 6 ins. deep, is very light and resonant.

The length of the neck is usually a little more than a third of the open string length, and in the treble lute may be of the order of 10 ins. The fingerboard surface lies in the

same plane as the belly, and its width, usually between 2½ ins. and 4 ins., varies according to the number of strings carried by the lute. It is fretted in semitones with movable gut frets, usually 7 to 10 in number, tied round the neck.

The peg-box in its characteristic form is open and lies back at a right angle, more or less, with the neck. This makes the strings bear strongly on the nut and also helps to keep the centre of gravity of the instrument lower. The slender pegs or lute-pins lie across the peg-box; in the later instruments a special peg was sometimes mounted close to the nut for the treble string.

The strings are arranged in pairs, termed courses, with the exception, usually, of a single treble string. The English names for the courses are treble, small mean, great mean, counter-tenor, tenor and bass. In addition to these six courses, there may be up to eight bass courses or diapasons, usually arranged in a diatonic scale below the sixth (bass) course. Until the latter part of the 17th century all the strings were made of gut, though there are references to the use of silk.

The treble string demands particularly fine gut, and its tendency to break is notorious. In former times these fine strings, called "minikins", were highly valued. They are now unobtainable. The invention of covered (gimped) strings is usually attributed to Sainte-Colombe or his pupil Marin Marais in Paris in the second half of the 17th century. By about 1700 the thick gut basses were generally replaced by covered strings.

**PLAYING.**—The lute is played held across the body, with the fingers of the left hand stopping the strings on the fretted fingerboard, while the thumb lies behind the neck of the instrument. The strings are plucked or, in the technical term, struck with the thumb, first, second and third fingers of the right hand; the little finger rests lightly on the belly on or near the treble end of the bridge. Single notes are struck either downwards with the thumb or upwards (*i.e.* towards the thumb) with the first or second fingers. Chords are played, usually, with the thumb and fingers drawn towards each other. Where the chord consists of more than four notes, the thumb or first finger may have to strike more than one course. A raking stroke, in which finger and thumb move across all the strings in full chords, is uncommon in the earlier music and is found more often in the period of the lute's decline. The actual striking is executed with the soft part of the tip of the thumb or fingers, and short nails are essential. An important principle of play is that in general every note is held out as long as possible; that is, the fingers of the left hand are not lifted from a stop until the exigencies of a new stop or "griff" (multiple stop for a chord) make it



necessary to do so. The old writers stress that both stopping and striking should be performed with the minimum movement of the hands and fingers. There are a number of ornaments and graces of play which can be executed on the lute, some of which found their way into keyboard music. Moreover, the 17th-century French school of harpsichordists were also greatly influenced by the texture of lute music, its delicate and arpeggiated style.

The lute has always been especially valued for its delicate, expressive and finely shaded tone, but, as said already, the production of this requires great artistry. It is essentially an instrument for intimate performance; in this matter, in Renaissance times and later, it was honoured above all other instruments for its power to stir the emotions and for its beauty of tone.

Many surviving instruments are much inlaid and decorated, and perhaps owe their preservation to this. But they give a misleading impression; the old playing instruments were quite plain, apart from the carved rose, and the more ornamental lutes were little regarded by musicians.

The instrument shown in *PLATE 42*, No. 3 is a typical and beautiful late 16th-century lute by a German maker.

**HISTORY.**—The western European lute is largely derived from the Persian-Arabian instrument — *al-ud* — from which it takes its name. The latter instrument was brought into Spain by the Moors and may have first found its way into Christian Europe from that country. The general spread of the instrument, however, seems to have coincided more with the period of the Crusades. There was an instrument of the mandore type already in use, but the numerous parallels between the European lute and its earlier Eastern original leave little doubt about their relationship.

At first the form of the instrument and method of its stringing seem to have been rather variable, but by the 14th century a more stable type emerged. Somewhat smaller and rounder in the body than the later instrument, it had four strings and was played, like the eastern original, with a plectrum or quill. About the middle of the century, paired strings appear to have been introduced, giving increased resonance. The tuning of the four strings was probably at intervals of a fourth, a major third, a fourth. When, about 1400, a fifth string was added in the treble, it was at an interval of a fourth higher again.

No 15th-century instruments have survived, but a fairly clear idea of their appearance can be formed. On a folio of the manuscript of Henri Arnaud of Zwolle (Bibl. Nat., Paris, MS. Lat. 7275) of about 1440 there is an accurate drawing of a lute with some rules for

its construction. No dimensions are given, nor details of stringing, but it is interesting to find that the rule for finding the position of the bridge is the same as that given by Mersenne ('*Harmonie universelle*', 1636) some 200 years later. There are also very numerous examples in paintings of the period, where often both the instrument and the method of playing it are shown with almost photographic accuracy.

The latter half of the 15th century saw three very important developments: the general introduction of the technique of striking the strings with the fingers instead of with a plectrum, the introduction of written tablature and the evolution of the classical lute-body form.

Towards the end of the 15th century a sixth course was added in the bass, two octaves below the treble string. This six-course lute, with its courses tuned at intervals of a fourth, broken by a major third in the middle, is the foundation of the classical instrument. Sebastian Virdung ('*Musica getutscht*', 1511) gives an illustration of the fingerboard, showing six paired courses and seven frets. He remarks that lutes could have five, six or seven courses; while five were too few, and seven were not commonly met with, the six-course lute was in almost universal use.

All the old books, from Virdung to Dowland and Robinson about a hundred years later, say that there was no absolute tuning as regards pitch. They usually instruct the reader to tune his treble string as high as it will stand, and then tune the other strings at the appropriate intervals below it. For a given length of open string, using the finest gut, this admits less variation than may be imagined. In England, France and Italy the normal lute tuning was nominally G c f a d' g' or A d g b e' a'; this was later known as the "old English lute tuning" and, in France, as the *vieil accord* or *vieux ton*. With the indications given by the old authors it is clearly a waste of time trying to relate the tuning to any standard pitch, but experiments with strings of the average length used point to the treble-string tuning not being higher than  $\frac{3}{4}$  tone below g' in our standard pitch (a' = 440 c.p.s.).

The seventh course, mentioned by Virdung in 1511 as being uncommon, became more general by the middle of the century, though by no means universal. It was in fact the first of the series of bass courses which were later added below the six standard courses; it was tuned a fourth or sometimes a tone or a fifth below the sixth (bass) course, and was played both open and stopped (*i.e.* fingered with the left hand).

The 16th century and the opening years of the 17th were the golden age of the lute. An

enormous amount of music was composed and printed for it and a number of tutorial works were published for the use of amateurs. Professional lutenists were a feature of the courts and great houses of western Europe, and talent was both eagerly sought and handsomely rewarded. The only country where exception must be made is, surprisingly enough, Spain, where the *vihuela de mano*, which was more like a guitar in construction, reigned supreme. It was, nevertheless, tuned and played like a lute, and its music, which is mostly of high artistic value, can be included with lute music proper.

Though the period round about 1600 can be regarded as the lute's apogee, it was very quickly followed by decline. The 17th century is characterized by two main developments: first, the increase in the number of courses by the addition of bass strings and, secondly, the adoption of various new tunings. Both proved to be symptoms of decadence. Praetorius ('*Syntagma musicum*', 1618) says of the number of the courses that they:

are from year to year augmented and increased by lutenists. Lutes can now [i.e. in 1618] be found with 8, 9 and sometimes 10 and 11 courses. As, however, for the 7th, 8th and 9th courses, it is here agreed that no mention is necessary other than to say that each is employed on its own merits and tuned either according to custom or as the song is set.

In some lute music the tuning of the bass strings was specially indicated. Praetorius lists a whole family of lutes of different sizes, from the smallest, a *klein octav Laut* with its treble string at d'', down to a *gross octav Bass Laut* with its treble string at g, an octave lower than the treble lute or, as he terms it, the *recht chorist oder alt Laut*, with its treble at g'. But all were tuned alike at the intervals of the *vieil accord*.

Three courses of basses are found, from about 1600 onwards (Dowland's later music uses them), tuned C or D, E or E♭, F; by about 1630 four, five or six courses were not uncommon. This extension of the range of the instrument into the bass, however, accentuated the problem of obtaining satisfactory tone from gut strings. During the first half of the 16th century this difficulty was usually met by tuning the second string an octave above the first in the counter-tenor, tenor and bass courses. This practice was abandoned by the virtuosi of c. 1600, such as Dowland, but does not seem to have died out entirely. With the growing number of basses in the 17th century the solution which was most generally adopted was the borrowing of the longer neck and upper peg-box of the theorbo<sup>1</sup>, by which means the lower basses were given a greater open length. The eighth course and below were by this time always played unstopped. The resulting theorbo-lute, which Praetorius

calls newly invented in 1618, remained the most usual arrangement until towards the end of the century. In form it varied from merely carrying the lowest two or more courses of basses on a small raised saddle fixed to the normal turned-back lute peg-box, to having a separate upper peg-box, with its nut at greater distance from the bridge than the lower peg-box, in order to carry the lower basses in a manner similar to that of the theorbo. Praetorius ('*Sciagraphia*', 1620) and Mersenne ('*Harmonie universelle*', 1636) show pictures of theorbo-lutes of the latter type. They differed from true theorbos in having, usually, smaller bodies and a shorter open string length for the fingered strings. All the strings, except the treble, were arranged in paired courses, while in the theorbo they were, until the latter half of the 17th century, usually single.

Thomas Mace's '*Musick's Monument*' (1676) is perhaps the best-known English source of information about the lute of this period in its decline. He describes, as the normal type of instrument, a theorbo-lute with eight courses on the lower peg-box, which is turned back in the normal way, and four further courses of basses of graduated lengths fastened to a long upright peg-box. This type of lute was known in England as the French lute and became popular about the middle of the century. Mace considered that the basses made lute playing easier; this is true in as far as they were mostly struck open and the stopping by the fingers of the left hand was simplified, but the work of the right hand is made harder, the correct bass having to be picked out with the tip of a nearly stiff thumb. Towards the end of the century the theorbo-lute gave place again to the single peg-box lute, when the use of covered strings allowed satisfactory tone to be obtained from basses of the same length as the fingered strings.

Variations in tuning were not entirely new. Music is found at the beginning of the 16th century which requires the lowering of the bass string by a tone from its normal tuning; another variation involved lowering both tenor and bass by a tone. A later variation tuned the treble a minor third instead of a fourth above the small mean. But these were rare exceptions; practically all the very large quantity of lute music written before c. 1620 was written for the *vieil accord*.

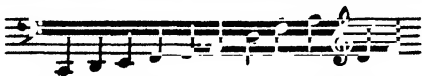
The new tunings seem to have originated in France; between 1600 and 1620 a "*Sharp Tune*" of G c f a c' e' and a "*Flat Tune*", G c f a♭ c' e♭, came into use, and a few years later, about 1630, an "*accord nouveau ou extraordinaire*"—A d f a d' f'. Several other tunings are found, but these are the most important. The "*Flat Tune*" is given by Mace (1676) as the normal tuning of his

<sup>1</sup> See THEORBO & CHITARRONE.

French lute; he describes it as incorrectly termed the "Flat French Tuning". The old tuning, G c f a d' g', which Mace calls the old English lute tuning, was retained for the theorbo, though, owing to the greater length of string, the treble was usually lowered an octave. Mace also discusses the merits of what he still calls a "New Tuning"—A d f a d' f'. The latter tuning is important not only in relation to the music of the Paris school of lutenists of the 17th century, but also because it was the one used in the German revival of the lute in the following century.

The multiplication of tunings was a great nuisance and bears a share in responsibility for the lute's decline in popularity. By about 1650 a single lute-book might contain pieces requiring several different tunings. The results of continuous alterations to the tuning of the strings can have been little short of disastrous. A lute, once it has settled down in tune, requires only minor adjustments to keep it in perfect order. Constantin Huygens, writing in 1680, confirms modern experience in this matter, and says that he was very careful not to alter the tuning of his lute, since a good piece, in his opinion, remained a good piece in whatever tuning it was played. He regarded the striving after novelty of the French lutenists as part of their national malady. Mattheson's oft-quoted gibe ('Das neueröffnete Orchestre', 1713), that a lutenist spent most of his life tuning his instrument, clearly refers to one less competent and less strong-minded than Huygens. Part of the attraction of the different tunings lay in the fact that, like the *scordatura* of the violin, they considerably alter the character of the instrument. For example, the "new tuning"—A d f a d' f'—especially invites an *arpeggiato* style of playing, which is little found in music written for the *viel accord*. Apart from inconvenience, however, the new tunings had another adverse effect on the instrument. They all involved a greater total tension in the strings than the *viel accord* for the same tuning of the treble string; the tension was, of course, further augmented by the numerous courses of basses. The greater tension in turn demanded heavier barring of the belly and even greater strength, and therefore weight, in the body, to the detriment of tone.

The final development is that described by E. G. Baron ('Historisch-theoretische und praktische Untersuchung des Instruments der Laute', 1727) as the *Eilff-chorichte Laute*, tuned



The frontispiece of the work shows the author holding one of these instruments; all the courses have the same length of open string,

both treble and small mean are shown single, and the three lowest bass courses have their second strings tuned an octave up. Some lutes of this period, which was the beginning of the so-called 18th-century German revival of the lute, had even more courses, eight courses of basses being sometimes found. An instrument like this, tuned as indicated by Baron, is virtually a different instrument from that used in the golden age of the late 16th century. Moreover, the status of the instrument had altered, and it was inevitable that the music written for it—some of it of great charm—should tend to be conceived in terms of the keyboard. But the lute was still alive and appreciated; J. S. Bach wrote for it, as did the lutenists Esaias Reussner and S. L. Weiss.

Since the mid-18th century such true lutes as have been made have been reproductions of one of the earlier types already described. The instrument had ceased to play an active part in contemporary musical life. Not to be confused with true lutes are the lute-bodied guitars, mostly of German origin, which are still quite commonly met with. They are, as a rule, relatively heavily built and have not much in common with true lutes except superficial shape. Even when the arrangement of the strings has been altered to that of a lute, the instrument remains musically separate.

OLD INSTRUCTION BOOKS, ETC.—Only a few years after the publication of the first printed music for the lute (1507) there appeared printed instructional treatises for the use of amateurs. The earliest, Sebastian Virdung's 'Musica getutscht' (1511), reviews the musical instruments then in use and gives directions for playing the lute, clavichord and recorder. Hans Judenkünig's 'Utilis et compendiarium Introductio' is a practical but elementary work published in Vienna between 1515 and 1519. Hans Gerle of Nuremberg, a maker of lutes as well as a lutenist, was the author of a series of lute books, of which the two earliest, 'Musica teutsch, auf die Instrument der grossen und kleinen Geygen auch Lautten' (1532) and 'Tabulatur auff die Laudten' (1533), are fairly elementary tutors. A later school of German lutenists is represented by Hans Neusiedler, who gave practical instructions, with pieces of graded difficulty, in his 'Ein neugeordnet künstlich Lautenbuch' (1536). Other German instruction books were Sebastian Ochsenkuhn's 'Tabulatur-Buch' (1558) and Wolf Heckel's 'Lauttenbuch' (1562).

In Italy Petrucci's 'Intabulatura de lauto. Libro Quarto' (1508) is prefaced by a brief explanation of the Italian system of tablature, but more detailed information is contained in V. Galilei's 'Fronimo', published in 1568 and reissued, revised, in 1584.

The first French instruction book, 'Tres breve et familiere introduction', was pub-

lished by Pierre Attaignant in 1529, but only, in a couple of pages, explains the French system of tablature and the method of tuning the lute. The later treatise of Adrien Le Roy is known only through its English translation, published in London in 1568 and reprinted with instructions on transcribing music into lute tablature in 1574. J. B. Besard appended a short practical treatise (in Latin) on lute playing to his 'Thesaurus harmonicus' (1603) and gave further instructions in his 'Isagoge in artem testudinariam' (1617). Mersenne's 'Harmonie universelle' (1636) contains very detailed directions on lute playing, written by Jehan Basset.

In England, besides the translation of Le Roy's work, other well-known tutors were Thomas Robinson's 'Schoole of Musicke' (1603) and Robert Dowland's 'Varietie of Lute Lessons' (1610). The latter is particularly interesting, as it not only contains a translation of Besard's Latin treatise from the 'Thesaurus harmonicus', but also some further observations by John Dowland, Robert's more famous father.

It must be confessed that, with the exception of Mersenne, most of the tutors are very sparing of information. They give little more than an explanation of the tablature and instructions as to which fingers were to be used for stopping and striking. Mersenne expressed the view that some authors were at pains to conceal rather than make plain their art.

Thomas Mace's 'Musick's Monument' (1676) has already been mentioned. It is unfortunate that the parts of Mace's work which have attracted most general attention are oddities such as the advice that a lute is best kept in a well-used bed, for this may obscure the fact that the book contains much valuable information. Mace gives a detailed course of instruction for the French lute, with exercises and examples (the latter mostly rather dull). Although the style of play reflects a falling off from the practice at the beginning of the century, the instructions contain, as the late Arnold Dolmetsch pointed out, many useful indications on the interpretation of 17th-century music generally.

A later work, already noted, is Baron's 'Historisch-theoretische und praktische Untersuchung' (1727). He gives, among other things, some information on the old makers of lutes, not all of it accurate, and his treatise is a bridge between the earlier art and the 18th-century German revival.

**OLD LUTES AND THEIR MAKERS.**—Comparative study of old lutes is by no means easy. Very few of the older instruments are in their original condition, most having been re-necked in the 17th and 18th centuries. The internal barring was often rearranged at the same time. The great majority of instruments are

museum specimens, and musical trial is impossible.

Ascriptions, even when supported by makers' labels, cannot by any means always be accepted at their face value. It is known that a good deal of forgery went on, particularly during the 17th century, when old lutes were fetching very high prices. Virtually no close critical study has been made of this problem, as has been done with the violin.

The finest collection of old lutes is that in the musical instrument collection of the Kunsthistorisches Museum, Vienna, which now includes the instruments formerly belonging to the Gesellschaft der Musikfreunde. There are also good collections in the Brussels and Paris Conservatoire Museums, and a considerable number of old lutes were to be found spread among the many instrumental collections in Germany, of which the Heyer collection at Leipzig was the most notable. In Great Britain there are a few very good old lutes in private hands and some interesting specimens in the Donaldson Collection at the R.C.M. and in the Victoria and Albert Museum in London. There are probably a number of fine instruments in Italy besides the ones recorded there in the well-known instrumental collections. Relatively few good old lutes are to be found in American collections.

Lutes were made in all western European countries, but the first to acquire a general reputation came from Italy, though the makers themselves appear usually to have been Germans. The most famous school of lute making was that of Bologna in the 16th century, and it is the earliest from which specimens still survive. It remained the most esteemed as long as the lute was in general use. Chief among the masters there was Luca (Laux) Maler, a Tyrolese, who flourished between 1518 and 1552, and produced lutes in great numbers. Other famous Bologna makers were Laux Maler's son Sigismond, Hans Frei and Nicholas Sconvelt, but by about 1600 Bologna seems to have lost its position in favour of Padua and Venice. The best-known Paduan master is perhaps Wendelin Tieffenbrucker; more surviving lutes are ascribed to him than to any other old maker, but the variation in both model and labelling, apart from the wide range of dates (1551-1620) and the large number of instruments, suggest that there are many more forgeries than are at present officially admitted. Two other Paduan makers were Leonardo Tieffenbrucker and Michael Hartung (Harton). The name Tieffenbrucker also occurs at Venice, one Magnus Tieffenbrucker (Duiffoprugcar, Dieffopruckar) having worked there in the early 16th century and another of the same name between 1589 and 1621; a fair number of instruments by the latter still exist. Other

Venetian masters were Cristoforo Cocco (who, it has been suggested, may have been an Englishman — Cocks), Magnus Stegher (c. 1570), Marx Unverdorben (16th cent.) and Matteo and Domenico Sellas (early 17th cent.). Round about 1600 several makers in Rome were turning out bass lutes — the chitarrone was also called the Roman theorbo — among them Matteo Buechenberg, Alberto Attore and Pietro Alberto.

The Flemish, French and German lutes which are still to be found are mostly later than those of the Italian makers mentioned above. Some, particularly the German lutes of about 1670 to 1730, are of fine workmanship.

No English lutes appear to survive.

**THE LUTE TO-DAY.**—The lute is commonly regarded as an obsolete instrument, revived solely for antiquarian performances. This is a mistaken view. In Germany its use has never died out, and it is likely that even in England there have always been a few — sometimes very few — practising lutenists. Since 1900 or so there has been some revival of interest in the lute, largely due to the work of the late Arnold Dolmetsch, and quite an amount of its music has been transcribed and published in staff notation. Unfortunately lute music is often much less effective when played on a keyboard instrument, especially the modern pianoforte, than on the instrument for which it was composed. True lutes are now being made in small numbers. The charm of the instrument, the mass of unexplored music for it, combined with the present increasing interest in the older music and growing favour of the less powerful instruments (of which the clavichord is the obvious example) make it not improbable that the near future may see a revival of the lute.

M. W. P.

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A very great deal of information about lutenists and lute music is contained in articles in musical journals, especially in the publications of the I.M.G.

**LUTE HARP.** See HARP LUTE.

**LUTE-HARPSICHORD** (Ger. *Lautenclavicymbel*). An instrument called by this German name was made for J. S. Bach in 1740, strung with gut strings for the two "unison" stops and with an octave stop of wire. Its tone, when checked by a damper of cloth, was so like that of a lute as to deceive a professional lute player.<sup>1</sup>

A. J. H.

See also Harpsichord. Lautenclavicymbel.

**LUTE MUSIC.**<sup>2</sup> Knowledge of the existence of vast quantities of written and printed music for the lute has for some time been fairly general, but knowledge of the music itself is still far less widespread. A good deal of the exploration in this field has been done in an antiquarian or historical spirit, and appreciation and enjoyment of the admittedly rather inaccessible store has also been severely limited by the scarcity of practising lutenists. Note-for-note interpretations of lute tablature, even when proper adjustment of the time-values has been made, are not always effective when played on the pianoforte. Failing the instrument for which the music was written, a virginal or small harpsichord probably serves best. If a guitar is used, its distinctive tone-quality somewhat alters the character of the music; the technique required is often considerable.

For convenience of treatment lute music may be divided into

- The 16th century, 1500-90.
- The Golden Age, 1590-1630.
- The Paris school, 1615-99.
- The German revival, 1660-1790.

Naturally such classification cannot be applied rigidly and music can be found which resists such definitions.

<sup>1</sup> See Adlung, 'Musica mechanica organoedi', II, 139, and Spitta, 'J. S. Bach' (Eng. trans.), II, 47.

<sup>2</sup> See also TABLATURE.

(a) THE 16TH CENTURY.—In the absence of written music the development of lute music before 1500 can only be conjectured. The use of the fingers to strike the strings in place of the plectrum began to come in about 1450, and this must have marked considerable progress in technique. Certainly, when in 1507–1508 Petrucci published the first printed lute music at Venice, the pieces we encounter are of an unexpectedly developed kind. Books I and II, 1507 (formerly in the Berlin State Library and now lost), contain works by Francesco Spinaccino of Fossombrone and consist of transcriptions of vocal music and *ricercari*. Book III has long been lost. Book IV, 1508 (Bibliothèque Royale, Brussels, Vienna State Library and Newberry Library, Chicago [incomplete copy]), is by Joanambrosio Dalza of Milan and consists mostly of dances, some of them arranged in suites: Pavana, Saltarello and Piva; many have a lively rhythm and are devoid of archaic flavour. Most of the dances have regional labels, such as “alla Venetiana”, “alla Ferrarese”, and some *calate* called “alla Spagnola” show a very distinctive character, which is nevertheless unlike the Spanish *vihuela* music of thirty or more years later. Three dance suites arranged for two lutes are especially noteworthy. The few free compositions — *tastar le corde* and *recercar* — are in the nature of improvisations. Petrucci's book of 1509, ‘Tenori e contrabassi intabulati’ by Francesco Bossiniensis, contains about 70 three-part frottole, with the soprano left for voice and the tenor and bass allotted to the lute, together with 26 short loosely constructed *ricercari*. (Copies in Conservatoire, Paris; Vienna, Nat. Lib.; Bibl. Colomb., Seville; Newberry, Chicago [incomplete]). A second book of this kind was published in 1516 (sole copy in the Brera Library, Milan). Belonging to this period also is the fine manuscript of Vincenzo Capirola of Brescia, which now belongs to the Newberry Library, Chicago.

A characteristic of the earlier lute music — that is, up to about 1550 — is the predominance of vocal polyphony, both sacred and secular, arranged for the lute. More than half the printed music is of this type. It is often more effective than might be imagined, and some of the freer arrangements sound very well. The lute is, on the whole, not heard at its best in successions of full chords, and the most pleasing arrangements are those in which the texture has been thinned by passages of quavers and semiquavers.

Italy was not only the first country to produce printed lute books, but during this period remained their principal source. The year 1536 saw the publication of a number of new tablature books, Castelliono's ‘Intabolutura de leuto’ (the only lute book printed at Milan

during the 16th century), Francesco de Milano's ‘Intabolutura di liuto’, Book I, Giulio Abondante's ‘Intabolutura’ (all in the Vienna State Library) and Adriaan Willaert's transcription of Verdelot's madrigals (B.M.).

The outstanding figure is Francesco da Milano. He was highly honoured by his contemporaries, and his compositions are still found in manuscript lute books at the end of the century. He brought great depth of thought and feeling into his fantasies, which perhaps of all the earlier lute music most deserve revival. His works were often reprinted and are also found in conjunction with those of Pietro Paolo Borrono and Perino fiorentino, between 1546 and 1566. Several books are in the B.M. Phalèse's ‘Luculentum theatrum’, 1568, and ‘Thesaurus musicus’, 1574, also contain pieces by him.

A large number of new lute books appeared in Italy in 1546. Venice was the main centre for Italian music publishing, and at least fourteen lute books came out in this year. They include Antonio Rotta, ‘Intabolutura de lauto’; D. Bianchini (Rossetto), ‘Intabolutura de lauto, Lib. 1<sup>o</sup>’; Marc-Antonio del Pifaro, ‘Intabolutura de lauto, Lib. 1<sup>o</sup>’; Giovanni Maria da Crema, ‘Intabolutura de lauto, Lib. 1<sup>o</sup>’ (all in B.M.); Antonio Becchi, ‘Intabolutura’; Francesco Vindella, ‘Intabolutura’ (both in Vienna Nat. Lib.), as well as reprints of Francesco da Milano's first two books and of Abondante's works. More dance music is found in these books but, not unexpectedly, the quality is uneven and invention sometimes less sustained. Melchiorre de Barberis's fourth book appeared in 1546, and by 1549 he had ten books of tablature to his credit, not all of which survive. Among the works issued in 1547 Simon Gintzler's ‘Intabolutura’ (B.M.) is noteworthy, particularly for his *ricercari*. The tablature of Matelart, a Flemish musician, published in 1559, contains some of Francesco da Milano's *ricercari* arranged for two lutes.

Five important books of tablature by the blind lutenist Giacomo Gorzanis were published between 1561 and 1579. They include dance suites of *pass' e mezzi*, *saltarelli* and *padovane*, and display more originality and life than much of the dance music of this period. Another major figure in Italy was Vincenzo Galilei (father of the astronomer), whose ‘Fronimo’, 1568, 2nd ed. 1584 (B.M.), contains besides theoretical matter both original works and transcriptions of pieces by nearly all the best-known composers of the time. If Galilei himself is to be believed, these works, together with a book of tablature published in 1564 (Vienna Nat. Lib.) and such pieces as are found in manuscript, comprise only a small portion of his total output of some 1000 pieces for the lute.



Lute music was printed in Germany only slightly later than in Italy. Schlick's beautifully printed book of tablature for the lute and organ, 'Tablaturen ettlicher lobgesang und lidlein' (Tübingen, Univ., and Leipzig) was published at Mainz in 1512. Judenkünig's 'Utilis et compendiaria Introductio' (n.d., 1515-19) (Vienna Nat. Lib.) and 'Ain schöne . . . Büchlein . . . der Lautten', 1523 (Bibl. Roy., Brussels, Vienna Nat. Lib.) are fairly elementary works which reflect early practice, as Judenkünig was born about 1450. The lute books of Hans Gerle of Nuremberg, 'Musica Teusch', 1532 (B.M., Wolfenbüttel), 2nd ed. 1537 (Bibl. Nat., Paris) and 'Tablatur auff die Lautten', 1533 (B.M.), are more important. In 1536 there appeared Hans Newsidler's 'Neugeordnet künstlich Lautenbuch' (Bibl. Roy., Brussels) and Gerle's 'Musica und Tablatur'. Other works by Hans Newsidler were 'Ein newes Lautenbüchlein', 1540, 'Ein new künstlich Lautenbuch', 1544, and 'Teutsch Lautenbuch', 1556, all printed at Nuremberg. Though in German tablature, these works reflect a considerable change in taste and style. French works are included, with transcribed pieces by Jannequin, Josquin and Ghiselin, and some of the *Preambles* are virtually indistinguishable in style from the *ricercari* and fantasies of Italy and France. The list of German lute books is completed by books edited or composed by Wyssensbach (Zürich, 1550 and 1563), Tielman Susato (1551), Wecker (Basel, 1552), Drusina (Frankfort o/O., 1556 and 1573, the first being in Italian tablature), Wolf Heckel (1556, 2nd ed. 1562), Melchior Neusiedler (1574 and 1596), Ochsenkuhn (Heidelberg, 1558), Weisselius (Frankfort o/O., 1573 and 1591-92) and Sixtus Kargel (1586).

The lute books of France and the Low Countries can be conveniently considered together. The first came from the office of Pierre Attaignant, 'Dix-huit Basses Dances . . .' and 'Tres breve et familiere [*sic*] introduction . . .', both in 1529 (solesurviving copies Tübingen Univ. Lib.). The first book contains a total of 64 dances, including *bransles*, galliards and pavans, as well as two songs, while the second has six preludes, 'La Guerre', and a number of transcriptions of vocal music, some in alternative versions for lute and voice, and for solo lute. The latter are among the most successful of their kind.

In 1545 Pierre Phalèse published 'Des Chansons reduictz en tablature de luc . . .', the first of five similar books (Books I-IV in Hirsch Coll., B.M.), the last appearing in 1547. The title is rather misleading: they contain, in addition to French songs, fantasies and dances by well-known Italian lutenists, including Francesco da Milano, Pietro Paolo Borrono and Pietro Teghi. In 1552-53 Phalèse

published two volumes of 'Hortus Musarum', and other large collections of lute music followed, 'Luculentum theatrum musicum', 1568, 'Theatrum musicum', 1571, and 'Thesaurus musicus', 1574.

In 1552 Albert de Ripe (Alberto da Ripa of Mantua) died. He had been lutenist to François I and Henri I of France, and his contemporary fame is reflected in the literature of the period. His pupil Guillaume Morlage edited six books of his works (5 in the Bibl. Roy., Brussels), as well as three of his own (also in Bibl. Roy., Brussels). Leroy and Ballard's fourth book, published in 1553, contains work by de Ripe, as does Phalèse's 'Thesaurus musicus'. Most of the work thus preserved consists of transcriptions of songs by Gombert, Sandrin and others, but there are a number of original fantasies and a few dance measures.

Spain produced no lute music proper, but the books for the *vihuela* deserve particular notice. The greatest is probably Luis Milan's 'El maestro', 1536 (B.M.), which contains a wide variety of music; the fantasies and pavans have much dignity and distinction. Besides 'El maestro' there were Narvaez's 'Los seys libros . . . de Delphin', 1538, Mudarra's 'Tres libros de música', 1546, Valderravano's 'Silva de sirenas', 1547, Pisador's 'Libro de música', 1552, Fuenllana's 'Orphenica lyra', 1554, and Daza's 'Libro de música en cifras', 1576. Three books also exist written for both *vihuela* and other instruments, by Luis Venegas de Henestrosa, 1557, Thomas de Sancta María, 1565 and Antonio Cabezón, 1578. The *vihuelists'* books are well represented in the B.M.

England contributed relatively little to the lute music of this period. The Stationers' Register shows lute books published in 1563 (John Alde), 1565 and 1567 (Ballard's 'Exhortation . . .'), but the earliest surviving work is 'A Brief and Easie Instrution [*sic*]' (B.M.) translated from the French of Adrien Le Roy and published in London in 1568. It contains, besides instructions on lute playing, some 28 dance tunes, mostly French, which show a certain change in style; some appear to be based on popular airs, resembling to a certain extent the English popular airs which appear in manuscript lute books of the end of the century. These relatively simple tunes sound well on the lute. In 1574 another work by Adrien Le Roy appeared in translation by 'F. Ke', 'A briefe and plaine instruction to set all musicke . . .' (B.M.), with songs by Lassus put into lute tablature and with a reprint of the instructions in the 1568 book, but without the music.

A persistent feature of the 16th-century lute books is the reappearance of certain programme pieces, such as the 'Canzon degli



ucelli' and, above all, the 'Battle'. The latter is divided up into sections, with imitations of trumpet calls and with funeral music for the dead. Although these pieces may appear rather unsuitable for the lute, they are not ineffective in practice and retained their popularity right into the first quarter of the 17th century.

It is interesting to consider, during this period, how far the repertory for the lute became international. By the mid-century we find transcriptions of French songs and Italian lute music published everywhere, including Spain, Germany and the Netherlands. The interchange between countries is well illustrated by the Hungarian-Polish lutenist Valentin Bakfark (Greff). His books were published at Lyons (1552), Cracow (1565), Paris (1564) and Antwerp (1569). England appears to have been largely dependent on foreign talent.

The last quarter of the century is characterized by a decline in the popularity of transcribed vocal music and by the publication of a number of large collections of music. Jobin's two books of 1572-73 contain 89 pieces of which over 50 are dance measures. Other collections, besides those of Phalèse, Weisselius and Kargel already mentioned, are those of Adriaensen (Hadrianus) (1584, 1592) and Denss (1594). Original composers include Fallamero (1584) and Krengel (1584). But the close of the century saw also some of the most brilliant writing for the lute.

(b) THE GOLDEN AGE.—This term conveniently covers the forty or so years from 1590, when lute music of the highest order appeared. In Italy the lute books of Gio. Antonio Terzi, 1593 and 1599 (both in Bibl. Naz., Florence) and Simone Molinaro with G. B. della Gostena, 1599 (B.M., Cambridge Univ. Lib. and Bibl. Naz., Florence), and, to a much lesser extent, of Gio. Maria Radino, 1592 (Ist. Mus., Florence), show elegance, clear rhythm and modern harmony. But Italy, after having led the way for so long, did not share to any great extent the achievement in this period of England and France. From 1600 onwards the lute in Italy was being displaced by the theorbo and *chitarra*. Kapsberger wrote between 1604 and 1640 for both lute and *chitarra*. Alessandro Piccinini produced duets for lute and *chitarra* in 1623, and more of his work was edited by his son, L. M. Piccinini, in 1639. A little more music was produced for the solo lute by B. Montana, 1643, and B. Gianoncelli, 1650. But the golden age of the lute in Italy had really ended about 1600, and from 1680 onwards no more lute music is found apart from concerted music for the theorbo or theorbo-lute.

In France the *air de cour*, graceful solo song with lute accompaniment, which had first

made its appearance in Adrien Le Roy's 'Livre d'airs de cour', 1571, reached its highest development in the numerous song books of Tessier, Bataille, Boësset, Ballard, Moulinié and, finally, Richard (1637). For the lute itself Francisque's 'Trésor d'Orphée', 1600 (Bibl. Nat., Paris), is important. It contains 71 pieces, mostly dances, the majority written for the *vieil accord*, a few *à cordes avallées*. Even more notable is J. B. Besard's anthology 'Thesaurus harmonicus', 1603 (B.M.). Nearly all the great lutenist composers of the late 16th century are represented here, including John Dowland, Bakfark, Albert Dlugorai, Diomedes of Venice, Alfonso Ferrabosco, Jean Edinthon and others. Nearly all forms of lute music are found among its 403 pieces, including 37 preludes, 40 fantasies, madrigals, *villanelles* (some for 3 voices with lute accompaniment by Luca Marenzio), songs, airs and dances of all kinds. There is a section for the lute tuned *à cordes avallées*. Besard produced another shorter collection, 'Novus partus', in 1617 (Bibl. Naz., Milan, and Strasbourg Univ. Lib.). Nicolas Vallet's 'Le Secret des Muses', 1618-19 (B.M., Paris Conserv.), contains, in addition to solo music, pieces arranged for two, three and four lutes.

The golden age in England was brilliant but short-lived. Through E. H. Fellowes's notable edition most of the thirty-odd surviving books of airs published between 1597 and 1622 are fairly well known. At its best the English air is a perfect blend of lyric poetry and music, and among all the composers John Dowland stands out as the greatest. Dowland's solo music for the lute, however, equally establishes him as the leading figure. Most of his work is found scattered among the great manuscript collections that are characteristic of English lute music of this period, for, unlike the rest of Europe, England produced relatively little printed lute music. The main printed works are Barley's 'New Booke of Tabliture', 1596, Robinson's 'Schoole of Musicke', 1603 (his 'Medulla musice' of 1603 is lost) and Robert Dowland's 'Varietie of Lute-lessons', 1610. Only part of the last is, however, English music. (All three works in the B.M.) The most important collections of manuscript lute books are those of the Cambridge University Library and the B.M.; the Folger Shakespeare Library at Washington, Trinity College, Cambridge, Edinburgh University Library, Marsh's Library in Dublin and the National Library of Wales possess valuable lute books, and there are others in private hands. Among the composers were Anthony Holborne, who also published music for the cittern and viol, Cutting, Batchelor, John and Robert Johnson, Allison, Rosseter and Pilkington.

A feature of English lute music of this period

which deserves special mention is the popular tune. Such tunes are found both in simple arrangements and in more elaborate variations, both very effective on the lute. Thomas Mace's description, written over seventy years later, cannot be bettered: he says they were "as sung in the streets, including very excellent and well contrived pieces, of neat and spruce air". They are found in a number of manuscripts, but Ballet's Manuscript (Trinity Coll., Dublin), used by Chappell in his 'Old English Popular Music', is the richest source. The Dallis Manuscript (also T.C., Dublin) is a large, more catholic collection which includes much foreign music, from Petrucci's second book, 1507, onwards.

With the death of John Dowland in 1626 the burst of creative genius, which produced the mass of English lute music that is one of the glories of the age, inexplicably faded away. The music may have remained popular for a few years longer, but it was not significantly added to.

In Germany and the Low Countries there was no corresponding production of original work, but some notable collections were published. Johann Rude's two books of 'Flores musicae' came out at Heidelberg in 1600, and van den Hove of Antwerp produced his collections between 1601 and 1616. Elias Mertel's 'Hortus musicalis novus' and G. L. Fuhrmann's 'Testudo Gallo-Germanica' are both large collections and include pieces by Dowland. Other collections are those of Reymann, 1613, and Laelius, 1617, and, in manuscript, of Thysius, c. 1600 (Leyden Univ.), Hainhofer, 1603 (Wolfenbüttel), Fabritius, 1613 (Royal Lib., Copenhagen) and a manuscript in the Germanisches Museum, Nuremberg. The last printed collections seem to be the 'Thesaurus gratiarum', 1622, of J. D. Mylius and the 'Nederlandsche Gedenck-Clanck', 1626, of A. Valerius, the latter including music for cittern as well as lute. All these anthologies are rich sources of "golden-age" music.

(c) THE PARIS SCHOOL.—The new school of lutenists which dominated most of the 17th century seems to have been founded early in that century by Ennemond Gaultier and his relation Denis Gaultier (the elder). Over fifty other lutenist composers are known, including Pierre Gaultier, Jacques Gaultier, who was at the English court from 1619 to 1648, Du But, Du Fault, Gallot, Saint-Luc and Mouton. Perhaps the most important composer was Denis Gaultier (the younger), a pupil of Charles Bocquet.

The music of this school is characterized by a striving for picturesque expression, a delicate texture and a free use of ornament. A parallel can be found in contemporary literary taste. Exactly to what extent the use of ornament

differed from earlier practice it is difficult to say. The lutenists of the golden age certainly used many graces of play, mostly inserted at the performer's discretion. The use of symbols to denote ornaments by the Paris lutenists is as confusing and inconsistent as in earlier music, and the common accusation levelled at the Paris school of over-use of ornament may be due to the fact that the symbols are generally more freely used than formerly in written notation, rather than to much increased use of graces in actual play. New tunings were employed, both in the fingered strings and in the basses. Very little music of this school appeared in print, but manuscript collections are numerous and are found in most of the leading libraries. The suite now appears in much more developed form: a prelude followed by allemande, courante and sarabande, varied by the insertion or addition of various other dances including the gigue, bourrée, gavotte, chaconne, etc. There was little real descriptive composition: fanciful titles were often given to quite ordinary pieces in dance time.

The main works of Denis Gaultier (the younger), 'Pièces de luth sur trois différens modes nouvelles', 1664, and 'Rhétorique des Dieux' (a MS), have been republished by the French Musicological Society. Jacques Gallot's 'Pièces de luth' appeared in 1670. Perrine in 1679 produced his 'Livre de musique pour le lut' and in 1680 'Pièces de luth en musique', in which he tried to introduce music in staff notation instead of tablature. The swan-song of the Paris school was Charles Mouton's 'Pièces de luth sur différents modes', issued in two books in 1699 and containing suites off from four to eleven movements, as well as some minuets from Lully's operas. By 1732 Titon de Tillet was able to say that in Paris there were only three or four old men who played the lute.

The Paris school is important for its influence on the keyboard music of the time. The style and texture of the lute music were often imitated as well as its ornaments, although some of the latter were not well suited to keyboard execution.

England at that time was influenced by the French lutenists. Little original lute music was produced there after 1630, but both in Mathew's 'The Lute's Apology', 1652 (sole copy County Archives, Bedford), and in Thomas Mace's 'Musick's Monument', 1676, the predominating influence of the French school can be seen, though Mace's suites do not follow the French pattern. By this time, in England, the lute had virtually become an accompanying instrument, like the theorbo.

(d) THE GERMAN REVIVAL.—While the revival itself really belongs to the early years

of the 18th century, some important music had appeared in Germany rather before this. Esaias Reusner's 'Musicalischer Lustgarten' was published in 1645, followed by his son's 'Delitiae testudinis', 1667, reprinted 1668 and 1697, and 'Neue Lauten-Früchte', 1676. Some of the Reusners' work has been reprinted in 'Das Erbe deutscher Musik'. J. Büttner's 'Pièces de lute' appeared in 1682. Belonging to the revival proper is P. L. Lesage de Richée's 'Cabinet der Lauten', (1695-?1715), containing work by Comte de Logy. J.-T. Herold's 'Harmonia quadripartita', 1702, is also for solo lute. Some concerted music for the lute also appeared. J. G. Weichenberger's 'Lauthen Concert', 1700, contains six *Partien* for lute, violin and bass, W. L. von Radold's 'Die aller treueste Freindin', 1701, has works for two lutes, violin, viola da gamba and bass, while J. M. Kühnel's concertos and J.-P. Guzinger's 'Sinfonie da camera' include pieces for lute and transverse flute. The B.M. possesses an incomplete concerto for lute and viola d' amore by Vivaldi (in MS). Haydn not only wrote chamber music with a part for the lute (some is lost), but also performed on the instrument himself.

Four suites, two preludes and two fugues for solo lute by J. S. Bach survive in manuscript; not all, however, seem to have been written primarily for the lute. He also used the instrument for accompaniment, as did Handel. Perhaps the greatest lutenist of the period is Sylvius Leopold Weiss, who was a friend of Bach's. His works were not published, but the B.M. is fortunate in possessing a substantial amount of his music in manuscript. Some has been reprinted in 'Das Erbe deutscher Musik'. Other important lutenists of the last period were E.-G. Baron, Adam Falkenhagen and David Kellner.

By the middle of the 18th century the revival was virtually spent. Apart from concerted music by the Kohaut brothers, with important parts for the lute, the tendency was now to adapt partsongs and operatic arias, which, however well done, can only be of secondary value.

CONCLUSION.—For three centuries the music of the lute occupies an important place in the history of music. But apart from its interest from the historical point of view, much of it will be found most rewarding to those who take the trouble to uncover it, and, in spite of the amount of work which has already been done, the store is so vast that new treasure can still be extracted.

M. W. P.

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**LUTENIST.** A lute-player. In the 16th and 17th centuries lutenists or, as they were sometimes called, "lewters" or "luters", invariably formed part of the musical retinue of kings and princes, and one at least was commonly attached to the households of nobles and landed gentry. As late as 8 Aug. 1715 a lutenist's place was created in the Chapel Royal of St. James's, and John Shore was appointed to it, holding it until his death in 1752, when it was given to John Immyns, who filled it until his death in 1764. The office afterwards became a sinecure and was eventually annexed to the Mastership of the Children as a means of increasing the stipend. It continued until the death of William Hawes in 1846, when it was abolished. W. H. H.

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**LUTHER, Martin** (b. Eisleben, 10 Nov. 1483; d. Eisleben, 18 Feb. 1546).

German reformer and hymnologist. For the main facts of his life other sources must be consulted, his relation to music, and especially to hymns and church services, being alone relevant here: It was after his departure from the Wartburg near Eisenach, on 22 Mar. 1522, that he began to occupy himself with projects for the reform of the services of the Church, among which his alterations in the musical parts of the Mass led to important results. There is ample evidence that German hymns were sung during the service before Luther's alterations; but, if not the actual founder, there is no doubt that he was the establisher of congregational singing. In his first 'Formula Missae' (1523) Luther objects to the singing of long graduals and recommends that the choice of certain hymns should be left to the priest. The reformer had long cherished the idea of a German Mass, and during the latter part of the year 1524 he was occupied with arranging that service. In order to help him in the musical part of his work he summoned to Wittenberg two able

musicians, Conrad Rupff, *Kapellmeister* to the Elector of Saxony, and Johann Walther, cantor at the court of Frederick the Wise at Torgau. To the latter we are indebted for much information about Luther as a musician.

Walther says that at this time he stayed with Luther at Wittenberg for three weeks, and that the reformer himself set to music several Gospels and Epistles as well as the words of Consecration, inventing the tunes with the aid of his flute, while Walther noted them down. Luther used also to discuss the eight church modes, giving the Epistle to the 8th tone and the Gospel to the 6th. "For", said he, "Christ is a gentle Lord, and His words are lovely; therefore let us take the 6th tone for the Gospel; and since St. Paul is a grave apostle, we will set the Epistle to the 8th tone."

The result of these labours was the publication of the 'Order of the German Mass', which contained the following alterations. Instead of the introit there was ordered to be sung a hymn or German psalm ('Ich will den Herrn loben' or 'Meine Seele soll sich rühmen'). Then followed the Kyrie Eleison, sung three times (instead of nine). After the Collect and Epistle a German hymn ('Nun bitten wir den heil'gen Geist' or another) was sung, and after the Gospel, instead of the Latin Creed, the German ('Wir glauben all'). The sermon then followed, and after this a paraphrase of the Lord's Prayer and the exhortation to communicants. After the Consecration was sung 'Jesaia dem Propheten', Huss's hymn 'Jesus Christus, unser Heiland' or 'Christe, du Lamm Gottes'.

This form of service was first used on Christmas Day 1524, in the parish church of Wittenberg, but it was not published until the following year. It is evident that while introducing a more popular element into the music of the Mass, Luther did not despise the singing of a trained choir. In the 'Vermahnung zum Gebet wider den Türken' (1541) he says:

I rejoice to let the 79th Psalm, 'O God, the heathen are come', be sung as usual, one choir after another. Accordingly, let one sweet-voiced boy step before the desk in his choir and sing alone the antiphon or sentence 'Domine, ne secundum', and after him let another boy sing the other sentence, 'Domine, ne memineris'; and then let the whole choir sing on their knees, 'Adjuva nos, Deus', just as it was in the Popish Mass, for it sounds and looks very devotional.

At the same time that he was engaged in arranging the German Mass Luther was turning his attention to writing and adapting hymns to be sung during the service. In 1524 he wrote to his friend, Georg Spalatin:

I wish, after the example of the Prophets and ancient Fathers of the Church, to make German psalms for the people, that is to say, sacred hymns, so that the word of God may dwell among the people by means of song also.

In the same year (1524) the first German Protestant hymn-book appeared:

Edlich christliche Lyeder Lobgesang und Psalm dem reinen Wort Gottes gemess auss der h. gschrift durch mancherlay Hochgelerter gemacht, in der Kirchen zu singen, wie es den zum tail bereyt zu Wittenburg in yebung ist. Wittenburg [sic], 1524.

It is not certain whether Luther actually arranged this book; it contains only eight hymns (four of which are by him) and five tunes. During the same year several other collections appeared, and their number increased rapidly.<sup>1</sup> Scattered as they are through these different collections there is great difficulty in deciding what hymns are really Luther's and what are merely adaptations. The immediate popularity which these early Protestant hymns attained was immense: they were taught in the schools and carried through the country by wandering scholars, until his enemies declared that Luther had destroyed more souls by his hymns than by his writings and speeches.

On 11 June 1525 Luther was married to Catherine von Bora, formerly a nun at Nimptsch in Saxony. This marriage proved a most happy connection, and the letters of his friends abound with descriptions of the domestic felicity to which it gave rise. We are told that after supper he used to sing motets and hymns with his children and friends, his favourite composers being Senfl and Josquin des Prés, the works of the latter of whom he particularly admired. Luther possessed a fine deep voice and played both the flute and lute, the latter so well as to attract the attention of passers-by as he journeyed to Worms. It has been said that he wrote motets himself, but there is no proof of this and it is probably a mistake arising from the existence, in the Munich Library, of a collection of motets with a preface by the reformer.

In 1538 Luther wrote a short treatise in praise of music; a poem by him on the same subject (entitled 'Frau Musika') also exists.

The following is a list<sup>2</sup> of hymns the words of which were written or arranged by Luther, together with their dates, so far as it has been possible to ascertain them:

#### I. TRANSLATIONS AND ARRANGEMENTS OF LATIN HYMNS

1. 'Jesus Christus unser Heiland' (1524). From John Huss's hymn 'Jesus Christus nostra salus'.
2. 'Verleih uns Frieden gnädiglich' (1529). From 'Da pacem Domine', an antiphon of the 6th or 7th century.
3. 'Christum wir sollen loben' (1524). From a Christmas hymn by Coelius Sedulius (5th cent.), 'A solis ortus'.
4. 'Der du bist drei' (1543). From 'O Lux beata', an Epiphany hymn of the 5th century.
5. 'Herr Gott, dich loben wir' (1529). From the 'Te Deum'.
6. 'Komm, Gott, Schöpfer' (1524). From the 'Veni Creator'.
7. 'Komm, heiliger Geist' (1524). From the 'Veni sancte Spiritus' attributed to King Robert of France, 997.

<sup>1</sup> See CHORALE.

<sup>2</sup> The lists have been compiled chiefly from Koch's 'Geschichte des Kirchenlieds' (Stuttgart, 1866-77).

8. 'Nun komm der Heiden Heiland' (1524). From a Christmas hymn by St. Ambrose, 'Veni Redemptor'.
9. 'Was fürchtst du Feind' (12 Dec. 1541). From 'Hostis Herodes impie', an Epiphany hymn by Coelius Sedulius.
10. 'Wir glauben all' an einen Gott' (1524). From the creed 'Patrem credimus'.

## II. AMPLIFICATIONS OF EARLY GERMAN TRANSLATIONS OF LATIN HYMNS

11. 'Gelobet seyst du' (1524). Six verses added to a 15th-century translation of the Christmas Sequence of Gregory the Great, 'Grates nunc omnes'.
12. 'Mitten wir im Leben sind' (1524). Two verses added to a 15th-century funeral hymn on Notker's Antiphon 'Media vita in morte sumus'.

## III. CORRECTIONS OR ARRANGEMENTS OF EARLY GERMAN HYMNS

13. 'Christ lag in Todesbanden' (1524). From the 12th-century hymn 'Christ ist uferstanden'.
14. 'Gott der Vater wohn uns bei' (1524). From a 15th-century Litany.
15. 'Gott sei gelobet und gebenedeiet' (1524). From a sacramental hymn of the 16th century.
16. 'Nun bitten wir den heiligen Geist' (1524). From a 13th-century Whitsuntide hymn.

## IV. HYMNS BASED UPON LATIN PSALMS

17. 'Ach Gott vom Himmel' (1523). Ps. XII, 'Salvum me fac'.
- 18a. 'Aus tiefer Not' (1523). First version, containing four verses. Ps. CXXX, 'De profundis'.
- 18b. 'Aus tiefer Not' (1524). Second version, containing five verses.
19. 'Ein feste Burg' (1529). Ps. XLVI, 'Deus noster refugium'.
20. 'Es spricht der Unweisen' (1521). Ps. XIV, 'Dixit insipiens'.
21. 'Es wollt uns Gott' (1524). Ps. LXVII, 'Deus miserere'.
22. 'War' Gott nicht mit uns' (1521). Ps. CXXIV, 'Nisi qui Dominus'.
23. 'Wohl dem, der in Gottesfurchte' (1524). Ps. CXXXVIII, 'Beati omnes'.

## V. HYMNS BASED UPON PASSAGES OF THE BIBLE

24. 'Christ unser Heir' (1541). The Baptism of Christ.
25. 'Dies sind die heiligen zehn Gebot' (1524). The Decalogue.
26. 'Jesaja, dem Propheten' (1526). The Vision of Isaiah.
27. 'Mensch, willst du leben' (1524). Abbreviated version of the Decalogue.
28. 'Mit Fried und Freud' (1524). The 'Nunc Dimittis'.
29. 'Sie ist mir lieb' (1535). The Christian Church (Rev. vii).
30. 'Vater unser' (1539). The Lord's Prayer.
31. 'Vom Himmel hoch' (1535). The Nativity (a children's hymn).

## VI. ORIGINAL HYMNS

32. 'Ein neues Lied' (1523). A hymn to the memory of two Lutheran martyrs, H. Voes and J. Esch, who were burnt at Brussels, 1 July 1523.
33. 'Erhalt uns, Herr' (1541). A children's hymn against the two arch-enemies of Christ, the Pope and the Turk.
34. 'Jesus Christus, unser Heiland' (1524). An Easter hymn.
35. 'Nun freut euch' (1523). A hymn of thanksgiving.
36. 'Vom Himmel kam' (1543). A Christmas hymn.

The following are the hymn-tunes which have been ascribed to Luther, though none with any degree of certainty:

1. 'Jesaja dem Propheten das geschah.' Appeared in the place of the Sanctus in Luther's 'Eine Weiss, Christlich Mess zu halten' (1526).

2. 'Ein feste Burg ist unser Gott.' First appeared in 'Geistliche Lieder, auff's new ge bessert zu Wittenberg. Dr. Mart. Luther, 1529.' This book was printed by Joseph Klug.

The following arrangements of this hymn appeared during Luther's life:

- (a) For 3 voices, with the melody in the tenor, in 'News Gesang, mit dreyen stimmen den Kirchen und Schulen zu nutz, neulich in Preussen durch Joannem Kugelmann gesetzt' (Augsburg, 1530). Hans Kugelmann was Kapellmeister to Duke Albert of Brandenburg.
- (b) For 4 voices, with the melody in the bass, in G. Rhaw's 'Neue deutsche geistliche Gesenge CXXXIII' (Wittenberg, 1544).
- (c) For 5 voices, with the melody in the tenor, by Stephen Mahu, in G. Rhaw's Hymn-book.
- (d) For 4 voices, with the melody in the bass, by M. Agricola, in G. Rhaw's Hymn-book.
- (e) For 4 voices, with the melody in the bass, by L. Hellinck, in G. Rhaw's Hymn-book.
3. 'Aus tiefer Not ruf' ich zu dir.' First appeared in the 'Geistliche Gesangbuchleyn'. Tenor (Wittenberg, 1524).
4. 'Ein neues Lied wir heben an.' First appeared in 'Enchiridion, oder Eyn Handtbuchlein eynem veltlichen Christen fast nutzlich bey sich zu haben zur stetter vrbuug unnd trachtung Geystlicher gesenge vnd Psalmen, Rechtschaffen vnd kunstlich vertheuscht. 1524.' Printed at Erfurt.
5. 'Es spricht der Unweisen Mund wohl.' Appeared in the 'Gesangbuchleyn' (1524).
6. 'Mensch, willst du leben seliglich.' From the 'Gesangbuchleyn' (1524).
7. 'Mit Fried und Freud ich fahr dahin.' From the 'Gesangbuchleyn' (1524).
8. 'Vom Himmel hoch, da komm ich her.' Appeared in Lotther's 'Magdeburg Gesangbuch' (1540).
9. 'Jesus Christus unser Heiland.' From the 'Enchiridion' (1524).
10. 'Nun freut euch, liebe Christen g'mein.' From the so-called 'Achtliederbuch' (1524). In Adam Dyson's Hymn-book (Breslau, 1525) it is set to the tune of 'Es ist das Heil', which was probably composed by Speratus.
11. 'Nun freut euch, liebe Christen g'mein.' From Klug's 'Geistliche Lieder' (Wittenberg, 1529).
12. 'Vater unser im Himmelreich.' In Kophyl's 'Strassburg Gesangbuch' (1537) and in Lotther's 'Magdeburg Hymn-book' (1540).
13. 'Wohl dem, der in Gottesfurchte steht.' In the 'Geistliche Gesangbuchleyn' (1524).

W. B. S.

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See also Ach Gott, vom Himmel. Baumgarten (hymn). Brahms (motet). Calvisius. Chorale. Cornelius (chorus). Heintz (friendship). Hindemith ('Frau Musica' for voices & insts.). Mahu (setting of 'Ein feste Burg'). Otto (S., do.). Passion Music. Senfl (letter to). Walther (J., friendship & collab.).

**LUTHIER** (Fr.). Originally the word for a lute maker, it has become a general term for makers of lutes and viols as well as of more modern bowed string instruments, of which the violin is chief. The derivative *lutherie*

(orig. lute-making) came into even more general use for instrument-making.<sup>1</sup>

E. H. F., adds.

**LUTHISTES ESPAGNOLS DU XVI<sup>e</sup> SIÈCLE, LES.** A collection of music by Spanish lutenists of the 16th century, in two volumes, edited by G. Morphy, with a foreword by F. A. Gevaert. The French text was revised by C. Malherbe and a German translation provided by H. Riemann. It was published by Breitkopf & Härtel of Leipzig in 1902. K. D.

**LUTINA.** See MANDORE.

**LUTOSŁAWSKI, Witold** (b. Warsaw, 25 Jan. 1913).

Polish composer. He studied composition with W. Maliszewski and pianoforte with J. Lefeld at the Warsaw Conservatory. His compositions include 3 Carols for solo voices, chorus and instrumental ensemble (1946); Symphonic Variations for orchestra; 3 sets of Miniature Pieces for wind instruments (1944); a Trio for oboe, clarinet and bassoon (1945); 20 Carols for voice and pianoforte (1946); 'Lacrimosa' for voice and organ.

C. R. H.

**LUTYENS, (Agnes) Elisabeth** (b. London, 9 July 1906).

English composer. She is a daughter of Sir Edwin Lutyens the architect, and studied viola and composition at the R.C.M. in London and later in Paris. Among her teachers were Harold Darke and Caussade. While she was still a student her ballet 'The Birthday of the Infanta', which she has since rejected, was produced by the Camargo Society at the Savoy Theatre. Other early works she no longer regards as representative were given at the Macnaghten-Lemare concerts during the 1930s. Towards the end of this period she became attracted to twelve-note technique. By 1931 she had written, under the influence of Purcell's fantasias, a Fantasy for five strings (since discarded) in which she attempted to organize "atonal" conceptions in accordance with an indigenous tradition. The attempt gave birth, unconsciously, to a twelve-note theme, and after some years, starting with the Concerto for nine instruments (1940), she used the twelve-note method in all her compositions.

Elisabeth Lutyens's music began to reach an international audience just before the second world war, when the string Quartet No. 2 (1938) was given at the I.S.C.M. Festival at Warsaw in 1939. In the following year her 'Five Pieces for Orchestra' (1939) were given at a Promenade Concert in London. During the war she was commissioned to write a march for orchestra, 'Bustle for W.A.A.F.s' (1944) and music for the R.A.F. film 'Gen'. Her 'Divertissement' for orchestra (1944) was

<sup>1</sup> See for instance the illustration in the article *BASSOON*, Vol. I, p. 486.

given various performances by the R.A.F. band. Since the war she has been several times represented at I.S.C.M. festivals, with the 'Three Symphonic Preludes' (1942) at that of London in 1946, the horn Concerto (1945) at that of Amsterdam in 1948 and 'The Pit' (1947) at that of Palermo in 1949. Her 'Petite Suite' was given at a Promenade Concert in 1947 and her viola Concerto in 1950.

Elisabeth Lutyens has been a pioneer of twelve-note music in England and, with Humphrey Searle, has laid the foundations for an English national school of twelve-note composers. Although not so widely known as that of her comparable contemporaries, such as Rawsthorne and Tippett, her music commands a high regard among musicians for its integrity, its expressive power and the highly imaginative variety of its conceptions and invention. It does not obviously proclaim its dodecaphonic structure and is essentially a vehicle of the same kind of emotional expression as, say, the music of Rawsthorne, which it further resembles in its formal brevity and conciseness. Among the outstanding works from this point of view are the 'Three Symphonic Preludes', the dramatic scene 'The Pit' and the viola Concerto, all of which made a powerful impression at their London performances. The chamber music and the various chamber concertos are inevitably more subtle, but not less eloquent in their statement of the emotional and musical convictions on which this composer's art is based.

Apart from music for films and radio productions, her principal works are as follows:

#### BALLET

- 'The Birthday of the Infanta' (based on Oscar Wilde) (1932).
- Ballet for 9 wind insts. & perc. (1949) (see also Chamber Orchestral Works).

#### CHORAL WORKS

- 'Winter the Huntsman' (Osbert Sitwell), chamber cantata for chorus, horn, trumpet, cello & pf. (1934).
- 'Three Salutes' No. 3 (Milton) for tenor, chorus & orch. (1942) (for Nos. 1 and 2 see Orchestral Works).
- 'The Pit' (W. R. Rodgers), dramatic scene for tenor and bass, women's chorus & orch. (1947).
- 'Requiem for the Living' for solo voices, chorus & orch. (1948).
- 'Penelope', music drama for solo voices, chorus & orch. (1950).
- 'Bienfaits de la lune' (Baudelaire) for soprano and tenor, chorus, stgs. & perc. (1952).

#### ORCHESTRAL WORKS

- Fantasy for stgs. (1937) (see also Chamber Music).
- 5 Pieces (1939).
- 'Three Symphonic Preludes' (1942).
- 'Three Salutes' (1942)
- No. 1 for brass, stgs. & perc.
- No. 2 for full orch. (for No. 3 see Choral Works).
- 'Petite Suite' (1943).
- 'Divertissement' (1944).
- 'Suite gauloise' (1944) (see also Chamber Music).
- Overture 'Proud City' (1945).



## SOLO INSTRUMENTS AND ORCHESTRA

Viola Concerto (1947).

'Lyric Piece' for vn. (1951).

(See also Chamber Orchestral Works below.)

## CHAMBER ORCHESTRAL WORKS

Six Chamber Concertos

No. 1 for 9 insts. (oboe, clar., bassoon, horn, trumpet, trombone, vn., viola & cello) (1939).

No. 2 for clar., tenor saxophone, pf. & stgs. (1940).

No. 3 for bassoon, stgs. & perc. (1945).

No. 4 for horn and small orch. (1945).

No. 5 for double woodwind (except oboes), 2 horns, 2 trombones, perc., stg. 4tet. & double bass (1946).

No. 6 for oboe, harp & stgs. (1948).

Ballet for 9 wind insts. & perc. (1949) (see also Ballet).  
(See also Solo Voice[s] with Instrumental Ensemble below.)

## CHAMBER MUSIC

Fantasy for 5 stgs. (1937) (see also Orchestral Works).

String Quartet No. 1 (1938).

String Quartet No. 2 (1938).

Partita for 2 vns. (1938).

String Trio (1939).

'Suite gauloise' for 2 oboes, 2 clar., 2 bassoons & 2 horns (1944) (see also Orchestral Works).

String Quartet No. 3 (1949).

'Concertante' for 5 players (flute & piccolo, clar. & bass clar., vn. & viola, cello & pf.) (1951).

String Quartet No. 4 (1952).

String Quartet No. 5 (1952).

String Quartet No. 6 (1952).

(See also Chamber Orchestral Works above and Solo Voice[s] with Instrumental Ensemble below.)

## SOLO VIOLIN

'Aptote' (1948).

## SOLO VIOLA

Sonata (1938).

## SOLO VIOLONCELLO

'Prelude and Capriccio' (1949).

## VIOLONCELLO AND PIANOFORTE

9 Bagatelles (1942).

## PIANOFORTE MUSIC

'The Check Book' (12 pieces for children) (1938).

'Five Intermezzi' (1942).

'Ouverture' (1944).

'Three Improvisations' (1948).

'Holiday Diary' (children's pieces) (1949).

## ORGAN MUSIC

Suite (1948).

## SOLO VOICE(S) WITH INSTRUMENTAL ENSEMBLE

'The Dying of Tanneguy du Bois' (Austin Dobson) for tenor, 4 horns & stgs. (1934).

4 Songs for tenor and stg. 4tet (1934)

1. O Death, rock me asleep (Rochford).

2. Die not, fond man (anon.).

3. O cruel love (Lyly.)

4. A good night (Quarles).

4 French Songs for soprano & solo viola, or stg. orch., or chamber orch. (1938)

1. Mort, j'appelle de ta rigueur (Villon).

2. Voici le verd et beau May (A. de Baif).

3. La nuit froide et sombre (J. du Bellay).

4. Quand un cordier cordant (anon.).

'O saisons, O châteaux' (Rimbaud) for soprano, mandolin, guitar, harp & stgs. (1946).

'Nativity' (W. R. Rodgers) for soprano and stgs. (1951).

## SONGS

6 Songs (1934-36)

1. The Deserter (Housman).

2. The night is darkening (E. Brontë).

3. The Appeal (E. Brontë).

4. Fall, leaves, fall (E. Brontë).

5. Mother, I cannot mind my wheel (W. S. Landor).

6. Fara-diddle-di-do (anon.).

'Refugee Blues' (W. H. Auden).

'As I walked out one evening' (Auden).

'Paper and Sticks' (Dylan Thomas).

'O yet forgive' (Edith Sitwell).

2 French Songs (J. du Bellay and Christine de Pisan).

3 Songs (Stevie Smith).

G. M. (iii).

**LUTZ, Wilhelm Meyer** (b. Männerstadt nr. Kissingen, 1822<sup>1</sup>; d. London, 31 Jan. 1903).

German organist, conductor and composer. His father was organist and teacher of harmony to the Schoolmasters' Institute at Männerstadt. He showed a gift for the pianoforte at a very early age and when twelve played in public with the orchestra. His father removing to Würzburg, he entered the "Gymnasium" and University there, and at the same time studied music under Eisenhofer and Keller. From 1848 Lutz was settled in England, first as organist to St. Chad's, Birmingham, and St. Ann's, Leeds, and then organist and choir-master to St. George's R.C. Cathedral, London, for which he composed several masses and much other music.

Meyer Lutz also had a long and wide experience of the stage as conductor, first at the Surrey Theatre (1851-55) and from 1869 at the Gaiety Theatre. He also had the management of the operatic tours of Grisi and Mario, Pyne and Harrison, and other eminent artists. Many of his operas and operettas were favourably known in England, among them 'Faust and Marguerite' (Surrey Theatre, 1855), 'Blonde and Brunette' (1862), 'Zaida' (1868), 'Miller of Milburg' (1872), 'Legend of the Lys' (1873), a cantata entitled 'Herne the Hunter', etc., etc. More generally popular than these were the many compositions for the Gaiety Theatre in its most fashionable days. The well-known tune of the 'Pas de quatre' was by him. A string Quartet, which he wrote for Sainton's chamber concerts, was very well spoken of, and he left much music, orchestral and chamber, in manuscript.

G.

**LUX, Friedrich** (b. Ruhla, 24 Nov. 1820; d. Mainz, 9 July 1895).

German conductor and composer. He was a pupil of his father and of Friedrich Schneider at Dessau. He became conductor at the court opera there in 1841 and retained that post until 1850. He then went to live at Mainz, where he divided the activities of an operatic and choral conductor with those of a composer.

Lux's works include the opera 'Das Käthchen von Heilbronn', in five acts, based on Kleist's play. This was produced at Dessau on 23 Mar. 1846, and a revised version, in three acts with a prologue, was first given at Wiesbaden on 9 Jan. 1847. For not far from forty years after this Lux was content with occasional revivals of this work, and it was not until 29 Mar. 1882 that another opera of

<sup>1</sup> The dates 1829 and 1830 are given by various authorities, but the above is probably correct.

his, 'Der Schmied von Ruhla', was produced at Mainz. It was followed by a third opera, 'Die Fürstin von Athen'. Other compositions are the choral symphony 'Durch Nacht zum Licht' and other choral works, a scene from Shakespeare's 'Coriolanus' for voices and orchestra, various orchestral works, string quartets, a Trio for violin, cello and piano-forte, organ and pianoforte pieces, songs, etc.

E. B.

**Luyken, Jan.** See Sigtenhorst Meyer (works on poems). Voormolen (songs).

**LUYR, Adam.** See AQUANUS.

**LUYTHON (Luyton), Karel** (b. Antwerp, c. 1556; d. Prague, Aug. 1620).

Netherlands composer. According to Burbure (see Bibl.) he was the son of Claude Luython, a native of Valenciennes who had settled at Antwerp as a teacher and published a life of Aesop and a French-Flemish dictionary. Paul Bergmans says that he was a choir-boy at Antwerp Cathedral, but there is no document to prove this. About 1566-67 he was recruited for the choir of the Imperial Chapel in Vienna, and there, in July 1571, he was presented with 50 florins and clothes by the emperor on the breaking of his voice. He may then have gone to Italy to finish his studies, but if so, he remained in the service of the imperial court, which was later described as having been continuous from that date. On 30 July 1575 he received from the emperor 20 florins for his first Mass and on 26 Feb. 1576 another 20 for a second one; and on 18 May of the same year he was enrolled as *Cammarmusicus* to the court. On the death of Maximilian II on 12 Oct. 1576 he remained in the service of Rudolph II. On 1 Jan. 1582 he became court organist with a substantial increase in his emoluments. He followed the new emperor to Augsburg in the same year and there dedicated to him his book of madrigals on 2 Sept. It was published by Gardano of Venice. Rudolph's usual place of residence was Prague, and it was there that on 23 July 1603 Luython succeeded Philippe de Monte (who had died on 3 July) as composer to the court, where he was already first organist. On 16 May 1611 he was pensioned, receiving 200 florins a year in consideration of "35 years of good service", but this was contested on the death of Rudolph II in 1612. In 1613 he was obliged to sell his harpsichord for 100 ducats to the Bishop of Breslau, and repeated demands during the following year failed to bring in his arrears, which he had to leave to his heirs in his will made on 7 Apr. 1618; but they were never paid. He was unmarried, possibly in holy orders, his heirs being his brother Claude, a teacher at Antwerp, and two sisters, Clara and Sibilla.

Luython's chief works are: one book of Italian madrigals *a* 5, 21 numbers (Venice,

1582); 'Sacrae Cantiones' *a* 6, 29 numbers (Prague, 1603); 'Lamentationes' *a* 6 (Prague, 1604); 'Lib. I Missarum', 9 masses *a* 3-7 (Prague, 1609). Of these F. Commer republished the Lamentations in Vol. XX of his 'Musica sacra' and 3 masses *a* 3-4 in Vols. XVIII and XIX. Ritter describes two of Luython's motets appearing in the 'Promptuarium' of Schadaeus as masterly in treatment and full in harmony. Generally speaking, Luython is remarkable as a pioneer in the use of chromatic modulation without any sacrifice of harmonic euphony or pleasing melody.

Of his instrumental works only two are preserved, one entitled a 'Fuga suavissima', which appeared in Woltz's 'Tabulatur-Buch' of 1617, and fully deserves its name. It is reproduced in Ritter's 'Geschichte des Orgelspiels', Ex. 29, and is remarkable for its union of a attractive melody with a freedom of modulation into different keys after a more modern fashion. The other work is an organ *ricercare* in a manuscript of 1624.<sup>1</sup> In connection with these experiments in chromatic modulation it is interesting to be told by Michael Praetorius that he had seen, in the possession of Luython at Prague, a *Clavicymbal* of Vienna manufacture in which different keys were provided for two distinct semitones between each whole tone, so as to have pure major thirds, and to allow the transpositions of the church modes on any key; also two keys were inserted between the semitones E-F and B-C, for enharmonic modulation; there were thus, as Praetorius says<sup>2</sup>, seventy-seven keys in the four octaves from C to c'''. J. R. M., adds.

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**LUZZASCHI, Luzzasco** (b. Ferrara, 1545; d. Ferrara, 11 Sept. 1607).

Italian organist and composer. He was a pupil of Cyprien de Rore at Ferrara, before Rore left that city in 1558, and was afterwards first organist at the court chapel of the Duke of Ferrara, Alfonso II. He is also designated as *maestro di cappella*. Van der Straeten<sup>3</sup> communicates the text of a document, relating to a composition by Rore, subscribed by Luzzaschi in 1606. Frescobaldi was his most illustrious pupil. His compositions consist of seven books of madrigals *a* 5, published from 1575 to 1604, but not all perfectly preserved (two books altogether missing); another book of madrigals for one, two and three sopranos, 1601;

<sup>1</sup> Concerning this and the 'Fuga suavissima' see Ritter, *op. cit.*, pp. 51-52.

<sup>2</sup> 'Syntagma musicum', II, xl.

<sup>3</sup> 'La Musique aux Pays-Bas', VI, 134.

and a 'Liber I Sacrarum Cantionum' a 5, 1598, containing fourteen motets. A few other madrigals appeared in collections. In Diruta's 'Il Transilvano' there is an organ Toccata in the fourth tone, reprinted in Ritter, 'Geschichte des Orgelspiels', also two ricercari in the first and second tones.

J. R. M.

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**LUZZO, Francesco.** See LUCIO. ("Luzzo" is a mistaken spelling.)

**LVOV, Alexis Feodorovich** (b. Reval, 6 June 1798; d. Romanovo nr. Kovno, 28 Dec. 1870).

Russian violinist and composer. He was the son of Feodor Petrovich Lvov, an authority on church music and folksong, who succeeded Bortniansky as director of the imperial court chapel, St. Petersburg, in 1825. Before entering the army he received some musical education at home. He rose rapidly in the military service and was appointed adjutant to the Emperor Nicholas I. In 1836 he succeeded his father as director of the imperial court chapel. An excellent violinist, he was well known in Russia and Germany as a good quartet player. The permanent string quartet which he organized in St. Petersburg was celebrated for its perfection of ensemble.

Lvov composed a violin Concerto, a fantasy ('Le Duel') for violin and cello and twenty-four violin caprices. His operas 'Bianca e Gualtiero' (Dresden, 13 Oct. 1844, and St. Petersburg, 9 Feb. 1845), 'Undina' (St. Petersburg, 20 Sept. 1848) and 'Starosta Boris' (1854) had very little success. He also wrote a considerable quantity of church music, but the work by which his memory lives is the Russian national hymn, 'God save the Tsar' (words by Zhukovsky), composed in 1833. Previously to this the English national anthem had been used on state occasions. The tune is devoid of those national characteristics which endear the 'Slavica' from Glinka's opera 'A Life for the Tsar' to the hearts of musical Russians. Lvov, who suffered from deafness, retired from active service in 1867 and died on his estate near Kovno. R. N., adds.

See also National Anthems (Russia).

**LYDIAN MODE.** See MODES.

**Lyly, John.** See LUTYENS (song with stg. 4tet). Vaughan Williams ('In Windsor Forest', cantata). Wood (R., song).

**LYMPANY, Moura** (b. Saltash, Cornwall, 18 Aug. 1916).

English pianist. She first studied the piano-forte with Jules Dèbève of the Liège Conservatory. Then she won the Ada Lewis scholarship to the R.A.M. in London and studied there for three years with A. Coviello before going to Vienna to take lessons with Paul Weingarten. On her return to England she became a pupil of Mathilde Verne for a year

and of Tobias Matthay for ten more years. Meanwhile she had given her first concert when she was twelve years old, at Harrogate with Basil Cameron. While she was at the R.A.M. in London she won the Challen Gold Medal and also the Hine Gift for composition. In 1948 she was made an F.R.A.M.

Moura Lympany has toured both in North and South America as well as in Australia and New Zealand, and plays much in London and many provincial towns of Great Britain. She has made a number of records and has broadcast many times. She is perhaps most widely known for her performances of the Schumann, Grieg and Rakhmaninov concertos; but no work is too difficult for her to undertake, and she has done much to make the works of modern composers better known, especially the Concerto by John Ireland. M. K. W.

**Lyndesay, (Sir) David.** See Thorpe Davie ('Thrie Estatis', incidi. m.).

**LYNE, Felice** (b. Slater, Mo., 1891; d. Allentown, Pa., 1 Sept. 1935).

American soprano singer. She studied at first at Allentown and then went to Paris to work under Marchesi, d'Aubigné and Jean de Reszke. She made her début on the stage at Hammerstein's new London Opera House in 1911, as Gilda in 'Rigoletto', but when that short-lived venture came to grief she toured the English provinces with the Quinlan Opera Company. Later she joined the Opera at Boston, Mass., and she also appeared as singer in some of Anna Pavlova's ballet performances. E. B.

**LYON, James** (b. Manchester, 25 Oct. 1872; d. Australia, 25 Aug. 1949).

English composer. He was chiefly self-taught, but took the Mus.D. degree in 1905 and later taught composition at the Midland Institute School of Music, Birmingham, when Bantock was principal of the institution.

Lyon's works include the operas 'The Palace of Cards', 'Stormwreck', 'Fiammetta' and 'La sirena', the ballets (or "melomimes") 'Toinette', 'The Necklace' and 'Madame s'amuse'; 'Gwalia', 'Poems on Manx Tunes', 4 suites and prelude 'Aucasin and Nicolette' for orchestra; 'Idyll' for string orchestra; 'Ballade' for violin and orchestra; Fantasy for string quartet, Trio for violin, cello and piano-forte; organ and piano-forte pieces; songs, etc. E. B.

**LYRA (or Lira)** (1). A name given in medieval times to (1) a rebec class of instrument played viol-wise and (2) the hurdy-gurdy. We read of the first in an Arabic writer named Ibn Khurdādhbih (d. c. 912) who, speaking of Byzantine instruments, said that the *lirā* of the Rūm was made of wood and was similar to the *rabāb* of the Arabs, but had five strings.<sup>1</sup> This seems to have been the

<sup>1</sup> Al-Mas'ūdī, 'Les Prairies d'or', VIII, 91.

*lira* outlined by Gerbert<sup>1</sup>, although his dating (9th century) has been shifted to the 12th century. The instrument appeared even earlier (11th century), in precisely the same configuration, with two double strings but no bow.<sup>2</sup> In a 12th-century Strasbourg manuscript it occurs in a similar predicament.<sup>3</sup> In the same century it is shown played violin-wise.<sup>4</sup> This *lira* flourished in Europe side by side with the more elongated Moorish *rubebe* or *rebec* with a parchment belly. It continued in use by the Greeks until recent years, and even in the 18th century had not changed its older form.<sup>5</sup> The Turks borrowed it from the Greeks in the 15th century and sometimes used the one-string instrument. Nejátfi (d. 1509), their poet, recalled this *rabáb* with its "thousand airs on one string". Under the name *kamáncha* it is still in favour with them, although the Egyptians have called it the *arnaba*; but its shape and sound-holes are still those of the medieval *lira*. H. G. F.

See also *Kamáncha*. *Rabáb*. *Rebec*.

**LYRA (2).** (Ger. *Stahlspiel*). A portable glockenspiel used in army bands since the disappearance of the Turkish Crescent. It consists of a lyre-shaped metal frame to which are attached tuned metal bars in the conventional two rows. In British army bands its notes are invariably featured in the trio of the 'Christchurch Bells', which is generally used as the "church call". It is said that the lyra was introduced into Britain when the Belgian Guides Band came to this country in 1859, but the instrument was already in use by the Royal Artillery Drums and Fifes before 1854, although the name "lyra", used also in Dutch and Russian, may have been derived from the Belgians. It is beaten with a metal striker held in the right hand, while the lyra itself is held by the left hand although its foot is supported by means of a socket in a leathern sling worn round the neck. H. G. F.

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See also *Lozhky*. *Stahlspiel*. *Turkish Crescent*.

**LYRA BARBERINA.** See DONI, GIOVANNI BATTISTA.

**LYRA DA BRACCIO.** See LIRA DA BRACCIO.

**LYRA DA GAMBA.** See LIRA DA GAMBA.

**LYRA VIOL** (Ital. *viola bastarda*). A bass viol (*viola da gamba*) of small proportions, designed for a special class of chamber music. The chief characteristics of this music are (1) a free use of chords and (2) a mingling of bowed and plucked techniques. Its vogue occurred during the 17th century, and it acquired particular popularity in England.

The instrument was constructed in two forms:

<sup>1</sup> 'De Cantu', II, pl. 32.

<sup>2</sup> Galpin, 'Old English Instruments', pl. 21.

<sup>3</sup> Kinsky, 'History of Music in Pictures', pp. 35-37.

<sup>4</sup> Galpin, *op. cit.*, p. 15.

<sup>5</sup> Niebuhr, I, pl. 26.

(a) The standard form (PLATE 66, Vol. VIII, p. 146 i, No. 8) is precisely that of the standard *viola da gamba*, except in being particularly small for its pitch, with a sounding-length of string from nut to bridge of only 23 ins. to 25 ins., compared with a standard of perhaps 27½ ins. John Playford refers to the lyra not as a separate instrument, but as "This way of playing on the *Violl*".<sup>6</sup> He distinguishes it solely by the use of tablature for the notation of its music:

an Imitation of the Old English *Lute* or *Bandora*, whose Lessons were prickt down by certain Letters of the Alphabet, upon Six Lines or Rules; which 6. lines did allude to the 6. course of strings upon those Instruments, as they do now unto the 6. Strings of the *Viol*.

The choice of a small size resulted in two practical advantages: the stretch of the fingers of the left hand is diminished, so that agility in catching chords is facilitated, while the body of the instrument itself lies farther out of the way of the high positions of the hand; the strings are slacker for a given pitch and thickness, so that the higher notes are particularly clear and easy to sound, and the entire instrument is particularly ready of speech. The second advantage is inevitably paid for by weaker bass notes, where longer strings at higher tension, together with a resonating-chamber of larger capacity and therefore lower resonance, are to be desired. It is for this reason that "consort" basses intended primarily for chamber music were built large, while "division" basses for solo music employing the full range of the viol from its lowest to its topmost registers were a little smaller. The still smaller size of the "lyra" basses — scarcely larger than a big tenor viol — may be attributed to the desire for the utmost facility and resonance in playing the full chords so typical of the instrument.

The choice of tablature for the notation of lyra music derived indirectly from the same cause. In order to increase the variety of chords which may be played without undue difficulty, the tuning of the lyra viol is itself variable. To read from staff notation on an instrument of variable tuning is unnecessarily confusing. For this purpose, tablature has the advantage of showing, not the notes themselves, but the position of the player's fingers. As soon as the strings have been set to the tuning for which the tablature is intended, the player can ignore the tuning and follow the positions indicated without reference to the pitch. The tuning intended should be, and in printed editions normally is, shown at the beginning of the piece; where this is omitted it must be recovered laboriously by trial and error before the tablature can be read. The letter *a* indicates the unstopped or open string corresponding to the line (or

<sup>6</sup> 'Musick's Recreation on the Viol, Lyra-way' (1661), Preface.

space between lines) on which it is set; the letters *b, c, d, e, f, g, h* indicate each the fret, and therefore the semitone, one higher than the preceding; the letters *i, k, l . . .* further semitones stopped above the frets. The normal staff signs for crotchet, quaver, etc., or more commonly strokes with comparable tails, placed above the tablature, indicate the duration.

The tunings employed for the lyra viol include the following, where the absolute pitch of the top string (shown in tablature only relatively) is taken as *d'* (the normal bass-viol top string), it being clearly understood that tablature tunings show only the relative and not the absolute pitches, so that other pitches at the same relative intervals would represent them with equal correctness, with the exception of those shown by Praetorius, who gives absolute pitches.

Common lyra tunings:

- D G c e a *d'* (normal bass-viol tuning).
- C G c e a *d'* (the same, with bottom string lowered a tone, as commonly in normal bass-viol parts. Given by Praetorius).
- A, D G d a *d'* (Praetorius).
- C F c f a *d'* ("Bandora set": Hume, Ferrabosco).
- A, E A e a *d'* (Ferrabosco).
- A, D A d a *d'* (Ferrabosco).
- D G d g b *d'* ("Harp-way Sharp": Playford).
- D G d g b $\flat$  *d'* ("Harp-way Flat": Playford).
- D A d f $\sharp$  a *d'* ("High Harp-way Sharp": Playford).
- D A d f a *d'* ("High Harp-way Flat": Playford).

The principle on which the tuning is chosen may be learnt from Thomas Salmon:

I would therefore play . . . upon some pleasant *Lyra* Tuning, that the most frequent Notes be always struck open, and their concords may be their nearest neighbours, and at last the whole Viol, with an unstop'd freedom, may echo forth a full Consort-stroke, usually the key of the Lesson.<sup>1</sup>

Where all or most of the open strings are tuned to the main key of the piece a very high degree of sympathetic resonance is obtained; and this resonance is the characteristic feature of the lyra technique. The same quality of resonance makes peculiarly effective the plucked notes whose interpolation among bowed notes is associated with lyra music. This idiom recalls the old association of lute and viol in the Spanish *vihuela*, and reminds us that many stringed instruments of the middle ages and the early Renaissance retained some ambivalence as between the bowed and the plucked techniques. Long *pizzicato* passages occur in lyra music, as well as interjections of a few notes, or one note, at a time. Left-hand *pizzicato* is occasionally demanded.

The instrument described and depicted by Praetorius<sup>2</sup> under the name of *viola bastarda* corresponds with the English instrument, his name for it being attributed by G. R. Hayes<sup>3</sup> to the variable tunings; but German music

specifically designed for it has not been forthcoming, and the characteristic technique appears to have been an English development of the early 17th century. Playford, in the passage already cited, continues:

The First Authors of Inventing and Setting Lessons this way to the Viol, was, Mr. Daniel Farunt (Farrant), Mr. Alphonso Ferrabosco, and Mr. John Cooper alias Cooper; the First of these was a person of such Ingenuity for his several Rare Inventions of Instruments, as the Poliphant and the Stump, which were strung with Wire: And also of his last, which was a *Lyra Viol*, to be strung with Lute Strings and Wire Strings, the one above the other; the Wire Strings were conveyed through a hollow passage made in the Neck of the Viol, and so brought to the Tail thereof, and raised a little above the Belly of the Viol, by a Bridge of about  $\frac{1}{4}$  an inch: these were so laid that they were equivalent to those above, and were Tun'd Unisons to those above, so that by the striking of those Strings above with the Bow, a Sound was drawn from those of Wire underneath, which made it very Harmonious. Of this sort of *Viols*, I have seen many, but Time and *Disuse* has set them aside.

(b) The above passage has been carelessly read as describing the lyra in standard form, whereas it will actually be seen to refer to a subsidiary variant invented (if Playford is correct) by Farrant. Playford does not give Farrant the credit for the lyra itself; his attribution, however, of the principle of separate sympathetic strings to an Englishman is somewhat strengthened by the circumstance that Praetorius<sup>4</sup> apparently regarded them as an English peculiarity in 1618. Bacon<sup>5</sup> also describes the invention of a viol with added sympathetic wire strings, but dismisses it as "of no use". The principle was subsequently reintroduced or familiarized in the *viola d' amore* and its bass relative, the baryton, but this last differed from the lyra and the *viola d' amore* alike in carrying its sympathetic strings behind the neck, where they could also be plucked.

It has been suggested, on account of the name, that the standard lyra was imitated from the contemporary *lira da gamba*, likewise an instrument peculiarly adapted to chords. But this is misleading. The *lira da gamba* has many more strings, a flatter bridge and two drone strings lying outside the finger-board; it is not a viol, but the bass of the *lira da braccio*, the two instruments comprising the true family of Renaissance *lira*, with which the lyra viol of 17th-century England has no family connection whatsoever. Strictly, the English lyra is not a distinct instrument at all, but the bass member of the viol family specially diminished (even this feature not being indispensable) and tuned and handled in a special manner, to suit a special variety of music.

R. D.

**LYRE.** A stringed instrument having a quadrilateral frame consisting of sound-box, two arms and a yoke. The strings, which are struck with the fingers, with a plectrum or, in

<sup>1</sup> 'Essay to the Advancement of Musick' (1672), p. 49.

<sup>2</sup> 'Syntagma', Vol. II (1618), ch. xxi.

<sup>3</sup> 'Viols and Violins' (1930), p. 126.

<sup>4</sup> 'Syntagma', II, 47.

<sup>5</sup> 'Sylvia sylvarum', Cent. III, No. 280.

a few cases, with a bow, run from the base of the sound-box over a bridge to the yoke, where they are tuned.

In civilization the lyre is as ancient as the harp, for it was used by the Sumerians. Three specimens from the royal tombs at Ur are in London (B.M.), Philadelphia and Baghdad. They are large instruments about 3 ft. 6 ins. tall, of wood overlaid with precious metal and other ornament, and played with the fingers. All three are illustrated in Galpin, 'The Music of the Sumerians' (Cambridge, 1937). Subsequently lyres were smaller and portable. In Assyria and in Egypt, where the lyre was introduced during the second millennium B.C., it was held with the strings almost horizontal and generally played with a long thin plectrum. The yoke was curved or oblique, perhaps to allow fine adjustment of tuning by sliding a string along the yoke without untying it. The strings numbered from six to twelve. Specimens of such Egyptian lyres are in Cairo and Berlin. The kinnor, the national instrument of the ancient Jews and that upon which David played before Saul, was also a lyre of this kind (though called "harp" in the English Bible) and may have had a rounded base like the earliest lyres depicted in Greek art.

This early Greek lyre is probably that which is mentioned in Homeric poems as *phorminx* and *citaris*. In historic times the Greeks had two distinct kinds of lyre: the *cithara*, *κυθάρα*, and the *lyra*, *λύρα*.



Apollo with a Cithara, from an amphora, c. 400 B.C.  
(in the B.M.)

The cithara (see fig. above), of which no specimen has survived, had a hollow box-like

sound-box of wood to which plates of metal, horn or tortoiseshell could be fixed at the base (whether on the bottom, the front or the back is not clear) in order to increase the tone. The back is sometimes shown vaulted. The two arms were also hollow, adding to the resonating cavity of the instrument, and appear to have been faced with ivory, horn or similar material. The strings were gut and it is not known whether or not they were graduated in thickness. They were attached to the yoke and tuned by winding on strips of greasy ox-hide or by an ingenious way of tying round loose pegs or by yet other means. The instrument was supported by a cord loop passing round the left wrist. The left-hand fingers are usually shown pointing upwards along the strings while the right hand is shown either lowered and holding a long, bulky plectrum, or raised in the act of adjusting the strings at the yoke.

The cithara was principally a professional's instrument, and citharoecia held the highest place in the musical events at the contests. In this the performer accompanied his song with his left hand and when the voice left off struck or strummed the strings with his plectrum. (Curt Sachs, in the article cited below, mentions similar methods of performance still in use in Japan and elsewhere.) The citharoecus added to his performance facial expressions and movements of his feet, and was garbed in long robes of Asian character; the cithara was said to have originally been brought over from Asia Minor and *asiatis* was another of its Greek names.

The lyra was the indigenous kind of lyre, and the partial remains of one are in the B.M. The sound-box was the shell of a tortoise<sup>1</sup>, or its imitation in wood, covered with a sound-board which was originally of ox-hide, but later of wood. Carried up from the base of the sound-box and projecting high above it were the two curving arms of horn or wood, and resting upon notches in the arms was the hardwood yoke. Its stringing was like that of the cithara, but its sound was deeper. It was associated with conviviality and with the amateur, and lyroecia included love songs, drinking-songs and suchlike. (The lyre still played in Arabia and Ethiopia bears a striking resemblance to the ancient lyra of the Greeks.)

No Greek author explains fully how these lyres were tuned. According to the widely accepted explanation of Curt Sachs<sup>2</sup> an ancient and fundamental three-string tuning was *nete*, *mese*, *hypate*, which are conventionally

<sup>1</sup> According to the legend of Orpheus, his instrument was made of tortoiseshell; that is why the music for the tortoises in Saint-Saëns's 'Carnaval des animaux' contains a quotation (ponderously slowed down) from Offenbach's 'Orphée aux enfers'.

<sup>2</sup> 'Die griechische Instrumentalnotenschrift', Z.M.W., VI, 1924.

transcribed to-day as *e'*, *a*, *e*. Next were added the *paramese* (*b*) and the *paranete* (*d'*). The sixth string was the *lichanos* (*g*), so named after the forefinger because on the earlier five-stringed lyre this *g*, which completed two Dorian semitone-less tetrachords, had to be obtained by stopping the *e* string with this finger of the left hand. Addition of the seventh string (*d*) brings the lyre up to the time of Terpander, victor at the Spartan games in 676 and initiator of the classic period of lyre playing. So far the tunings given are substantiated by clear statements by various ancient authors; but it was till recently believed that the next strings to be added were those which would supply the *c'* and the *f* missing on the seven-stringed lyre. Sachs, however, concludes that these two notes were regularly obtained by stopping the *b* and the *e* strings by pressing the left-hand forefinger against them close to the yoke, and that in the Greek instrumental notation, while the first row (upright) signs indicate open strings, the second row (supine) signs indicate notes obtained by sharpening a string a semitone in this way. This explains why the notes *C* and *F* (in any octave) are indicated by second-row signs in most of the surviving pieces of Greek music (*e.g.* in Mesomedes's Hymn to Helios). The first-row signs for *C* and *F* were reserved for use in the alternative tuning, in which the *B* and *E* strings were retuned to *C* and *F*; the first-row signs for *B* and *E* then do not occur. The third-row (reversed) signs indicated, with certain exceptions, whole-tone sharpenings by stopping, generally with the middle finger.

This technique supplied every note within the nine-note compass of the seven-stringed lyre (the enharmonic *pyknon* was played on the same principle as the chromatic and required no special note-signs) and further additional strings served to extend its compass, while still preserving the pentatonic structure. Thus with eleven strings, which appeared in the 5th century and made the largest standard number, the tuning would have run:

*a' g' e' d' b' a g' e' d B A.*

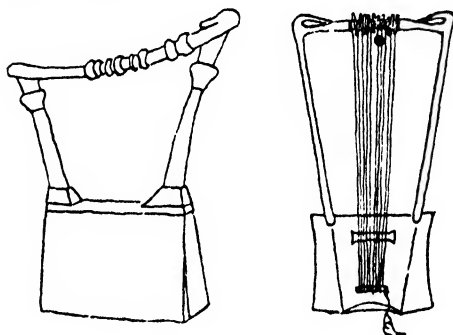
However, the seven-stringed instrument remained the most usual throughout classical times. A quantity of pictorial evidence to illustrate the quick movement of the left hand in stopping a string is not to be expected, but nevertheless Sachs found a clear example in a painting at Herculaneum.

In late classical times the lyra vanished while the cithara multiplied into various new types, including some curious instruments portrayed in Roman sculpture. These sometimes had fingerboards, and some are so elongated that they have been described as lutes. From the middle ages<sup>1</sup> onwards the

lyre, where it has survived in Europe, has been played with a bow, in which case either it has a finger-board<sup>2</sup> or it has not, as in the *kantele* of Finland and Esthonia. In the *kantele* the strings are stopped by touching them with the finger-tips. It is fully described by Otto Andersson.<sup>3</sup> For further particulars of lyres, see H. Panum, 'Stringed Instruments of the Middle Ages', trans. J. Pulver (London, n.d.).

In modern Greek *lyra* denotes a small bowed instrument of the rebec kind with three strings.

The lyre survives in Africa as the *kissar* of the Sudan, Uganda and elsewhere, and in two Abyssinian forms, *kerar* and *baganna*. Both the latter have a rectangular (sometimes round) wooden sound-box covered with a sound-board of hide and with wooden arms supporting a wooden yoke round which the strings are secured by free pegs over rolls of cloth or hide.



Egyptian Lyre, c. 1000 B.C.

Abyssinian Baganna.

Both are played with a leather or claw plectrum, though sometimes the fingers are used as well, recalling the passage in 1 Samuel xvi, 23, where David plays to Saul on the kinnor "with his hand". Villoteau gives the tuning of the five-string *kerar* as *d'*, *g'*, *a'*, *b'*, *e'*, and it was this writer who first scented here a possible reminiscence of ancient Greece. This tuning is, as already stated above, the probable tuning of the old five-string Greek lyre.

The *baganna* is a taller lyre, about 30 ins. high, more costly and used by noblemen of the country. Its tuning, according to Villoteau, is *d'*, *b'*, *e'*, *d'*, *g'*, *a'*, *e'*, *g'*, *a'*, *b'*. Like the *kerar* it is mainly used for accompaniment to the voice.<sup>4</sup> Here are two *ostinato* figures of song accompaniment on the *kissar* in Nubia<sup>5</sup>:

<sup>1</sup> See CRWTH.

<sup>2</sup> 'Strakharpn' (Stockholm, 1923); trans. 'The Bowed Harp' (London, 1930).

<sup>3</sup> See 'La Musique éthiopienne' by M. Mondon-Vidaillhet in Lavignac's 'Encyclopédie'.

<sup>4</sup> Quoted from Lavignac, where they were taken (a) from Villoteau and (b) from Bull. Soc. Franç. de Musicol., 1919.

<sup>1</sup> For the post-classical lyre see ROTTE.





Villoteau<sup>1</sup> gives the second example in a slightly different form emanating from the Dongola (Sudan). The upper notes were played by the fingers of the left hand and the lower by the plectrum held, as always, in the right hand. Another method of playing, in which the plectrum is drawn across the strings while the left hand damps any string not required to sound, is described by Sachs.<sup>2</sup>

A. B.

See also Greek Music, Ancient, 5, i.

**LYRE-GUITAR.** A guitar, called in England the Apollo lyre, modelled on the lines of the ancient lyre, the six strings, however, being placed over a fretted fingerboard. It appeared in France towards the end of the 18th century when the classical style was in vogue (*PLATE* 70, Vol. VIII, p. 146 v, No. 6). The Harpo-Lyre, invented by Salomon of Besançon in 1829, has a guitar body from which rise three fretted necks united at the top, the left-hand neck having 7 chromatic bass strings, the middle neck 6 strings for accompaniment, as in the ordinary guitar, and the other neck 8 diatonic strings for melodic passages.

F. W. G.

**LYRICHORD.** See SOSTINENTE PIANO-FORTE.

**LYRIQUE** (Fr.). Although derived from a musical instrument, the Greek lyre (λύρα), this is properly a literary term, applied to a species of poetry. It is thus used exclusively in English, properly speaking, and if sometimes employed to carry a musical sense, it is so only by derivation from the French, where it has acquired such a secondary meaning.<sup>3</sup> Thus a *drame lyrique* is an opera, a *scène lyrique* a sung dramatic scena or cantata, and the Théâtre-Lyrique in Paris was an opera-house.

E. B.

<sup>1</sup> 'Description de l'Égypte' (Paris, 1823).

<sup>2</sup> Curt Sachs, 'The History of Musical Instruments' (New York, 1940), p. 132.

<sup>3</sup> It was discussed in this sense in previous editions of this Dictionary under the heading LYRIC; LYRICAL. That article has now been suppressed as having no musical relevance, except in a derivative way.

**LYSBERG, Charles Samuel.** See BOVY-LYSBERG.

**Lyser, Johann Peter.** See Bohemian Girl (Balfé, Ger. trans.). Pixis (3, 'Sprache des Herzens', lib.).

**LYTTICH, Johann** (b. ?; d. Eisleben, c. 1612).

German composer. He was cantor of the church of St. Nicholas at Plauen and teacher at the college there at the time of his death. He composed instrumental pieces and several books of songs, also occasional songs, separate or in collective volumes.

E. v. d. s.

**Lytton, Edward George Earle Lytton Bulwer-, Baron Lytton.** See Arnold (Y., 'Last Days of Pompeii', opera). Bantock ('Eugene Aram', opera). Bendl ('Leila', opera). Cowen ('Pauline', opera). Fry ('Leonora', opera). Kashperov ('Rienzi', opera). MacDowell ('Brook', poem for pf.). Perosi (M., 'Pompeii', opera). Petrella ('Ione', opera). Rienzi (Wagner, opera). Scott (C., 2 songs). Sousa ('Last Days of P.', orch. suite). Wagner ('Rienzi', opera).

**LYZARDEN** (or **Lyzardyne**). A name given in old English records to the *corno torto*, the bass member of the cornett family before the serpent (an octave lower) came into use in the 17th century, when it took a tenor part.<sup>4</sup> It has recently been claimed that the serpent was known in Italy some years before its "invention" by Guillaume of Auxerre (c. 1590); but if so, it is strange that neither Italian nor German writers on the instruments of their day, such as Zacconi (1592-1619), Cerone (1613) and Praetorius (1618-20), allude to it or its compass in their detailed lists. Mersenne (1635), however, figures and describes it. In an inventory of 1596 instruments called "serpents" (*Schlangen*) — bass, tenor and descant — are enumerated; but *cornetti* with the bell-end shaped as a serpent's mouth were not unknown, and their curved or wavy shape would also suggest the similarity. With reference to the use of the word "lysard" or "lizard" for a form of serpent, Wycliffe (1380) alludes to "a serpent that is called a liserd"; and, even at the present day, the legless lizards are popularly regarded as "snakes".

The lyzarden is named as a musical instrument in inventories of the 16th and 17th centuries. Both the Exeter Waits and Sir Thomas Kytson of Hengrave had cornetts and a lyzarden in their bands; while, in 1584, "one old Lyzardyne" was in the custody of the Waits of Norwich.

F. W. G.

<sup>4</sup> See CORNETT.

# M

**M. D.** (abbr. Fr. *main droite*; Ital. *mano destra* = right hand).

**M. G.** (abbr. Fr. *main gauche* = left hand).

**M. S.** (abbr. Ital. *mano sinistra* = left hand).

These abbreviations are often used in pianoforte and harp music to indicate which hand is to play a given passage in cases where this is not made obvious by the notation.

**MA MÈRE L'OYE** ('Mother Goose') (Suite for pf. duet and Ballet). See RAVEL.

**MA TANTE AURORE** (Opera). See BOIELDIEU.

**MÁ VLAST** ('My Country') (6 Symphonic Poems). See SMETANA.

**MAA SYTSONG.** See CHINESE MUSIC (MODERN).

**MAAMME-LAULU.** See NATIONAL ANTIHIMS: FINLAND.

**Maartens, B.** See Schouwman (2 songs).

**MAAS, Joseph** (b. Dartford, 30 Jan. 1847; d. London, 16 Jan. 1886).

English tenor singer. He began his career as a chorister at Rochester Cathedral<sup>1</sup> and was taught singing by J. L. Hopkins, the organist there, and later by Mme Bodda-Pyne. He was for some time a clerk in Chatham dockyard, but went to Milan in 1869 and studied under San Giovanni. He made his début in London, at one of Leslie's concerts, on 26 Feb. 1871, and sang in the place of Sims Reeves, with great success. He then appeared on the stage at Covent Garden on 29 Aug. 1872 and afterwards went to America with Miss Kellogg's English Opera Company. He reappeared in London at the Adelphi Theatre under Carl Rosa, as Gontran on the production of Brüll's 'Golden Cross', 2 Mar. 1878, and was engaged by Rosa for three years as his principal tenor. His principal parts were Rienzi, Raoul in 'Les Huguenots', Wilhelm Meister in 'Mignon', Radamès in 'Aida', Faust, etc. He sang at Her Majesty's Theatre in Italian in 1880, at Covent Garden (as Lohengrin) in 1883, and was the Chevalier des Grieux on production in London of Massenet's 'Manon' on 7 May 1885.

Maas was very popular on the stage on account of his very fine voice, which was said to resemble Giuglini's, rather than for his dramatic gift, since he was a very indifferent actor. He was equally popular at all the principal concerts and at the various Handel and provincial festivals. He sang also in Paris at Padeloup's concerts, 6 Apr. 1884, and in Brussels at the Bach and Handel Festival of

1885. His last important engagement was at the Birmingham Festival of 1885, where he sang in Dvořák's 'Spectre's Bride', 27 Aug., and Stanford's 'Three Holy Children', 28 Aug., on the production of those works. Massenet's scena 'Apollo's Invitation' (Norwich Festival, 1884) was specially written for him.

A Maas Memorial Prize was established at the R.A.M. A. C., abr.

**MAAS, Marcel** (b. Clermont-Ferrand, 7 May 1897; d. Rode-Saint-Génèse nr. Brussels, 11 June 1950).

Belgian pianist born in France and of Dutch descent. His father was a Dutch opera singer with a fine bass voice, who sang Wagnerian parts in Belgium, France and Germany. Marcel Maas became a naturalized Belgian and studied at the Brussels Conservatoire with Arthur de Greef. After the 1914-18 war he began his international career by playing in England, the U.S.A., France, Italy, Holland, Denmark, Germany, Poland, Hungary, Greece, etc.

In 1933 Maas became professor of the pianoforte at the Brussels Conservatoire in succession to de Greef, and for several years before the 1939-45 war he taught at Mills College, Oakland, and in 1947 he gave a course at the University of Seattle.

A. L. C.

**MAAS, Robert.** See PRO ARTE QUARTET.

**MAASKOFF, Anton** (b. New York, 12 Jan. 1893).

American violinist. He studied privately, at first in New York and then for some years with Adolph Brodsky at the Royal College of Music, Manchester. A brilliant technician and a stylist, he has travelled in Europe, South America and South Africa, and has given frequent recitals in London. F. B.

**MAATSCHAPPIJ TOT BEVORDERING DER TOONKUNST** (*Association for the Promotion of the Art of Music*). The largest musical society in Holland. Founded in 1829, it has to-day some fifty branches in different places, with a membership of about 8000. Among its objects are the improvement of music teaching; the education of capable instrument makers; the performance of choral and orchestral works; the systematic encouragement of young talent; the support and pensioning of aged musicians; the collection and circulation of a comprehensive music library. An important activity of its branches is choral singing, and the great choirs under its auspices in Amsterdam and The Hague have won world-wide recognition. The per-

<sup>1</sup> There is a memorial to Maas in Rochester Cathedral placed there by his widow.

performances of Bach's St. Matthew Passion given annually on Palm Sunday in the Concertgebouw at Amsterdam since 1899 draw large international audiences.

The Association also controls music schools in seventeen towns in Holland, among them being the Conservatories of Amsterdam, The Hague and Utrecht. In 1929 it founded, at Utrecht University, the first Chair of Musical Science in Holland.<sup>1</sup> Through its instrumentality also the Vereniging voor Nederlands Muziekgeschiedenis was formed in 1868. The administrative centre of the Association is in Amsterdam.

H. A.

BIBL.—DOKKUM, J. D. C. van, 'Honderd jaar muziek-leven in Holland: een geschiedenis van de Maatschappij tot Bevordering der Toonkunst bij haar eeuwfeest, 1829-1929' (Amsterdam, 1929).

**Mabbe, James.** See Warlock (song).

**MABELLINI, Teodulo** (b. Pistoia, 2 Apr. 1817; d. Florence, 10 Mar. 1897).

Italian conductor and composer. He was a student at the Istituto Reale Musicale of Florence, and when he was only nineteen years of age his opera 'Matilda e Toledo' was given at Florence (1836), with the result that the Grand Duke Leopold II gave the composer funds to study under Mercadante at Novara. His second opera 'Rolla' was given at Turin in 1840 with great success. Mabellini settled at Florence in 1843, becoming conductor of the Società Filarmonica and eventually court *maestro di cappella* and conductor at the Teatro della Pergola (from 1848). In 1859-87 he was professor in his old school.

His other operas were: 'Ginevra di Firenze' (Turin, 1841), 'Il conte di Lavagna' (Florence, 1843), 'I Veneziani a Costantinopoli' (Rome, 1845), 'Maria di Francia' (Florence, 1846), 'Il venturiero', with Luigi Gordigiani (Leghorn, 1851), 'Il convito di Baldassare' (Florence, 1852), 'Fiammetta' (Florence, 1857).

Two oratorios, 'Eudossia e Paolo' (Florence, 1845) and 'L'ultimo giorno di Gerusalemme' (Florence, 1848), the cantatas 'Etruria' (Florence, 1849), 'La caccia', 'Il ritorno', 'Cantata elegiaca per la morte di Bartolini' (the sculptor), 'Lo spirito di Dante' (Florence, 1865) and the hymn 'Italia' (Florence, 1847) are among his more important works, as well as a great quantity of church music.

J. A. F.-M., adds.

BIBL.—SIMONATTI, A., 'Teodulo Mabellini' (Pistoia, 1923).

**Mabinogion, The.** See Jones (D. J., 'Scenes' for orch.).

**McARDEN, Joy** (b. Amsterdam, 1906; d. Birmingham, 17 Apr. 1952).

Dutch soprano singer. She was a pupil of Roberto Tamanti, Mme Charles Cahier and Blanche Marchesi. She made her operatic début in Copenhagen and later sang at opera-

<sup>1</sup> See SMIJERS and UTRECHT.

houses in Paris, London, San Francisco, The Hague, etc. She was an extremely versatile artist, capable of sustaining a variety of parts in opera and of giving song recitals in a large number of languages. Her appearance in London in the production of Strauss's 'Rosenkavalier' in English at Sadler's Wells Theatre was notable, and she sang in Paris in first performances of vocal works by Ravel. Having married and settled in Birmingham, she taught singing at the Birmingham and Midland Institute School of Music, and she died there during an operation.

E. B.

**MACARDLE, Donald W. (Wales)** (b. Quincy, Mass., 3 July 1897).

American musicologist. He was educated at the Massachusetts Institute of Technology, where he graduated, taking the B.S. in chemistry and the M.S. in chemical engineering. He became a consulting management engineer by profession. In music he was trained privately, at Longy School, Boston, and the Juilliard Institute in New York, and finally he took a course in musicology at New York University. To gain experience in listening to music of all kinds he served on the usher staffs of Boston Symphony Hall and the Boston Opera House during his adolescence, and later he became junior music critic for a Boston newspaper and a national music magazine. To these experiences he added those of conducting amateur and semi-professional orchestras, choruses and operatic groups, and for several years he conducted weekly radio programmes, wrote for gramophone companies and lectured on music.

During the second world war MacArdle served in the U.S. Army. As a colonel in the Corps of Engineers, U.S. Army Reserve, he was stationed in London during 1944-45, taking part in choral groups and other musical activities. All his spare time in Europe was spent in research, already undertaken by him at home, in Beethoven biography and bibliography, a field in which he has become one of the leading specialists, indeed probably the most widely experienced and practised of his period. His work in this direction has resulted in a vast amount of detailed discovery and has produced the following publications, all of which add vital new information to Beethoven research:

'A Check-List of Beethoven's Chamber Music' (M. & L., XXVII, 1946, Nos. 1-4).

'Beethoven's Quartet in B flat, Opus 130' (M. Rev., 1947).

'An Unpublished Beethoven Letter' (Journ. Amer. Musicol. Soc., 1949).

'Beethoven, Artaria and the C major Quintet' (M.Q., 1948).

'The Family van Beethoven' (M.Q., 1949).

'Five Unfamiliar Beethoven Letters' (M.Q., 1951).

E. B.

**Macaulay, Thomas Babington.** See Dale (B., 'Horatius', overture). Speer (C., 'Battle of Lake Regillus', cantata).

**MACBETH.** Opera in 4 acts by Verdi. Libretto by Francesco Maria Piave, based on Shakespeare's tragedy. Produced Florence, Teatro della Pergola, 14 Mar. 1847. 1st perf. abroad, Madrid (in Italian), 20 Feb. 1848. 1st in U.S.A., New York (in Italian), 24 Apr. 1850. New version made by Verdi for the French translation by C. Nutter and A. Beaumont, produced Paris, Théâtre-Lyrique, 21 Apr. 1865. 1st perf. in England, Glyndebourne Opera House, 21 May 1938.<sup>1</sup>

For other works based on the play see SHAKESPEARE.

**MACBETH, Allen** (b. Greenock, 13 Mar. 1856; d. Glasgow, 25 Aug. 1910).

Scottish organist, conductor and composer. He received his musical education chiefly in Germany, studying at the Leipzig Conservatory under F. Richter, Jadassohn and Reinecke in 1875-76. In 1880 he was appointed conductor to the Glasgow Choral Union, but he resigned the post in 1887. He was organist of various churches in Edinburgh and Glasgow. He was appointed principal of the music school connected with the Glasgow Athenaeum in 1890.

Macbeth, in spite of much occupation of his time in teaching (pianoforte and singing), wrote a number of pleasing pianoforte pieces, besides two or three orchestral movements played at the Choral Union concerts. As a song-writer he was especially successful; he also ably arranged for voices several Scots melodies and wrote some original partsongs. His cantata 'The Land of Glory' won a prize given by the Glasgow Society of Musicians and was performed in 1890. He left other cantatas, short orchestral pieces and chamber music, as well as incidental music to a play, 'Bruce (Lord of the Isles)', and an operetta, 'The Duke's Doctor'. w. h. (ii).

**McBRIDE, Robert (Guyn)** (b. Tucson, Arizona, 20 Feb. 1911).

American instrumentalist and composer. He learnt to play the clarinet, oboe, saxophone and pianoforte at a very early age and worked in local theatre and jazz-band groups in his home territory. In 1933 he obtained from the University of Arizona a B.Mus. degree, and two years later he graduated with an M.A. degree in composition. In 1935 he joined the teaching-staff of Bennington College. He also taught at the Concord Summer School of Music in 1937 and at the Bennington Summer School of Arts in 1940-41. He toured South America as clarinet player in a woodwind quintet, sent under the auspices of the League of Composers.

Among McBride's awards and commissions have been the Guggenheim Fellowship (1937), the American Academy of Arts and Letters

award (1942), the Composers Press award (1943) and a commission from the League of Composers for which he wrote his 'Go Choruses'. His works have been played at the Yaddo Music Festival, by the League of Composers, the New York Philharmonic Chamber Orchestra, the Rochester Philharmonic, the Chicago, San Francisco and Buffalo orchestras.

His large output of works includes pieces for orchestra, chorus, band, chamber music, stage works and scores for films, the most important being the following:

- 'Show Piece', ballet (1937).
- 'Punch and Judy', ballet with 2 pfs. (1941).
- 'Furlough', ballet with pf. (1945).
- 'Sir Patrick Spence' for men's chorus (1932).
- 'Hot Stuff, we Hope' for chorus (1938).
- 'Mexican Rhapsody' for orch. (1934).
- 'Strawberry Jam' for orch. (1941).
- 'Stuff in G' for orch. (1942).
- 'Swing Stuff' for clar. & orch. (1938).
- 'Sherlock Holmes' Suite for military band (1945).
- 'Fugato on a Well-known Theme' for 25 insts. (1935).
- 'Workout' for 15 insts. (1936).
- Oboe Quintet (1937).
- 'Depression', sonata for vn. & pf. (1934).
- 'Workout' for oboe & pf. (1936).

P. G.-II.

**McCALLUM, David** (b. Kilsyth, Stirling, 26 Mar. 1897).

Scottish violinist. He began his studies at the Glasgow Athenaeum and continued them at the R.C.M. in London and at Essen. After filling important posts as leader and conductor at Llandudno and Scarborough, he was appointed to the leadership of the Scottish Orchestra (1932), which he resigned to become the leader of the London Philharmonic Orchestra in 1936.

During the war of 1914-18 McCallum saw service at home and abroad from 1915 till the cessation of hostilities.

F. B.

**MACCARTHY, Maud** (b. Clonmel, Ireland, 4 July 1884).

Irish violinist, singer and lecturer. She gave evidence of great talent at an early age, but was not sent to a musical college, her parents preferring to place her under the tuition of Arbós in London. She made her début there at the age of nine, and in the ensuing years, after an interval of further study, made many public appearances under August Manns, Richter, Wood, Nikisch, etc. During a tour in the U.S.A. she played with the leading American orchestras, her repertory including the principal violin concertos. At the age of twenty-three she was compelled to give up solo playing owing to neuritis, and went to India with Mrs. Annie Besant, where she studied Indian music. On her return she gave a series of Indian vocal lecture-recitals before the Musical Association in London, the Oxford Folk-Song Society, etc. She was an early exponent of unaccompanied song and of the performance on Indian instruments of minute subdivisions of the scale (microtones). She married John Foulds, the composer, in

<sup>1</sup> Productions in London were planned in 1861 and 1870, but failed to take place.

1915, and led the orchestra during the performance of his 'World Requiem' on Armistice Night (11 Nov.) 1923. W. W. C.

**MacCattikhaoil, Seosamh.** See Gurney (song).

**McCORMACK, John (Count)** (b. Athlone, 14 June 1884; d. Dublin, 16 Sept. 1945).

Irish tenor singer. He won the gold medal for singing at the National Irish Festival (Feis Ceoil), Dublin, joined the choir of the Dublin R.C. Cathedral in the following year and in 1904, with that choir, sang at the St. Louis Exhibition. In 1905 he went to Milan and received instruction in singing from Sabbatini.

On 17 Feb. 1907 he sang at a Sunday League concert in London and on 1 Mar. 1907 appeared at a London Ballad Concert, when he sang with such success that the promoters engaged him for the remaining concerts of the season. On 15 Oct. he made a successful début on the stage at Covent Garden as Turiddu in 'Cavalleria', and he confirmed his success the same season as Don Ottavio and as the Duke in 'Rigoletto'. His technical delivery of Ottavio's "Il mio tesoro" was a staggering feat. He established his reputation as an oratorio singer when on 7 Nov. he undertook the tenor music in 'Elijah' at the Royal Choral Society's concert in London, and subsequently he fulfilled several engagements at the English festivals. In the spring of 1909 he sang at the Teatro San Carlo, Naples, and in the autumn (10 Nov.) made a successful début at the Manhattan Opera House, New York, in 'La Traviata'.

McCormack for some years during and after the war of 1914-18, when as an Irish separatist he had made himself highly unpopular in the United Kingdom, pursued his career principally in America, and his ardent nationalism did not prevent him from becoming a citizen of the United States in 1917. He sang with the Boston Opera Company (1910-11) and with the Chicago Opera Company (1912-13), but later devoted himself more especially to concert work, in which his success has been gained not only through the natural qualities of a remarkable voice, but through his interpretative power. Trained in the Italian style, he added German *Lieder* to his repertory. He paid a return visit to England at length in 1924, when he gave a recital in London on 10 June, filling the hall to capacity and earning such success that all was forgiven, though by this time he could no longer be taken altogether seriously as a musician, since in his later years he devoted his extraordinary and unimpaired gifts too largely to sentimental and popular ditties, not to be listened to with patience by critics or with enjoyment by true music-lovers. But he had an enormous following among the frequenters of celebrity concerts and made a large fortune, much of which he devoted to the

cause of the Roman Catholic Church. His title of "Count" was a papal award.

A. C., adds.

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**McCrae, Hugh.** See Benjamin (2 songs).

**McCRISTAL, Allen** (b. Sydney, N.S.W., 21 May 1911).

Australian pianist. He studied at the Sydney Conservatory, where he had a brilliant career, winning two scholarships, and then went to Townsville, where he started the North Queensland College of Music. He has examined in every state for the Australian Music Examination Board. He gave the first Australian performance of Bliss's piano Concerto during the British Music Festival at Sydney in 1946 and has appeared as soloist under Schneevoigt and Szell and frequently with the major Australian orchestras.

R. D.-S.

**MacCrone, G. F.** See Béatrice et Bénédicte (Berlioz).

**MACCUNN, Hamish** (b. Greenock, 22 Mar. 1868; d. London, 2 Aug. 1916).

Scottish composer. He was the son of James MacCunn, a Greenock shipowner. He showed an early aptitude for music, and when barely fifteen he won a scholarship to the newly established R.C.M. in London, where for three years he studied composition with Parry and Stanford, also pianoforte and viola. A cantata, 'The Moss Rose', was sung at the R.C.M. in Dec. 1885, and in the same year his overture 'Cior Mhor' was performed under Manns at the Crystal Palace. Two years later Manns also performed the work of MacCunn's which keeps his fame alive in all Scottish orchestral repertoires, the overture 'The Land of the Mountain and the Flood'; and the less terse 'The Ship o' the Fiend' and 'The Dowie Dens o' Yarrow' followed in 1888. These works showed that MacCunn was possessed of fresh individuality, and they all make some attempt to establish a Scottish atmosphere.

The cantatas and ballads for chorus and orchestra which followed are still occasionally sung in Scotland. 'Lord Ullin's Daughter' (1888), first given by Manns at the Crystal Palace, is probably the most interesting. 'The Lay of the Last Minstrel' was commissioned and performed by the Glasgow Choral Union in the same year. 'Bonny Kilmeny' had its first performance in Edinburgh (1889), as had also 'The Cameronian's Dream' (1890).

In 1894 MacCunn was commissioned by the Carl Rosa Company to write an opera. 'Jeanie Deans' was performed in Edinburgh in 1894 and in London on 22 Jan. 1896. It held the operatic stage until after the first world war and the advent of Puccini on the British opera stage. In 1938, however, it was successfully revived in Edinburgh by Ian Whyte, who demonstrated that, in spite of

occasional unevenness and lapses into period mannerisms, the opera is a fine work — the best thing which came from this composer's pen.

'Diarmid', written for Covent Garden and produced there in 1897 by the Carl Rosa Company, although also successful in its day, suffers from a less compact and exciting libretto than that of 'Jeanie Deans', which is based on Scott's 'Heart of Midlothian'.

In 1889 MacCunn married the daughter of John Pettie, R.A., a "Glasgow School" artist who painted the composer in his well-known picture 'Two Strings to her Bow' (MacCunn is the "beau" on the left of the girl, who, of course, became Mrs. MacCunn).

The last years of his life were spent as a conductor with the Carl Rosa Company. MacCunn directed the production in English of several of the later Wagner operas, including 'Tristan' and 'Siegfried'. After the death of Sullivan he conducted the last season of light opera at the Savoy Theatre in London, where he was in charge of the long runs of Edward German's 'Merrie England' and 'A Princess of Kensington'.

Like those of all the composers associated with the Parry-Stanford-Mackenzie group, MacCunn's influences were basically Germanic. Although much more successful than Mackenzie in his Scottish nationalist musical aspirations, MacCunn's fundamental dependence on the German tradition prevented him from achieving the status of a significant national Scots composer. The earlier choral and orchestral ballads, the two Scottish operas and the early Scottish orchestral works represent the best of his output. Later in life he moved away from his Scottish influences, and such works as 'The Golden Girl' (1905) and 'The Pageant of Light and Darkness' are little more than accomplished Brahms-out-of-Sullivan pastiche. One or two of his songs have survived by virtue of their melodic charm; but as a song-writer he rose only a little above the general run of Victorian balladists. He was born out of time, when Scotland could not yet sustain a considerable native talent such as his. He died in mid-passage, broken and disappointed.

The following are MacCunn's chief compositions:

#### WORKS FOR THE STAGE

- 'Jeanie Deans', opera in 4 acts (libretto by Joseph Bennett, based on Scott's 'The Heart of Midlothian'), prod. Edinburgh, Lyceum Theatre, 15 Nov. 1894.
- 'Diarmid', opera in 4 acts (lib. by the 9th Duke of Argyll [then Marquis of Lorne]), prod. London, Covent Garden Theatre, 23 Oct. 1897.
- 'The Masque of War and Peace' (lib. by Louis N. Parker), prod. London, Her Majesty's Theatre, 13 Feb. 1900.<sup>1</sup>
- 'The Golden Girl', musical comedy (lib. by Basil Hood), prod. Birmingham, 5 Aug. 1905.

<sup>1</sup> A single performance for the benefit of the Household Troops.

- 'Pageant of Darkness and Light', stage pageant in 6 episodes (scenario by John Oxenham).
- 'Prue', light opera in 3 acts (lib. by C. Taylor). Also extra numbers for various musical comedies.

#### CHORAL WORKS

- 'Lord Ullin's Daughter' (Scott) for chorus & orch. (London, Crystal Palace, 18 Feb. 1888).
- 'Bonny Kilmeny' for solo voices, chorus & orch. (Edinburgh, 15 Dec. 1888).
- 'The Lay of the Last Minstrel' (Scott) for solo voices, chorus & orch. (Glasgow, 18 Dec. 1888).
- 'The Cameronian's Dream' for baritone, chorus & orch. (Edinburgh, 27 Jan. 1890).
- 'Queen Hynde of Caledon' for solo voices, chorus & orch. (Glasgow, 28 Jan. 1892).
- Psalm VIII for chorus & organ (Glasgow Exhibition, 1901).
- 'The Wreck of the Hesperus' (Longfellow), for chorus & orch. (London Coliseum [with pictorial illustration], 28 Aug. 1905).
- 'The Death of Percy Reed' for male voices & orch. (London [posth.], 1925).
- 'Livingstone, the Pilgrim' (Sylvester Horne) for chorus & orch.
- 'Kinmont Willie' for chorus & orch.
- 'The Jolly Goshawk' for chorus & orch.
- 9 Partsongs.

#### ORCHESTRAL WORKS

- Overture 'Gior Mhor' (London, Crystal Palace, 27 Oct. 1885).
- Overture 'The Land of the Mountain and the Flood' (after Scott) (London, Crystal Palace, 5 Nov. 1887).
- Overture 'The Ship o' the Fiend' (London, 21 Feb. 1888).
- Overture 'The Dowie Dens o' Yarrow' (London, Crystal Palace, 13 Oct. 1888).
- 'Highland Memories', 3 descriptive pieces (London, Crystal Palace, 13 Mar. 1897).
- Also 3 pieces for cello & pianoforte, 'Scotch Dances' for pianoforte, over 100 songs, etc.

M. L.

**MacDiarmid, Hugh.** See Scott (F. G., 20 songs).

**MACDONALD, Donald.** See PIBROCH.

**MCDONALD, Harl** (b. nr. Boulder, Colorado, 27 July 1899).

American pianist, conductor and composer. He spent his early boyhood on his father's cattle ranch. At the age of four he started pianoforte lessons with his mother and at seven he began to compose. His teachers included Vernon Spencer, Ernest Douglas and Yaraslav de Zielinsky. He also learnt the horn, which as a lad he played in the Los Angeles orchestra, thus earning enough to continue his education at the University of California, University of Redlands, Cal., and the Leipzig Conservatory. He received his diploma there in 1922 and went to Paris to lecture on composition at the Académie Tournéfort. After his return to the U.S.A. he appeared as pianoforte soloist with orchestras and at recitals; also as guest conductor at Los Angeles, Philadelphia, etc. He visited England and Germany as pianist and conductor.

In 1926 McDonald settled at Philadelphia, where he secured various teaching appointments at the Musical Academy and the University of Pennsylvania and became conductor of the University of Pennsylvania Choral Society. He engaged in research work, 1930-33, under a Rockefeller grant, with a

physicist and two electrical engineers, on the measurement of vocal and instrumental tone, new scale divisions and resultant harmonies, and the recording and transmission of tone. This resulted in his 'New Methods of Measuring Sound' (publ. 1935).

McDonald's compositions include the following:

Several choral works including a setting of Walt Whitman's 'Dirge for Two Veterans' for women's voices & orch. (1940).

Symphony No. 1 ('The Santa Fé Trail') (1932).

Symphony No. 2 ('Rhumba') (1934).

Symphony No. 3 ('Tragic Cycle') (1935).

Symphony No. 4 (1937).

'Three Poems on Aramaic Themes' for orch. (1938).

'The Legend of the Arkansas Traveller' for orch. (1939).

'Chameleon Variations' for orch. (1940).

Overture (1941).

Symph. Suite 'My Country at War' (1944).

'Saga of the Mississippi' (1948).

Concerto for 2 pfs. (1936).

Suite 'From Childhood' for harp & orch. (1941).

'Song of the Free Nations' for soprano & orch. (1942).

Trio, G. m., for vn., cello & pf. (1927).

String Quartet on Negro Themes (1933).

G. R., rev.

**M'DONALD, Joseph** (b. Strathnaver, 26 Feb. 1739; d. India, 1762).

Scottish musician, brother of Patric M'Donald. He noted down some of the Scottish airs published in his brother's 'Collection' in 1784. He left Scotland for India in 1760 and was the author of a 'Treatise on the Theory of the Scots Highland Bagpipe', which forms part of a work, a 'Collection of Bagpipe Music', published in Edinburgh in 1808.

F. K.

**M'DONALD, Malcolm** (b. ?; d. ? Inver, ?).

Scottish 18th-century composer. Little is known of his personal history save that he was associated with the Gow family, and that he lived (and probably died) at Inver, the birthplace of Niel Gow. A footnote in 'The Beauties of Niel Gow' states that he played the cello in Gow's band at Edinburgh. His published collections of Strathspey reels number four. The first in oblong folio was published in 1788; 2nd in folio, c. 1789; 3rd folio, c. 1792; a 4th folio, c. 1797.

F. K.

**M'DONALD, Patric** (b. Durness Manse, Sutherland, 22 Apr. 1729; d. Kilmore, 25 Sept. 1824).

Scottish violinist and musical editor, brother of Joseph M'Donald. He was the son of a minister, whom he followed in his profession. He was educated at St. Andrews and ordained minister of Kilmore in Argyllshire on 12 Oct. 1756. He remained in this post for sixty-nine years. He was one of a musical family and a skilled performer on the violin. He is deserving of remembrance for his valuable work (the first attempt at such a gathering), a 'Collection of Highland Vocal Airs', in which he was assisted by his brother, issued at Edinburgh in 1784, with a preface dated 1783.

F. K.

**MACDONALD, Patrick.** See PIBROCH.

**MACDOWELL, Edward (Alexander)** (b. New York, 18 Dec. 1861; d. New York, 23 Jan. 1908).

American composer. He was descended from a Quaker family of Scottish-Irish extraction which emigrated to America about the middle of the 18th century. As a boy he studied the pianoforte with Juan Buitrago, a South American, and Pablo Desvernine, a Cuban, and for a brief space with Teresa Carreño.

His European studies were varied. In 1876 he became a pupil of Savard in composition and Marmontel in pianoforte at the Paris Conservatoire. For three years he remained under French influences, then exchanged them for German, going first to Stuttgart to Lebert; but wearying of that teacher's pedagogic methods in less than a month, he went to Wiesbaden, where he studied with Louis Ehlert during the summer months of 1882. In the autumn he joined the pianoforte class of Karl Heymann at the Conservatory and the class in composition under Raff, then director of the institution. The admiration which he felt for Raff's music and the attachment which sprang up between master and pupil were among the strongest influences which shaped his creative career, and speak out of much of his music, especially the first Suite for orchestra, Op. 42. On Heymann's departure from the Conservatory MacDowell was a candidate for the position vacated by him, but failed of appointment, ostensibly because of his youthfulness, but probably because of his adherence to the romantic ideals exemplified in Heymann's playing. Thereupon he went to Darmstadt as chief pianoforte teacher at the Conservatory there. The duties were onerous and the remuneration was inadequate, but MacDowell had made up his mind to stay in Germany as a country more congenial to his artistic nature than his native land. He next settled at Frankfurt o/M. as a private teacher. In 1882, at the instance of Raff, he went to Weimar to visit Liszt. He played his first Concerto for that master with d'Albert at the second pianoforte, and was invited to take part in the approaching meeting of the Allgemeiner Deutscher Musikverein at Zurich. There he played his first pianoforte Suite. Raff died shortly after, and MacDowell set up a home at Wiesbaden, where he devoted himself to composition for four years, till 1887.

In that year he went to America, settled in Boston, where he made his first appearance as a pianist with the Kneisel Quartet on 19 Nov. 1888, taught and gave concerts, producing his two pianoforte Concertos with the Boston Symphony Orchestra at Boston and the Theodore Thomas Orchestra in New York. (The second Concerto was played by the composer



at the Philharmonic Concert in London on 14 May 1903.) In 1896 he was called to Columbia University in New York to fill the chair of music<sup>1</sup> — a new foundation. He remained professor at the institution until Jan. 1904, when he resigned the post because of a disagreement with the faculty touching the proper footing of music and the fine arts in the curriculum. For two years he was conductor of the Mendelssohn Glee Club, one of the oldest and best men's choruses in the United States. Princeton University and the University of Pennsylvania conferred on him the degree of Mus.Doc. MacDowell's career ended in the spring of 1905, when overwork and insomnia, the consequence of morbid worry over disagreeable experiences, brought on what eminent medical specialists pronounced to be a hopeless case of cerebral collapse.

When MacDowell went to Boston he gave a healthy impulse to American composition, chiefly through the performances of his works which had been stimulated by his return to his native land, but also by the attitude he assumed as to the proper treatment of the American composer by the American public and press. He expressed himself as opposed to their segregation for the purpose either of laudation or condemnation. Naturally this came somewhat easier to him than to some of his fellows. He had grown artistically into man's estate in Germany and won quite as much recognition there as he found waiting for him in America on his return. It should be said that he found his position upheld by the majority of American musicians worthy of association with him.

As a composer MacDowell was a romanticist. He believed in poetical suggestion and programmatic titles; but he was not a musical cartoonist. He aimed at depicting the moods of things and the moods awakened by things rather than the things themselves. He was fond of subjects and titles which, like those of his master Raff, smack of the woods — not the greenwood of the English ballads, but the haunted forests of Germany, in which nymphs and dryads hold their revels and kobolds frolic.

The supernaturalism which is an ineradicable element of German romanticism breathes through his first Suite for orchestra. In his second Suite, entitled "Indian", he makes use of aboriginal American idioms, forming his principal themes out of variants of Indian melodies — a harvest-song, a war-song and a women's dance of the Iroquois, and a love-song of the Iowas. A similar device is practised in the fifth of his 'Woodland Sketches' for pianoforte, Op. 51, which has a melody of the Brotherton Indians as its theme. Mac-

Dowell was contemporaneous with Dvořák in thus calling attention to the existence of native American folksong elements capable of use in a characteristic body of artistic music, though, unlike the composer of the "New World" Symphony, he never permitted himself to be influenced by the melodic idioms of the Negro slave. His "Indian" Suite, Op. 48, first played by the Boston Symphony Orchestra in New York on 23 Jan. 1896, was fully sketched before Dvořák's Symphony appeared, though it was not performed till three years later, the composer wishing to become better acquainted with what to him, as well as the world, was a new kind of music. As for the rest, great concentration, refined and highly emotionalized harmonization, exalted poetical feeling and a spirit of breezy freshness are the characteristics chiefly to be found in MacDowell's compositions for the pianoforte. H. E. K.

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## CATALOGUE OF WORKS

## ORCHESTRAL WORKS

- Op.  
 22. Symphonic Poem 'Hamlet and Ophelia', after Shakespeare (1885).<sup>1</sup>  
 25. Symphonic Poem 'Lancelot and Elaine', after Tennyson (1888).  
 29. Symphonic Poem 'Lamia', after Keats (1908, posth.).  
 30. Two Fragments from the Song of Roland (1891)  
     1. The Saracens.  
     2. The Lovely Aldé.  
 42. Suite No. 1 (1891, No. 3 1893)  
     1. In a Haunted Forest.  
     2. Summer Idyl.  
     3. In October.  
     4. The Shepherdess' Song.  
     5. Forest Spirits.  
 48. Suite No. 2 ("Indian") (1897)  
     1. Legend.  
     2. Love Song.  
     3. In War-time.  
     4. Dirge.  
     5. Village Festival.

## SOLO INSTRUMENT AND ORCHESTRA

15. Pf. Concerto No. 1, A mi. (1885).  
 23. Pf. Concerto No. 2, D mi. (1890).  
 35. 'Romance' for cello (1888).

<sup>1</sup> His lectures at Columbia University were edited by W. J. Paltzell and published in 1912 (see Bibl.).

<sup>1</sup> Dates are those of publication.

## PIANOFORTE SOLO

- Op.*  
 1. 'Amourette' (1896) (E.T.<sup>1</sup>).  
 2. 'In Liltin' Rhythm' (1897) (E.T.).  
 4. 'Forgotten Fairy Tales' (1897) (E.T.)  
   1. Sung outside the Prince's Door.  
   2. Of a Tailor and a Bear.  
   3. Beauty in the Rose-Garden.  
   4. From Dwarfland.  
 7. 'Six Fancies' (1898) (E.T.)  
   1. A Tin Soldier's Love.  
   2. To a Humming-Bird.  
   3. Summer Song.  
   4. Across Fields.  
   5. Bluettes.  
   6. An Elfin Round.  
 8. Waltz (1895).  
 10. 'Modern Suite' No. 1 (1883)  
   1. Praeludium.  
   2. Presto.  
   3. Andantino and Allegretto.  
   4. Intermezzo.  
   5. Rhapsody.  
   6. Fugue.  
 13. Prelude and Fugue (1883).  
 14. 'Modern Suite' No. 2 (1883)  
   1. Praeludium.  
   2. Fugato.  
   3. Rhapsody.  
   4. Scherzino.  
   5. March.  
   6. Fantastic Dance.  
 16. 'Serenata' (1883).  
 17. 'Two Fantastic Pieces' (1884)  
   1. Legend.  
   2. Witches' Dance.  
 18. 'Two Compositions' (1884)  
   1. Barcarolle.  
   2. Humoresque.  
 19. 'Forest Idyls' (1884)  
   1. Forest Stillness.  
   2. Play of the Nymphs.  
   3. Revery.  
   4. Dance of the Dryads.  
 24. 'Four Compositions' (1887)  
   1. Humoresque.  
   2. March.  
   3. Cradle Song.  
   4. Czardas.  
 28. 'Six Idyls after Goethe' (1887)  
   1. In the Woods.  
   2. Siesta.  
   3. To the Moonlight.  
   4. Silver Clouds.  
   5. Flute Idyl.  
   6. The Bluebell.  
 31. 'Six Poems after Heine' (1887)  
   1. From a Fisherman's Hut.  
   2. Scotch Poem.  
   3. From Long Ago.  
   4. The Post Wagon.  
   5. The Shepherd Boy.  
   6. Monologue.  
 32. 'Four Little Poems' (1888)  
   1. The Eagle (after Tennyson).  
   2. The Brook (after Bulwer Lytton).  
   3. Moonshine (after Rossetti).  
   4. Winter (after Shelley).  
 36. 'Étude de concert', F# ma. (1889).  
 37. 'Les Orientales', after Victor Hugo (1889)  
   1. Clair de lune.  
   2. Dans le hamac.  
   3. Danse andalouse.  
 38. 'Marionettes', 8 little pieces (1888, with Nos. 1 & 1901)  
   1. Prologue.  
   2. Soubrette.  
   3. Lover.  
   4. Witch.  
   5. Clown.  
   6. Villain.  
   7. Sweetheart.  
   8. Epilogue.

- Op.*  
 39. 'Twelve Studies' (1890)  
   Book I  
     1. Hunting Song.  
     2. Alla tarantella.  
     3. Romance.  
     4. Arabesque.  
     5. In the Forest.  
     6. Dance of the Gnomes.  
   Book II  
     1. Idyl.  
     2. Shadow Dance.  
     3. Intermezzo.  
     4. Melody.  
     5. Scherzino.  
     6. Hungarian.  
 45. 'Sonata tragica' (1893).  
 46. 'Twelve Virtuoso Studies' (1894)  
   1. Novelette.  
   2. Moto perpetuo.  
   3. Wild Chase.  
   4. Improvisation.  
   5. Elfin Dance.  
   6. Valse triste.  
   7. Burleske.  
   8. Bluettes.  
   9. Traumerei.  
 10. March Wind.  
 11. Impromptu.  
 12. Polonaise.  
 49. 'Air and Rigaudon' (1894).  
 50. 'Sonata eroica' (1895).  
 51. 'Woodland Sketches' (1896)  
   1. To a Wild Rose.  
   2. Will-o'-the-Wisp.  
   3. At an Old Trysting Place.  
   4. In Autumn.  
   5. From an Indian Lodge.  
   6. To a Water-Lily.  
   7. From Uncle Remus.  
   8. A Deserted Farm.  
   9. By a Meadow Brook.  
 10. Told at Sunset.  
 55. 'Sea Pieces' (1898)  
   1. To the Sea.  
   2. From a Wandering Iceberg.  
   3. A.D. 1620.  
   4. Starlight.  
   5. Song.  
   6. From the Depths.  
   7. Nautilus.  
   8. In Mid-Ocean.  
 57. 'Norse Sonata' (1900) } ded. to Grieg.  
 59. 'Keltic Sonata' (1901) }  
 61. 'Fireside Tales' (1902)  
   1. An Old Love Story.  
   2. Of Brer Rabbit.  
   3. From a German Forest.  
   4. Of Salamanders.  
   5. A Haunted House.  
   6. By Smouldering Embers.  
 62. 'New England Idyls' (1902)  
   1. An Old Garden.  
   2. Midsummer.  
   3. Midwinter.  
   4. With Sweet Lavender.  
   5. In Deep Woods.  
   6. Indian Idyl.  
   7. To an Old White Pine.  
   8. From Puritan Days.  
   9. From a Log Cabin.  
 10. The Joy of Autumn.  
 — 'Six Little Pieces on Sketches by Bach' (1890).  
 — 'Technical Exercises'  
   Book I (1893).  
   Book II (1895).

## PIANOFORTE DUET

20. 'Three Poems' (1886)  
   1. Night at Sea.  
   2. A Tale of the Knights.  
   3. Ballad.  
 21. 'Moon Pictures', after Hans Andersen (1886)  
   1. The Hindoo Maiden.  
   2. Stork's Story.  
   3. In Tyrol.  
   4. The Swan.  
   5. Visit of the Bear.

## SONGS

9. 'Two Old Songs' (1894)  
   1. Deserted (Robert Burns).  
   2. Slumber Song (words by the Composer).  
 11. 'Album of Five Songs' (1883)  
   1. My love and I.  
   2. You love me not.  
   3. In the sky, where stars are glowing.  
 12. 2 Songs  
   1. Night Song.  
   2. The Chain of Roses.

<sup>1</sup> Early works so marked were published under the pseudonym of Edgar Thorn, or Thorne.

Op.

26. 'From an Old Garden' (Composer) (1887)
  1. The Pansy.
  2. The Myrtle.
  3. The Clover.
  4. The Yellow Daisy.
  5. The Bluebell.
  6. The Mignonette.
33. Three Songs' (1894)
  1. Prayer.
  2. Cradle Hymn.
  3. Idyl.
34. 'Two Songs' (Burns) (1899)
  1. Meme.
  2. My Jean.
40. 'Six Love Songs' (W. H. Gardner) (1890)
  1. Sweet, blue-eyed maid.
  2. Sweetheart, tell me.
  3. Thy beaming eyes.
  4. For love's sweet sake.
  5. O lovely rose.
  6. I ask but this.
47. 'Eight Songs' (1893)
  1. The robin sings in the apple-tree (Composer).
  2. Midsummer Lullaby (after Goethe).
  3. Folk Song (W. D. Howells).
  4. Confidence.
  5. The west wind croons.
  6. In the Woods (after Goethe).
  7. The Sea (Howells).
  8. Through the meadow (Howells).
56. 'Four Songs' (Composer) (1898)
  1. Long ago.
  2. The swan bent low to the lily.
  3. A maid sings light.
  4. As the gloaming shadows creep.
58. 'Three Songs' (Composer) (1899)
  1. Constancy.
  2. Sunrise.
  3. Merry Maiden Spring.
60. 'Three Songs' (Composer) (1902)
  1. Tyrant Love.
  2. Fair Springtide.
  3. To the Golden Rod.

## PARTSONGS

3. 2 Choruses for male voices (1897) (E.T.)
  1. Love and Time.
  2. The Rose and the Gardener.
5. 'The Witch' for T.T.B.B. (1898) (E.T.).
6. 'War Song' for male voices (1898) (E.T.).
27. 3 Songs for male voices (1890)
  1. In the starry sky above us (after Heine).
  2. Springtime (after Goethe).
  3. The Fisherboy (after Schiller).
41. 2 Songs for male voices (1890)
  1. Cradle Song (P. Cornelius).
  2. Dance of the Gnomes.
43. 'Two Northern Songs' for mixed voices (1891)
  1. The Brook.
  2. Slumber Song.
44. 'Barcarolle' for mixed voices with pf. duet (1892).
52. 3 Choruses for male voices (1897)
  1. Hush, hush!
  2. From the Sea.
  3. The Crusaders.
53. 2 Choruses for male voices (Burns) (1898)
  1. Bonnie Ann.
  2. The Collier Lassie.
54. 2 Choruses for male voices (1898)
  1. A Ballad of Charles the Bold.
  2. Midsummer Clouds.
- 'Two Songs from the 13th Century' for male voices (1897)
  1. Winter wraps his grimmest spell (after Neithardt, 1230).
  2. As the glowing shadows creep (after Frauenlob, 1290).
- College Songs for male voices (1901)
  1. Columbia's Sons.
  2. We love thee well, Manhattanland.
  3. Columbia, O Alma Mater.
  4. Sturdy and strong.
  5. O wise old Alma Mater.
  6. At Parting.
- 'Summer Wind' for women's voices (from Richard Hovey's 'Launcelot and Guenevere').

See also Bruckshaw (memorial pf. piece).

## MACDOWELL MEMORIAL ASSOCIATION, THE.

On the death of Edward MacDowell his widow transferred to this Association the property at Peterboro', New Hampshire, which had been his summer home, in order that it might be maintained as a

centre of interest to artists working in varied fields, who, being there brought into contact, may learn to appreciate fully the fundamental unity of the separate arts.

This idea, which originated with MacDowell himself, has been carried out in the summer colony at which artists foregather for work and intercourse. Since 1910 an annual festival, chiefly musical, has been held there.

H. E. K.

## MACE, John (b. ?; d. ?).

English 16th-17th-century composer, possibly the father of Thomas Mace. The *bassus cantoris* part of an anthem by him, 'Let Thy merciful ears', is included in Barnard's manuscript collection (R.C.M., 1051).

J. M. (ii).

## MACE, Thomas (b. Cambridge, c. 1613; d. ?, ? 1709).

English writer on music. He was one of the clerks of Trinity College, Cambridge, and author of a remarkable book published (in small folio, 272 pp., besides 18 pp. of prefatory matter) in 1676, entitled:

Musick's Monument: or A Remembrancer of the best Practical Musick, both Divine and Civil, that has ever been known to have been in the world.

The first part treats of the then condition of parochial psalmody and cathedral music and the means of improving their performance; the second of the lute, including directions for choosing, tuning, repairing, performing on and composing for the instrument, with a full explanation of the tablature and numerous lessons; and the third of the viol and of music generally, with other more curious matter.

The book, one of the most important and informative source-books for English 17th-century instrumental music which we possess (ranking with Morley and Christopher Simpson), is written in a misleadingly informal style, intermingled with a profusion of strangely compounded terms, and produces a striking impression of the author's love of his art and his devout and amiable disposition. It was published by subscription at 12s. per copy in sheets. A lengthy epitome of it is given in Hawkins's 'History', pp. 727-33 (Novello ed.). A few scanty biographical particulars are culled from it, viz. that Mace married in or shortly after 1636; that before the marriage his wife lived in Yorkshire, he at Cambridge; that in 1644 he was at York during the siege of the city by the Parliamentary army; that in consequence of having broken both arms he was compelled to make a shake upon the lute in an irregular manner; that he designed (outwardly) a "table organ" (described in

his book, with an engraving) to accompany a "consort of viols"; that in consequence of partial deafness, rendering the soft tones of the lute inaudible to him, he in 1672 invented a lute of fifty strings, which he termed the Dyphone, or Double Lute; that he had a family, and that his youngest son, John, learned in 1672 to play well upon the lute almost solely by the perusal of the manuscript of his book<sup>1</sup>; that the writing of the work was not begun until after Christmas 1671, and it was licensed for publication on 5 May 1675; and lastly that owing to his increased deafness, which we may presume prevented his pursuing his profession, he was in somewhat straitened circumstances.

Hawkins asserts that Mace was born in 1613, evidently arriving at that conclusion from the inscription beneath the portrait (engraved by Faithorne after Cooke) prefixed to his book, "Ætat. suæ 63". The date of his death is not known, but 1709 is conjectured.<sup>2</sup>

Mace was further responsible for another, minor work, 'Profit, Conveniency and Pleasure to the whole Nation, being a short rational discourse lately presented to His Majesty concerning the Highways of England . . .' (1675). A copy is in the B.M. An anthem, 'I heard a voice' (MS at PH.) is the only record of Mace as composer apart from the lute and viol music contained in 'Musick's Monument'. W. H. H., add. R. D.

BIBL.—WATSON, HENRY, 'Th. Mace: the Man, the Book and the Instruments' (Proc. Mus. Ass., 1908-9, pp. 87-107).

**McEWEN, (Sir) John (Blackwood)** (b. Hawick, 13 Apr. 1868; d. London, 14 June 1948).

Scottish composer and educationist. He was educated at Glasgow, where from 1871 his father was minister of Sydney Place Church. He entered the University there, took his M.A. degree in 1888 and studied music while he was choirmaster of St. James's Free Church and subsequently of Lanark Parish Church.

He went to London in 1891 and entered the R.A.M. as a student two years later. There Prout, Corder and Matthay were his teachers. His studentship was, however, comparatively short, for in 1895 he returned to Scotland and settled at Greenock as choirmaster of South Parish Church and teacher of pianoforte and composition at the Athenaeum School of Music at Glasgow. In 1898 he was invited to join the teaching staff of the R.A.M. as professor of harmony and composition, and henceforward his life as a teacher became bound up with the R.A.M. He exerted an ever-increasing influence not only on the pupils who passed through his hands, but on the policy

of the institution in the direction of a sane liberalism of outlook. On the retirement of Sir Alexander Mackenzie in 1924, the appointment of McEwen to succeed him in the principalship was widely approved as an assurance of continuity and progress in the work of the R.A.M. He held this position till his retirement in 1936.

McEwen had been active in undertakings for the advancement of British music. He was one of the founders of the Society of British Composers in 1905 and later of the Anglo-French Music Publishing Company, which was begun with similar educational aims. He was for a time musical adviser to the Æolian Company, but these latter interests he resigned on assuming the principalship of the R.A.M. In 1926 he received the degree of Mus.D. *honoris causa* at Oxford. He was knighted in 1931.

Apart from his executive work, McEwen steadily pursued his way as a creative artist in composition, though few modern composers have been so little concerned as he about the problem of bringing their work before the public. An early performance in 1894 — the first in public — of his first string Quartet (composed in 1893) was not followed by equally quick recognition of his high merits later. Indeed, if these merits are borne in mind, he must be regarded as perhaps the most grievously neglected British composer of his generation. He never composed for the festivals, though a short Prelude for orchestra was played at the Gloucester Festival of 1925, and scarcely one of the long list of his works (*see below*) bears any trace of having been composed for an occasion. Incidental music for three scenes of the Empire Pageant held at the Crystal Palace in 1910 is almost the only work so marked; a Concerto for viola seems to be a recognition of the demand of Lionel Tertis for such music for his instrument. Otherwise the major events of McEwen's output are symphonic works for orchestra and string quartets, the qualities of which he left performers to discover when publication allowed them opportunity; but many of his compositions are still in manuscript.

His work first became generally known through 'Grey Galloway', one of three Border Ballads for orchestra, which was widely played. Of his several symphonies that in C# minor known as 'Solway' (produced Bourne-mouth, 1922) alone received repeated performance owing to its publication by the Carnegie Trust. The suggestions of a programme in the one case and of some delicate landscape painting in the other are incidental rather than essential. McEwen's characteristics, found most decisively in the string quartets, are a seriousness of musical purpose which is never dull because the composer

<sup>1</sup> See IMMYNS, JOHN.

<sup>2</sup> See an important advertisement in the Bagford Collection (Harl. MS. 5936 [384]).

always remains free from the conventions of style, and an aptness of expression which, while perfectly direct, leaves the hearer feeling that the composer could say more if he would. A concert of his chamber music given as part of the R.A.M. centenary celebrations (1922) gave a rare opportunity of hearing a number of his works together. Their total impression was described as music "for those who are ready to forego excitement and take measured delight in fine quality".<sup>1</sup> H. C. G., adds.

McEwen is not thought of as an innovator, but his art, though unostentatious, is by no means conventional or unenterprising; and it is to him that British music owes the first, if not the only example of the *Sprechgesang* of Schoenberg and his school — in the Poems for inflected voice and pianoforte of 1943. This is an interesting and mature work, not an experiment, owing nothing to the Schoenberg school in any strictly musical sense. Incidentally it has the merit of introducing into the English musical vocabulary a term that deserves to be accepted as the equivalent of a foreign word British composers have no need to adopt even if they should come to make extensive use of the technical device that gave rise to it in Central Europe. This Dictionary, for one, is now taking its share in giving currency to the useful term invented by McEwen.

E. B.

## CATALOGUE OF WORKS

### CHORAL WORKS

- Scene from 'Hellas' (Shelley), for soprano, women's chorus & orch. (1894).  
 'The Last Chanty' (Rudyard Kipling), for chorus & orch. (1894).  
 'Hymn on the Morning of Christ's Nativity' (Milton), for solo voices, chorus & orch. (1901-5).

### ORCHESTRAL WORKS

- Symphony in A mi. (1892-98).  
 Suite in E ma. (1893).  
 Comedy Overture (1894).  
 3 Border Ballads (1905-8)  
     1. Coronach.  
     2. Grey Galloway.  
     3. The Demon Lover.  
 'Solway' Symphony (1911).  
 7 Bagatelles, 'Nugae' for stgs. (1912) (*see also* Chamber Music).  
 Suite No. 1, 'The Jocund Dance', for stgs. (1916) (*see also* Chamber Music).  
 'A Winter Poem' for full orch. (1922).  
 Suite of National Dances for stgs. (1923) (*see also* Chamber Music).  
 Suite for theatre orch. (1924).  
 Prelude for full orch. (1925).  
 Suite No. 2, 'Ballet Suite', for theatre orch. (1935).  
 Suite No. 3, G ma., for stgs. (1935).  
 5 Preludes and a Fugue for vns. or vns. & violas (1939).  
 Suite No. 4, D ma., for stgs. (1941).

### SOLO INSTRUMENTS AND ORCHESTRA

- Concerto for viola (1901).  
 Scottish Rhapsody, 'Prince Charlie', for vn. (1915) (*see also* Violin and Pianoforte).  
 'Hills o' Heather', a retrospect, for cello (1918) (*see also* Cello and Pianoforte).

## VOICE AND ORCHESTRA

- 'La Lune blanche' (Paul Verlaine) (1905).

## CHAMBER MUSIC

- String Quartet No. 1, F ma. (1893).  
 String Quartet No. 2, A mi. (1898).  
 String Quartet No. 3, E mi. (1901).  
 String Quartet No. 4, C mi. (1905).  
 Fantasy for 2 vns., viola & 2 cellos (1911).  
 String Quartet No. 5, 'Nugae', 7 Bagatelles (1912) (*see also* Orchestral Works).  
 String Quartet No. 6, A ma., 'Biscay Quartet' (1913).  
 String Quartet No. 7, E♭ ma., 'Threnody' (1916).  
 String Quartet No. 8, E♭ ma. (1918).  
 String Quartet No. 9, B mi. (1920).  
 String Quartet No. 10, 'The Jocund Dance: four Trivial Tunes' (1920) (*see also* Orchestral Works).  
 String Quartet No. 11, E mi. (1921).  
 String Quartet No. 12, 'Six National Dances' (English, Scottish, French, Japanese) (1923) (*see also* Orchestral Works).  
 String Quartet No. 13, C mi. (1928).  
 String Quartet No. 14, D mi. (1936).  
 String Quartet No. 15, 'A Little Quartet "in modo scotico"' (1936).  
 String Quartet No. 16, G ma., 'Provençale' (1936).  
 Trio, A mi., for vn., cello & pf. (1937).  
 Quintet, 'Under Northern Skies' for flute, oboe, clar., horn & bassoon (1939).  
 5 Preludes and a Fugue for 2 vns. or vn. & viola (1939) (*see also* Orchestral Works).  
 6 Trios for vn., viola & cello (1943).  
 String Quartet No. 17, C mi., 'Fantasia' (1947) (arr. from stg. Trio No. 4).

## VIOLIN AND PIANOFORTE

- 'Six Highland Dances' (1900).  
 Sonata No. 1, E♭ ma. (1913).  
 Sonata No. 2, F mi. (1913).  
 Sonata No. 3, G ma. (1913).  
 Sonata No. 4, 'A Little Sonata', A ma. (1913).  
 2 Poems (1913)  
     1. Breath of June (from Sonata No. 1).  
     2. The Lone Shore (from Sonata No. 3).  
 'Martinmas Tide' (1913).  
 Scottish Rhapsody, 'Prince Charlie' (1915).  
 Sonata No. 5, 'Sonata-Fantasia', E mi. (1922).  
 Sonata No. 6, G ma. (1929).  
 6 Improvisations, 'Provençale' (1936).  
 Sonata No. 7, A mi. (1939) (arr. from viola Sonata).

## VIOLA AND PIANOFORTE

- Sonata, A mi.

## CELLO AND PIANOFORTE

- 'Hills o' Heather: a Retrospect' (1918).  
 'Heather and Bracken', 3 Scottish Pieces (1947-48).  
 'Cypress and Citron', 3 Grecian Pieces (1947-48).  
 'Five Characteristic Pieces' (1947-48).

## PIANOFORTE WORKS

- Sonata, E mi. (1903).  
 'Four Sketches' (1909).  
 '5 Vignettes à la Côte d'Argent' (1913).  
 Sonatina, G mi. (1918).  
 'Three Keats Preludes' (1919).  
 Suite or Theatre Orchestra (arr.) (1924).  
 'On Southern Hills', 3 Sketches from Provence (1938).

## SONGS

- 3 Songs (Paul Verlaine) (1905).  
 'Three Pagan Songs' (Alexander Archibald) (1942).

## RECITATIONS

- 'Romney's Remorse' (Tennyson), with pf. (1899).  
 'Graih my Cree' (Hall Caine), with stg. 4tet, pf. & drums (1900).  
 14 Poems (Margaret Forbes) for inflected voice & pf. (1943).  
 Various songs and partsongs.

## THEORETICAL WORKS

- 'Harmony and Counterpoint' (1908).  
 'The Elements of Music' (1910).  
 'A Primer of Harmony' (1911).

<sup>1</sup> Mus. T., Aug. 1922.

- 'The Thought in Music' (1912)
- 'The Principles of Phrasing and Articulation' (1914).
- 'The Foundations of Musical Aesthetics' (1916).
- 'Musical Composition', Part I (1921).
- 'Tempo Rubato' (1928).
- 'Introduction to the Piano Sonatas of Beethoven' (1931).
- See also Bell (W. H., brother-in-law). Inflected Speech (use of). Society of British Composers. Sprechgesang (modified use of).

**MACFARREN.** English family of musicians of Scottish descent.<sup>1</sup>

(1) **(Sir) George (Alexander) Macfarren** (b. London, 2 Mar. 1813; d. London, 31 Oct. 1887), composer and teacher. He was a son of George Macfarren, a dancing-master. In early life he displayed partiality for music, but did not begin regular study until 1827, when he became a pupil of Charles Lucas. In 1829 he entered the R.A.M. and made composition his principal study, learning also the pianoforte and trombone. In 1834 he was appointed one of its professors. On 27 Oct. 1834 he produced at the Society of British Musicians his first important work, a Symphony in F minor, and in 1836 his fine overture 'Chevy Chase'. On 13 Aug. 1838 his 'Devil's Opera', produced at the English Opera House, Lyceum Theatre, at once drew public attention to him. The libretto was by his father. In 1840 he produced at Drury Lane Theatre an 'Emblematical Tribute on the Queen's Marriage', and he also edited, for the Musical Antiquarian Society, Purcell's opera 'Dido and Aeneas'. In 1843 he became secretary of the Handel Society, for which he edited 'Belshazzar', 'Judas Maccabaeus' and 'Jephthah'. In Jan. 1845 he directed the successful production of Mendelssohn's 'Antigone' at Covent Garden Theatre. On 3 Feb. 1846 his Cervantes opera 'Don Quixote' was successfully produced at Drury Lane, and on 27 Oct. 1849 the opera 'Charles II' was given at the Princess's Theatre. His serenata 'The Sleeper Awakened' was brought out at the National Concerts at Her Majesty's Theatre in 1851, and in the same year he composed the cantata 'Lenora'. His cantata 'May Day' (long a favourite with choral societies) was written for the Bradford Festival of 1856, and the cantata 'Christmas' was composed in 1859. He then resumed the composition of opera and brought out 'Robin Hood' (libretto by John Oxenford) at Her Majesty's Theatre on 11 Oct. 1860, with great success. This was followed by 'Frey's Gift', masque, and 'Jessy Lea' (libretto by Oxenford, after Scribe's 'Le Philtre'), produced at the Gallery of Illustration, 2 Nov. 1863; 'She Stoops to Conquer' (after Goldsmith), 'The Soldier's Legacy' and 'Helvellyn', operas, 1864. The last had a libretto by Oxenford based on Mosenthal's novel 'Der Sonnenwendhof', and was produced at Covent Garden on 3 Nov. Several

more operas remained in manuscript, and Macfarren also wrote music for a number of farces and melodramas.

Macfarren's eyesight had at a comparatively early age become impaired; the malady increased year by year until it terminated in total blindness. But this calamity did not diminish his exertions, and with extraordinary energy he continued to perform his duties as a professor at the R.A.M. and to compose, dictating his compositions to an amanuensis. On 23 Oct. 1873 his oratorio 'St. John the Baptist' was produced at the Bristol Festival with marked success. On 16 Mar. 1875 he was elected Professor of Music at Cambridge on the death of Sterndale Bennett, and he greatly distinguished himself by the manner in which he performed the duties of the office. In Apr. following he accumulated the degrees of B.Mus. and D.Mus. In 1876 he was appointed Principal of the R.A.M. 'The Resurrection', oratorio, was produced at the Birmingham Festival in 1876; 'Joseph', oratorio, at the Leeds Festival in 1877; 'The Lady of the Lake' (Scott), a cantata, at Glasgow, on 15 Nov. 1877; the music to Sophocles' 'Ajax' was performed with the play at Cambridge in 1882; the oratorio 'King David' was produced at the Leeds Festival of 1883, and in that year Macfarren was knighted.

Besides the before-mentioned works Macfarren's compositions are very numerous; they include a cathedral service, anthems, chants and psalm tunes, and 'Introits for the Holy Days and Seasons of the English Church', 1866; 'Songs in a Cornfield', 1868; 'Shakespeare Songs for 4 voices', 1860-64; songs from Lane's 'Arabian Nights' and Kingsley's and Tennyson's poems; very many songs (among which the beautiful 'Pack, clouds, away', with clarinet *obbligato*, is perhaps the best known), duets, etc.; overtures to 'The Merchant of Venice', 'Romeo and Juliet', 'Hamlet' and to Schiller's 'Don Carlos'; symphonies, string quartets and a Quintet; a Concerto for violin and orchestra; sonatas for pianoforte alone and in combination with other instruments. He harmonized the airs in Chappell's 'Popular Music of the Olden Time' and arranged 'Moore's Irish Melodies' (1859) and Scottish songs. He was eminent as a writer on music, having produced 'Rudiments of Harmony' (1860) and 'Six Lectures on Harmony' (1867), analyses of oratorios, etc., for the Sacred Harmonic Society (1853-57) and of orchestral works for the programme-books of the Philharmonic Society (1869-71), also many articles in 'The Musical World' and lives of musicians for the 'Imperial Dictionary of Universal Biography'. He lectured at the Royal and London Institutions. His 'Addresses and Lectures' were published in 1888.

<sup>1</sup> The name in the birth certificate is McFarren. For the family's Scottish ancestry see Mus. T., Dec. 1905.

Macfarren's last published work was an *Andante* and *Rondo* in E major for violin and organ, contained in 'The Organist's Quarterly Journal' for Oct. 1887. A cantata for women's voices, 'Around the Hearth', was published posthumously.

BIBL.—BANISTER, H. C., 'Sir George Macfarren' (London, 1891).

See also Additional Accompaniments. Monk (E. G., Oratorio texts compiled).

(2) **Natalia Macfarren** (born **Andrae**) (b. Lubeck, 1828; d. Bakewell, Derbyshire, 9 Apr. 1916), contralto singer and translator, wife of the preceding. She appeared in London, at the Princess's Theatre, in Oct. 1849, in Macfarren's 'Charles II', having previously appeared in the U.S.A. with great success. She was married at the age of seventeen to George Macfarren. Her life was spent in teaching and in translating operas and German songs. She was endowed with a fine intellect, her power of musical interpretation was extraordinary and she was an excellent linguist.

(3) **Walter (Cecil) Macfarren** (b. London, 28 Aug. 1826; d. London, 2 Sept. 1905), pianist and composer, brother-in-law of the preceding, brother of (1). He was a chorister of Westminster Abbey under James Turle in 1836-41 and a pupil at the R.A.M. in 1842-46, studied the pianoforte under W. H. Holmes and composition under his brother and Cipriani Potter. He was a professor of the pianoforte at the R.A.M. from 1846 to 1903 and conductor of its concerts from 1873 to 1880. He was elected a director of the Philharmonic Society in 1868 and became its treasurer in 1876.

Walter Macfarren composed two church services and a number of chants and hymn-tunes; a Symphony in B $\flat$  major, produced at Brighton, 1880; overtures, 'A Winter's Tale' (1844), 'Taming of the Shrew' (1845), 'Beppo' (1847), 'Pastoral' (1878), 'Hero and Leander' (Brighton Festival, 1879), 'Henry V' (Norwich Festival, 1881), 'Othello' (London, Queen's Hall, 1896); a pianoforte Concerto; sonatas for pianoforte alone and in combination with other instruments; songs both sacred and secular; many madrigals and partsongs; numerous pieces of all kinds for pianoforte. He edited Mozart's pianoforte works, Beethoven's sonatas and the extensive series of pianoforte pieces known as 'Popular Classics'. W. H. H., adds.

BIBL.—MACFARREN, WALTER, 'Reminiscences' (London, 1905).

Mus. T., Jan. 1898.

**M'GIBBON, William** (b. Edinburgh, ?; d. Edinburgh, 3 Oct. 1756).

Scottish violinist and composer. Little is known of his biography save what is related of him and of other Scottish musicians by William Tytler of Woodhouselee, who contributed to the 'Transactions of the Society of Antiquaries of Scotland', Vol. I (1792), some

personal remembrances of them. William was the son of Matthew M'Gibbon, an oboist in Edinburgh. He was early sent to London and studied the violin under William Corbett. On his return to Edinburgh he was appointed leader of the orchestra in the Gentlemen's Concerts, a post he held for a long period. He was considered an excellent performer.

In 1740 M'Gibbon published 'Six Sonatas [*sic*] or Solos for a German Flute or Violin. Edin.: R. Cooper for the author, 1740', obl. folio. A copy of this now very rare publication was sold at the Taphouse Sale in July 1905. Another of his compositions is 'Six Sonatas for two German Flutes, compos'd by Mr. Wm. M'Gibbon of Edinburgh' (London, J. Simpson, royal 8vo.). His most important work, however, was a valuable collection of Scots tunes, in three oblong folio volumes, of great value in the study of Scots music. These were issued in Edinburgh and originally published in 1742, 1746 and 1755, though there are several later reprints.

M'Gibbon died in Edinburgh and was buried in Greyfriars' Churchyard, having bequeathed the whole of his effects to the Royal Infirmary. He is mentioned in a verse by Robert Ferguson, the poet, and a portrait of him occurs in the title-page of 'Flores Musicae' (Edinburgh, J. Clark, 1773), which is reproduced in Glen's 'Early Scottish Melodies' (1900). W. Gillies Whittaker, shortly before his death (1944), edited M'Gibbon's 'Six Sonatas' for modern performance.

F. K., adds. M. L.

**McGLASHAN, Alexander** (b. ?; d. Edinburgh, May 1797).

Scottish violinist and violoncellist. We first know of him in Edinburgh at the back of Bailie Fyfe's Close in 1759. From his stately appearance and dress he was nicknamed "King McGlashan". He was in the habit of giving fashionable concerts at St. Cecilia's Hall, near the Cowgate, regularly from 1766 to 1779, his last concert being given in conjunction with Joseph Reinagle, secundus. He was buried in Greyfriars' churchyard.

McGlashan issued four important books of Scottish national airs, of great value in tracing the history of those melodies. They were all published in oblong folio by Stewart of Edinburgh:

'A Collection of Strathspey Reels . . .' (1780).

'A Collection of Reels, consisting chiefly of Strathspeys, Athole Reels, &c. . . .' (1781).

'A Collection of Scots Measures Hornpipes Jigs . . . and Fashionable Country Dances' (1781).

'A Second Collection of Strathspeys, Athole Reels, &c. . . .' (1786).

F. K., adds.

**M'GUCKIN, Barton** (b. Dublin, 28 July 1852; d. Stoke Poges, 17 Apr. 1913).

Irish tenor singer. He began his career as a chorister at Armagh Cathedral, where he received instruction from R. Turle, the organ-



ist, in singing, organ, violin and pianoforte. He became first tenor at St. Patrick's Cathedral, Dublin, in 1871, and was for a time a pupil of Joseph Robinson. He sang at one of the Philharmonic concerts in Dublin in 1874, and in the following year made his début in London at the Crystal Palace concerts, on 5 July 1875, after which he went to Milan and studied under Trevisi. He reappeared with success at the same concerts on 28 Oct. 1876, where he first appeared as an oratorio singer in Mendelssohn's 'Lobgesang', 3 Nov. 1877. He made his début on the stage under Carl Rosa at Birmingham, 10 Sept. 1880; at Dublin as Wilhelm Meister in Ambroise Thomas's 'Mignon' on 9 May 1881; in the same part at Her Majesty's Theatre in London on 20 Jan. 1882, and as Moro on the production in England of 'The Painter of Antwerp', an English version of Balfe's Italian opera 'Pittore e duca', 28 Jan. 1882. He remained in Rosa's company in London and the provinces until the summer of 1887, and became a great favourite both as a singer and an actor. His most important parts were Lohengrin, Faust and Don José; in new operas he created at Drury Lane the parts of Phoebus (Goring Thomas's 'Esmeralda'), 26 Mar. 1883; Orso (Mackenzie's 'Colomba'), 9 Apr. 1883; Waldemar (G. Thomas's 'Nadeshda'), 16 Apr. 1885; Guillem de Cabestanh (Mackenzie's 'Troubadour'), 8 June 1886; Oscar (Corder's 'Nordisa'), 4 May 1887; at Edinburgh, Renzo on the production in English of Ponchielli's 'Promessi sposi', and at Liverpool, Des Grieux (Massenet's 'Manon'), 17 Jan. 1885. He sang in opera in America in 1887-88 and rejoined the Carl Rosa Company from 1889 to 1896, adding to his repertory the part of Eleazar in Halévy's 'La Juive' and that of Thorgrim in Cowen's opera of that name, 22 Apr. 1890. A. C.

**Mácha, K. H.** See Skuherský ('May', symph. poem). Suk (V., 'Lesnoy Tsar', opera).

**Machado, A.** See Dallapiccola (4 songs).

**MACHADO, Augusto** (b. Lisbon, 27 Dec. 1845; d. Lisbon, 26 May 1924).

Portuguese composer. At first he devoted himself to the pianoforte, having studied with Lavignac in Paris, and was influenced by the literary generation that became known in Portugal as "Generation of the Seventies", to which belonged some of the outstanding Portuguese intellectuals of the last quarter of the 19th century. He rebelled against the Italian school and allowed himself to be swayed by French operatic composers, particularly Massenet, whose friend he became in Paris. He was appointed professor of singing at the Lisbon Conservatory and became its director in 1901, holding the post until 1910. He was many times appointed director of the S. Carlos opera-house.

Machado composed, among others, the operettas 'O desgelo' (1875) and 'Maria da Fonte' (1879), the operas 'Laureana' (based on Guiot's French libretto of George Sand's novel), 'Les Beaux Messieurs de Bois Doré', which was produced at the Grand Théâtre of Marseilles in 1883, 'I Doria' (1887), 'Mario Wetter' (1898), 'La Borghesina' (1909) and other minor pieces of a more Portuguese style, such as 'Espadachim do Outeiro', 'Rosas de todo o ano', 'Triste viuvinha' and 'O tição negro'. J. J. C.

**Machado, Manuel.** See Arambarri ('Castilla', choral work).

**MACHAUT<sup>1</sup>, Guillaume de** (b. Diocese of Rheims, c. 1300; d. Rheims, 1377).

French poet and composer. He took holy orders at an early age, studied theology probably in Paris, and took the university degree of *magister*. About 1323 he became secretary to John of Luxemburg, King of Bohemia, whom he accompanied on expeditions to Poland, Lithuania and Italy, sharing his life with its dangerous adventures of the campaigns and with its luxuries of the court in Prague and in Paris. Documents show that Machaut was *clericus elimosinarius* (almoner) in 1330, *notarius* in 1332, *notarius secretarius* in 1333 and *secretarius* in 1335.

By the time John of Luxemburg met a heroic death in the battle of Crécy, in 1346, Machaut was probably no longer with him, for it must have been about 1340 that he entered the service of Bonne, John's daughter and the wife of Jean, Duke of Normandy, who later became King of France. When Bonne died in 1349 Machaut found a new patron in Charles, King of Navarre. This sovereign became involved in political affairs hostile to France and was kept as a prisoner in that country for eighteen months. It was then that Machaut wrote his 'Confort d'ami' to inspire his royal friend with courage. This narrative poem supplies a number of facts for the biography of the poet himself. Although of humble origin, Machaut became the personal friend and adviser of kings and ruling princes. His clerical orders enabled him to move freely among the high aristocracy, for whom the musician-poet's creative power had a strong attraction.

After 1357 Charles of Navarre no longer appears in Machaut's work, probably because the relations between the former and the rulers of France had become so strained that Machaut was forced to decide which side to take and, as a man of common sense, turned to the rulers of his native country. Among his later patrons were the King of France — whether Jean or Charles VI is undecided — and the Duc de Berry. His old age he spent

<sup>1</sup> Also Machault, de Machaudio, de Machaudo or de Mascaudio.

comfortably as a canon of Rheims, widely known and celebrated as the greatest musical genius of his age.

The tradition of Machaut's music is admirably maintained, all his works being preserved in 32 manuscripts, some of them prepared under his own supervision for bibliophiles and princes. The most important are: one in the possession of the Marquis of Vogüé, very good from a musical point of view; Paris Bibl. Nat. fr. 1585 is a 15th-century copy of the Vogüé MS; Paris Bibl. Nat. fr. 9221 is magnificently illuminated but musically not very reliable; Paris Bibl. Nat. fr. 1584 has paintings of great artistic value, among them two portraits of Machaut.

The poet-composer arranged his compositions in a particular order which is kept in the good manuscripts: 19 *lais* (set for one part only, except for 2 *chaces*), 23 motets, 1 *hoquetus* (in some MSS following the *virelais*<sup>1</sup>), 42 ballads, 21 *rondeaux*, 33 *virelais*. Seven pieces were also interpolated into the narrative poems 'Remède de fortune' and 'Livre du voir dit'.

A complete edition of Machaut's musical works was published by F. Ludwig with an introduction giving exhaustive information about the sources (see Bibl.).

The *lais* (long lyrical poems written in twelve pairs of stanzas, each pair having a metrical form and a melody different from the rest, except for the last pair, which repeats the metre and melody of the first) are set to one musical part only — except for the two *chaces* — as are also many of the *chansons balladées*, a form more generally called *virelai*.

Machaut's treatment of the poetry in his Latin motets is conservative: whereas Philippe de Vitry uses the Latin motet to express his own views, the outcome of his independent thoughts on society, philosophy or literature, Machaut prefers erotic rhetorical poetry in French (in 17 out of 23 motets). In his Latin motets he probably paid tribute to their long and great tradition. One, 'Bone Pastor Guillelme', was composed in honour of Guillaume de Trie, when he became Archbishop of Rheims in 1324; therefore the date of the motet must also have been 1324. Another one was probably composed in 1356.

Musically Machaut takes over the isorhythmic types as they were created and developed by Vitry, without adding anything essentially new to them in form, rhythm, melody or harmony. Only in three motets he uses pre-isorhythmic types, thus showing another conservative feature.

The ballads are Machaut's most important new creation. He calls them *ballades notées*, as opposed to the ballads not to be set to music. Being polyphonic, they are the successors of the old short French secular motet of the 13th

century, representing the music of society and partly that of the *trouvères*. No given tenor *cantus firmus* is used, and in this the ballads differ from the old motets. The music consists of a treble *cantus* or a vocal duet forming the main part, accompanied by one or two instrumental parts, all of them freely invented.

The refrain is typical of ballads, *rondeaux* and *virelais*. The ballads consist of three verses, each of them with seven or eight lines rhyming ABAB, BCC or ABABCCDD, the first two lines being musically identical with the third and fourth; the last two lines form the refrain.

The poetry of the ballads reveals Machaut as the true exponent of the medieval chivalrous ideas with their religious, moral and social code — a belated *trouvère*. He praises love with all the effects of the *seconde rhétorique*: mythology, the Old Testament and allegory. Their music is not constructive, as is that of his motets, but expressive and capable of rendering various and varying moods. According to Besseler (see Bibl.) Machaut is the romanticist of the 14th century. He is the first composer to use syncopation; this, and his free treatment of common chords and discords, serves for his means of expression. In these ballads he seems to have found a style far more personal than in the motets.

*Rondeaux* and *virelais* are shorter and simpler than the ballads. No mythology or other classical themes find their way into this poetry, whose subject is still the conventional praise of women. Occasionally the poet inclines to puns and riddles. Machaut's *rondeau* refrains consist of two lines, except one that consists of six. They were sung according to the formula AB, AA, ABAB. Only AB is actually written out in music, the sign ♪ indicating the end of A.

The *virelai* had three verses, the refrain being sung at the beginning and after each verse. The latter consisted of three pairs of stanzas, the first two of them musically alike. The music of the third pair was identical with that of the refrain. The musical notation consisted of the refrain, the first and the third pairs of the stanzas.

These ballads, *virelais* and *rondeaux* were music typical of the French nobility, who found in it what they understood and admired, and Machaut's music became well known among the aristocracy in many parts of Europe. The manuscripts were copied in Spain, Poland and even Cyprus. Some scholars have suggested that Chaucer was influenced by Machaut's poetry, but this has not been established beyond doubt. Some of the poems were copied long after the turn of the 15th century.

A great variety of musical instruments must

<sup>1</sup> *Virelays* in Machaut's own archaic spelling.

have added colour to the performances. Machaut gives an interesting account in his 'Remède de fortune':

Car je vis la tout en un cerne  
viele, rubebe, guiterne,  
leu morache, michanon,  
citole et le psalterion,  
harpe, tabour, trompes, naquaires,  
orgues, cornes, plus de dis paires,  
cornemuses, flajos, chevrettes  
douceinnes, simbales, clochettes  
tymbre la fauste beaigne,  
et le grant cornet d'Alemaignes  
flajos de saus, fistule, pipe,  
muses d'Aussay, trompe petite.

The only Mass by Machaut that has been preserved (for 4 voices) is traditionally said to have been composed for the coronation of Charles V at Rheims in 1364, though there is no proof of this. After the Mass of Tournai, which was composed in the 13th century, it is the earliest *ordinarium missae* in a polyphonic setting. The 'Kyrie', the end of the 'Credo', 'Sanctus', 'Agnus Dei' and 'Ite missa est' are isorhythmic, the main part of the 'Credo' and the 'Gloria' non-isorhythmic.

The source of Machaut's creative power is described in his own words in a letter to Péronne, a lady of great musical understanding: "toutes mes choses ont été faites de vostre sentement, et pour vous spécialement" and

Qui de sentement ne fait,  
Son dit et chant contrefait.

To hear his own music gave him great satisfaction; furthermore he considered it necessary for its appreciation that it should be heard: "Je y ay fait les chans a quatre et les ay plusieurs fois ois, et me plaisent moult bien". Remarks such as this are unique in the middle ages, and they are the more valuable for showing that human reactions to music were then similar to our own.

Machaut holds the foremost place in the French literature of the 14th century. As composers he and Vitry are head and shoulders above their contemporaries. E. D. (ii).

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See also Chanson (mus. ex. of ballade). Hocket (mus. ex. of). Song, p. 915.

**MACHÊTE** (Port.). A small 4-stringed guitar used by the Portuguese and found also in Madeira and the Azores. F. W. G.

**Machiavelli, Niccolò.** See Castelnovo-Tedesco ('Mandragola', opera). Ullrich (do., symph. prelude). Waghalter (do., opera).

**MACHICOTAGE.** A species of ornamentation applied to plainsong melodies by means of extraneous notes inserted between those of the true *canto fermo*, after the manner of *fioritura*. To the once prevalent custom of *machicotage* in France are to be attributed many of the corruptions observable in Gallican office books before the modern revisions. The 'Processionale Parisiense' (Paris, 1787) directs that the melodies shall be *machicotées* by the clergy, and continued by the choir *sine macicotalico*; and in former times the ecclesiastics entrusted with the duty of so singing them were called *maceconici* or *machicots*.

W. S. R.

**MACHIN, Richard.** See ENGLISH MUSICIANS ABROAD.

**MACHU, Étienne.** See MAHU.

**MACHY, ?, Sieur de** (b. ?; d. ?).

French 17th-century violist and composer. He was a player of the viola da gamba in Paris at the court of Louis XIV. The Bibl. Nat., Paris, has his 'Pièces de viole en musique et en tablature' (Paris, 1685). This work is prefaced by an introduction containing valuable information on contemporary French ornaments, slightly marred by the fact that de Machy tends to give to familiar ornaments unfamiliar names of his own. R. D.

**MACICOTATICUM.** See MACHICOTAGE.

**MACIEJEWSKI, Roman** (b. Berlin, 1910).

Polish pianist and composer. He studied first at Poznań and then moved to Warsaw, where he became a composition pupil of K. Sikorski at the Conservatory. He left

Poland for Paris in 1934 and four years later worked with Kurt Jooss at Dartington Hall, Totnes, Devonshire. He then settled in Stockholm. Soon after the second world war he moved to the U.S.A., where he has lived since then.

As a composer Maciejewski belongs to the foremost group of the Polish modernists. His earlier works, such as his Mazurkas and 'Dances of the Highlands', for pianoforte, and 'Songs from Kurpie' (1933), are based on Polish folklore, presumably under the influence of the great composers who in the late 1920s came forward with works drawing on folk idioms (Bartók, Szymanowski, Kodály, etc.). His later works (e.g. 'Songs of Bilitis') display impressionist trends. His Concerto for two pianofortes, a work almost severe in its form and employing a chorale, a fugue and a passacaglia on the same thematic material, shows another aspect of his talent; it is absolute music without a trace of a folk idiom. His 'Kolysanka' ('Lullaby') and 'Tryptyk', both published in 1948, and his '4 Mazurkas', published in 1952, show a further development in his ability to solve problems of construction, form and individual style.

C. R. H.

**MACINTYRE, John.** See Pibroch.

**MACINTYRE, Margaret** (b. India, c. 1865; d. London, Apr. 1943).

Scottish soprano singer. She made her début in 1888 on the second night of Augustus Harris's first season at Covent Garden, playing Micaela to the Carmen of Nordica. Her success was emphatic, and during the season she sang Inez in 'L'Africaine', Mathilde in 'Guillaume Tell' to the Tell of Lassalle, and Margaret in Boito's 'Mefistofele'. In the following year she sang, among other parts, Marguerite in 'Faust'. Soon in request as a concert singer, she made her first festival appearance at Leeds in 1889. She was the first Rebecca in Sullivan's 'Ivanhoe' on 31 Jan. 1891. At Covent Garden in 1892 she sang Senta in 'The Flying Dutchman'. She was at the Leeds Festivals in 1892 and 1895, and at the Birmingham Festival in 1891.

Margaret MacIntyre possessed a voice of exceptional beauty, but she had a tendency to force the tone and her career as a leading singer was rather short. While her voice was still at its best she sang in St. Petersburg and Moscow, an interesting feature of her visit to Russia being her appearance as Elizabeth in 'Tannhäuser' with Battistini as Wolfram.

S. H. P.

**MACISZEWSKI, Waldemar** (b. Warsaw, 1897).

Polish pianist. He began his studies at the early age of ten at the Kurpiński Music School in Warsaw. In 1941 he became a pupil of Drzewiecki at the Warsaw and then at the

Cracow Conservatory, which he left with distinction in 1948. At the Chopin International Competition for Pianists in Warsaw he won the third prize in 1949. Since then he has toured in many European countries and in the U.S.S.R.

C. R. H.

**MACKAY, Angus** (b. ?; d. nr. Dumfries, 21 Mar. 1859).

Scottish bagpiper. He became famous as a Highland piper and collected and published some interesting pipe melodies taken down from traditional sources. The book is now rare and its title runs. 'A Collection of Ancient Picbairachd or Highland Pipe Music', folio, 1838. Another of his works is 'The Piper's Assistant'. He was piper to Queen Victoria and was accidentally drowned in the Nith, near Dumfries.

F. K.

See also Pibroch.

**Mackay, Charles.** See Elgar (3 partsongs).

**Mackay, John Henry.** See Reger (song). Schoenberg (song). Strauss (R., 1 song with orch., 3 with pf.).

**Mackaye, Percy.** See Converse (2 libs. & 'Jeanne d'Arc', incid. m.).

**MACKENZIE, (Sir) Alexander (Campbell)** (b. Edinburgh, 22 Aug. 1847; d. London, 28 Apr. 1935).

Scottish composer, violinist and teacher. He was the fourth musician of his family in direct descent. His great-grandfather belonged to the Fferfarshire Militia Band; his grandfather, John Mackenzie (1797-1852), was a violinist at Aberdeen and Edinburgh; his father, Alexander Mackenzie (1819-57), was also a violinist, pupil of Sainton and Lipinski; he edited the 'National Dance Music of Scotland' and was leader of the band at the Theatre Royal, Edinburgh.

A. C. Mackenzie was educated at Hunter's School, Edinburgh, and when only ten years old was sent to study music in Germany at Schwarzburg-Sondershausen on the recommendation of a member of Gung'l's band named Bartel. Here he was a pupil of K. W. Uhlich for the violin, and for theory of Eduard Stein, the conductor of the Sondershausen ducal orchestra. The boy played second violin in the orchestra and took part in many performances of the most advanced music, Liszt, Berlioz and the then existing works of Wagner being his daily bread. In 1862 he returned to Edinburgh and soon afterwards came to London, intending to take lessons from Sainton; but on the latter's advice Mackenzie entered for the King's Scholarship at the R.A.M., and won it in Dec. of the same year, remaining at the Academy till 1865. Besides Sainton, who taught him the violin, his masters were Charles Lucas for harmony and counterpoint, and F. B. Jewson for pianoforte. While at the Academy Mackenzie played in various theatre orchestras and thereby acquired experience of orchestral work at first hand. On the conclusion of his Aca-

demy course he returned to Edinburgh, where he quickly became known as an excellent violinist; he also gave chamber concerts, at which Schumann's pianoforte Quartet and Quintet were given for the first time in Scotland. He was appointed conductor of the Scottish Vocal Music Association in 1873, meanwhile fulfilling many teaching engagements and officiating as precentor in St. George's Church. He found time to compose some chamber music, a piano Trio and string Quartet (unpublished), besides a piano Quartet in E $\flat$  (Op. 11).

Hans von Bülow had seen the proof-sheets at the German publishers' and had made inquiries about the composer. When he visited Glasgow and Edinburgh in 1877-78 he made Mackenzie's personal acquaintance and accepted his overture 'Cervantes' (performed at Sondershausen in 1877) for performance at Glasgow, where it was given on 17 Dec. 1879. As Mackenzie added to his other labours by playing in the orchestra of the Birmingham Festivals of 1864, 1867, 1870 and 1873, it is not surprising that his health was affected by the strain of his work. He wisely went abroad and settled at Florence in order to devote himself to composition. For about ten years, in fact until his appointment to the principalship of the R.A.M., Florence was his residence for at least part of the year; but as time went on his importance in regard to music in London steadily increased, and at last he was obliged to live in England altogether. From the beginning of his residence in Italy dates the first of his more important choral works, the cantata 'The Bride', performed at the Worcester Festival of 1881. Each year after this saw some work of large calibre, and many festival and other commissions followed rapidly. In 1885-1886 Mackenzie was appointed conductor of Novello's Oratorio Concerts, at which he introduced many important works to London audiences. It was primarily in order to hear his 'Saint Elizabeth' under Mackenzie's direction that Liszt paid his final visit to England in 1886, and Mackenzie renewed his old friendship with the composer. By this time his second Scottish Rhapsody called 'Burns' (produced at Glasgow under Manns in 1881), the opera 'Colomba', and 'The Rose of Sharon', an oratorio composed for the Norwich Festival of 1884, had raised Mackenzie to a high position among British composers, and on the death of Sir George Macfarren he was appointed to succeed him as principal of the R.A.M. He undertook the duties of the post on 22 Feb. 1888. Mackenzie's long tenure of office at the R.A.M. (1888-1924) was begun when the institution was feeling the pressure of criticism and the competition of younger teaching-schools. He brought his musicianship to bear on its internal problems and showed such

statesmanship in guiding its fortunes that not only was the artistic reputation of the Academy completely vindicated, but its material resources were increased and stabilized. Mackenzie taught composition, conducted the students' orchestra and lectured for many years in addition to all the administrative work which he personally controlled. The Academy's move into its new building (1911) and the celebration of its centenary (1922, for which his last numbered work, the overture 'Youth, Sport and Loyalty', was composed, witnessed the triumph of Mackenzie's organization; the subsequent careers of the innumerable students who passed through his hands are still more decisive evidence of his power as a teacher and leader.

As a concert conductor Mackenzie did important work outside the R.A.M. He conducted the Royal Choral Society occasionally during the lifetime of Sir Joseph Barnby, on whose death he directed the concerts for the remainder of the season. In 1892 he was appointed conductor of the Philharmonic Society, and during his tenure of the post, which he resigned in 1899, he introduced Tchaikovsky's 'Pathetic' Symphony to London, as well as Borodin's Symphony in B minor. In 1903 he undertook a tour in Canada, in the course of which he conducted concerts of British music in all the most important towns of the Dominion. The tour (organized by Charles A. E. Harriss) lasted six weeks and extended from Halifax, N.S., to Victoria, B.C. Eleven new choral bodies were raised for this scheme; other existing ones were augmented, and thus, besides introducing many contemporary British works for the first time in Canada, a movement in the direction of choral singing was begun which was the foundation of the present widespread cultivation of the art, furthered by the competition festivals. Mackenzie was general president of the International Musical Society 1908-12, a period which included congresses in Vienna (1909) and London (1911). As a lecturer Mackenzie did important work in frequent courses delivered before the Royal Institution.

Mackenzie received the Mus.D. degree from St. Andrews in 1886, Cambridge in 1888, Edinburgh in 1890; that of LL.D. from Glasgow, 1901, the McGill University in 1903 and from Leeds University in 1904, and the D.Mus. from Oxford in 1922. He received the gold medal for art and science from the Grand Duke of Hesse in 1884 and the Saxe-Coburg and Gotha Order for Arts and Science in 1893. He was a corresponding member of the Istituto Reale Musicale of Florence, a member of the Royal Swedish Academy and honorary member of the Accademia di Santa Cecilia in Rome. In 1895 he was knighted; he was created Knight Commander of the Victorian

Order (1922) and received the gold medal of the Royal Philharmonic Society (1923).

J. A. F.-M.

**QUALITIES OF COMPOSITION.**—Mackenzie's high importance to his generation rests primarily on the fact that he was essentially both a Briton and a cosmopolitan. His early upbringing in Scotland was removed from those influences of the church and the organ-loft which set their stamp both for good and ill on so many of his English contemporaries. As a violinist he lived in the freer atmosphere of the orchestra and the theatre, and his long periods of life on the Continent, besides giving him a command of the German and Italian languages equal to his command of English, enabled him to mix with the keenest musical minds of his time, to breathe their air and live their life, without for one moment being deflected from his own course or belying his character as a sturdy long-sighted North Briton. These qualities are reflected in his music.

His appointment to the R.A.M. suggests a natural division of his compositions into two periods at about Op. 40. Before that time (1888) composition was the first business of his career; after that it had to take second place, to be accomplished in time snatched from other duties, and be undertaken either for a special occasion or for relaxation.

Equality of output is scarcely to be expected, and for the most part Mackenzie's reputation has rested on his earlier works. Among these none served to establish his position more firmly than the oratorio 'The Rose of Sharon', when it was produced at the Norwich Festival in 1884. Its romantic style, the warmth and fervour of its orchestral colouring and its freedom from the conventions of current English oratorio, marked its composer as a man of individual outlook and originality of ideas. Fortunately the libretto, though devised in a quasi-operatic manner, was put together by Joseph Bennett from the words of Holy Scripture, so that the work is saved from the literary banalities of Bennett's own texts. Mackenzie,

however, has suffered seriously from his librettists, both in his larger choral works and in his operas. At a time when English composers, led by Stanford and Parry, were re-discovering the musical possibilities of great English literature and poetry, Mackenzie accepted too readily the hackwork of Bennett and Hueffer for cantatas and operas respectively. They stultified much fine and imaginative work on his part. Mackenzie's apparent indifference to the qualities of a libretto seems, however, to be the defect of one of his strongest qualities. Without the literary sensitiveness of Stanford or the philosophic mind of Parry, he took his stand on purely musical values and wrote with a freedom and frankness which showed genuine creative impulse.

It is significant that the list of his instrumental works contains neither symphony nor sonata; but suites and overtures, generally with descriptive titles, rhapsodies, ballads, preludes and entr'actes are numerous, and testify to his refusal of any classical pose. The three Scottish Rhapsodies, the piano Concerto, the Pibroch suite for violin and orchestra (Op. 42), played by Sarasate at the Leeds Festival of 1889, and 'The Cottar's Saturday Night' (one of his most effective choral works) have sufficient reference to Scottish folksong and other suggestions of local colour to give him a place among musical nationalists; but his idiom was really cosmopolitan, and he did not generally handle Scottish themes with special native sensitiveness. Max Bruch's Scottish Fantasia, for example, might be placed beside his Scottish Concerto (Op. 55), produced by Paderewski in 1897. His nationality found expression in more general characteristics less easily defined, in a steadfast persistence in the pursuit of an aim, in an imagination which was not afraid of the commonplace and, by no means least, in a buoyant sense of humour.

Mackenzie's autographs and manuscript copies are in the Fitzwilliam Museum at Cambridge.

H. C. C.

**BIBL.**—MACKENZIE, ALEXANDER C., 'A Musician's Narrative' (London, 1927).

## CATALOGUE OF WORKS

### OPERAS

Op.	Title	Libretto	Production
28	'Colomba', lyric drama in 3 acts. <sup>1</sup>	Francis Hueffer, based on Prosper Mérimée's story. <sup>2</sup>	London, Drury Lane Theatre, 9 Apr. 1883. <sup>3</sup>
33	'The Troubadour', lyric drama in 4 acts.	Hueffer.	London, Drury Lane Theatre, 8 June 1886.
51	'Phoebe', comic opera.	B. C. Stephenson.	—
56	'His Majesty, or The Court of Vingolia', comic opera in 2 acts.	Francis Cowley Burnand & R. C. Lehmann.	London, Savoy Theatre, 20 Feb. 1897.

<sup>1</sup> Originally in 4 acts, but revised in 1912.

<sup>2</sup> Revised version by Claude Aveling (1912).

<sup>3</sup> The revised version was produced in London, His Majesty's Theatre, 3 Dec. 1912.

<sup>4</sup> Originally entitled 'Guillem le Troubadour'.

Op.	Title	Libretto	Production
62	'The Cricket on the Hearth', 3 acts.	Julian Sturgis, based on Dickens's story.	London, R.A.M., 6 June 1914. <sup>1</sup>
65	'The Knights of the Road', operetta.	H. A. Lytton.	London, Palace Theatre, 27 Feb. 1905.
87	'The Eve of St. John', 1 act.	Eleanor Farjeon.	Liverpool, 16 Apr. 1924.

## INCIDENTAL MUSIC

Op.	Title	Play by	Contributions	Production
43	'Marmion.'	Robert Buchanan, based on Scott.	Prelude, interludes & songs.	Glasgow, Theatre Royal, Apr. 1891.
45	'Ravenswood.'	Herman Merivale, based on Scott's 'The Bride of Lammermoor'.	Prelude & 3 interludes.	London, Lyceum Theatre, Sept. 1890.
57	'The Little Minister.'	J. M. Barrie.	Overture, 3 dances & interludes.	London, Haymarket Theatre, 6 Nov. 1897.
58	'Manfred.'	Byron.	3 Preludes ('Astarte', 'Pastorale' & 'The Flight of the Spirits') and vocal music.	—
61	'Coriolanus.'	Shakespeare.	Preludes, interludes & incid. music.	London, Lyceum Theatre, 15 Apr. 1901.
—	'A Riot in the 'Scutcheon'.'	Robert Browning.	1 Song.	London, St. George's Hall, 1884.

## CHORAL WORKS WITH ORCHESTRA

- Op.  
25. 'The Bride', cantata (from the German of R. Hamerling) (1881).  
26. 'Jason', dramatic cantata (William E. Grist) (1882).  
30. 'The Rose of Sharon', dramatic oratorio (Joseph Bennett, based on the 'Song of Songs') (1884, rev. 1910).  
34. 'The Story of Sayid', dramatic cantata (Bennett, based on Edwin Arnold's 'Pearls of Faith') (1886).  
36. 'A Jubilee Ode' for Queen Victoria's jubilee (Bennett) (1887).<sup>2</sup>  
— 'The Empire Flag', with solo voice (Stuart Reid & W. A. Barrett) (1887).  
38. 'The New Covenant', ode (Robert Buchanan) (1888).  
39. 'The Cottar's Saturday Night' (Burns) (1888).  
41. 'The Dream of Jubal', poem with music (Bennett) (1889).  
46. 'Veni, Creator Spiritus', with solo 4tet *ad lib.* (paraphrased by John Dryden) (1891).  
49. 'Bethlehem', a mystery (oratorio) (Bennett) (1894).  
— 'Firm in her native strength' (A. C. Ainger) (1900).  
66. 'The Witches' Daughter', cantata, with soprano & baritone solos (John Greenleaf Whittier) (1904).  
69. 'The Sun-God's Return', cantata (Bennett) (1910).  
— 'The Temptation' (Milton) (1914).

## PARTSONGS, Etc.

8. 7 Partsongs (1879)  
1. It is this (Thomas Moore, from 'Lalla Rookh').  
2. How I love the festive boy (Moore).  
3. Autumn (Haven).  
4. When spring begems the dewy scene (Moore).  
5. The day of love (Moore).  
6. A Franklyn's dogge leped oer a style (adapted from R. H. Barham's 'Ingoldsby Legends').  
7. The stars are with the voyager (Thomas Hood).

- Op.  
— 'The Evening Star' (J. Leyden), partsong (1880).  
22. 3 Trios, with pf. & perc. (E. Oxenford) (1881)  
1. Waken, waken! day is dawning.  
2. Distant bells.  
3. Come, sisters come.  
— 'Great Orpheus was a fiddler' (John Oxenford) (1885).  
— 'Hark, 'tis the horn of the hunter' (R. Neil) (1885).  
— 'Three merry dwarfs' (E. Oxenford) (1887).  
— 'Bonnie Bell' for 4 voices (Burns) (1888).  
48. 2 Choral Odes from 'The Bride of Love' (Robert Buchanan) (1891)  
1. Rejoice for love is lord.  
2. O thou divine.  
— 2 Toasts for male voices (S. S. Stratton) (1893)  
1. To the ladies.  
2. To a brother artist.  
— 'The Singers—in memoriam Arthur Sullivan' (Longfellow) (1901).  
— 'An Empire Song' (S. Wensley) (1908).  
71. 4 Partsongs  
1. My soul would drink those echoes (Byron) (1910).  
2. Midnight by the sea (N. Paton) (1911).  
3. Qui vive! (G. Parker) (1912).  
4. A Song of Love's Coming (Ethel Clifford) (1911).  
73. 3 Trios for female voices (1910)  
1. The Earth and Man (Stopford A. Brookes).  
2. A Song of Morning (E. Clifford).  
3. The Rhyme of Four Birds (Dorothea Mapleson).  
77. 'Perfection (Sinfonia domestica choralis)', humorous song in 8 parts (1913).  
— 4 Partsongs (1914)  
1. Is the moon tired? (Christina Rossetti).  
2. A motherless soft lambkin (C. Rossetti).  
3. Fisherman's Song (Joanna Baillie).  
4. A Broken Web (W. H. Ogilvie).  
85. 3 School Songs (1918)  
1. The Bonnie Burnie (G. Mackay).  
2. What the birds say (S. T. Coleridge).  
3. The Fountain (Thomas Moore).  
— 'Tell me where is fancy bred' (Shakespeare) (1924).  
— 'Schola Regiae Edinensis Carmen' (Dr. Marshall) (1925).  
92. 2 Partsongs (Burns) (1931)  
1. Some hae meat and canna eat (The Selkirk Grace).  
2. O thou in whom we live and move.  
— 'With wisdom, goodness, grace' (?) (?)

<sup>1</sup> Published in 1901 and overture performed London, Philharmonic concert, 2 July 1902.

<sup>2</sup> Written for the Lyceum Theatre in London (1898), but not produced.

<sup>3</sup> An adaptation was made, with new words by Joseph Bennett, for the Diamond Jubilee of 1897.

<sup>4</sup> Also issued as 'The Holy Babe'.



## ANTHEMS, HYMNS, CAROLS, Etc.

Op.

19. 3 Anthems (1876)  
 1. I will lay me down in peace (Ps. iv. g).  
 2. The Lord gave and the Lord hath taken away (Job, i. 21).  
 3. The blessing of the Lord, it maketh rich (Prov., x. 22, 24).  
 — 'A Christmas Morn', carol (G. Weatherley) (1893).  
 — 'Kyrie Eleison' (2 settings) (1893).  
 — 3 Carols (1894-95)  
 1. Noel (Traditional).  
 2. On Christmas Morn (Weatherley), revised version.  
 3. Joy fills my inmost heart (W. C. Dix).  
 — 'From the deep heart of our people', hymn (W. St. H. Bourne) (1897).<sup>1</sup>  
 — Amen in 4 parts (1922).<sup>2</sup>

## ORCHESTRAL WORKS

- Overtures to a Comedy (1876).  
 — Overture 'Cervantes' (1877).  
 — Scherzo (1878).  
 22. 'Rapsodie écossaise' (Scottish Rhapsody No. 1) (1880).  
 — Overture 'Tempo di ballo' (c. 1880).  
 24. 'Burns' (Scottish Rhapsody No. 2) (1881).  
 29. 'La Belle Dame sans merci', ballad after Keats (1883).  
 37 No. 3. 'Benedictus' arr. for small orch. (see also Violin and Pianoforte) (1888).  
 40. Overture to Shakespeare's 'Twelfth Night' (1888).  
 52. Overture 'Britannia' (1894).  
 53. 'From the North' 3 Scottish Pieces (see also Violin and Pianoforte) (1895).  
 — 'Processional March' (?) (1899).  
 61. 'Suite dramatique "Coriolanus"' (see also Incidental Music) (1901)  
 1. Prelude.  
 2. Alla marcia.  
 3. Marche funèbre.  
 4. Interlude 'Voces populi'.  
 63. Coronation March for King Edward VII (1902).  
 64. Suite 'London Day by Day' (1902)  
 1. Humoresque 'Under the Clock'.  
 2. Valse 'Merry Mayfair'.  
 3. Song of Thanksgiving (1 June 1902).  
 4. Hampstead Heath (for Albert Chevalier).  
 67. 'Canadian Rhapsody' (1905).  
 — 'Morris Dance' (?) (1909).  
 72. 'Air de ballet "La Savannah"' (1911).  
 74. 'Tam o' Shanter' (after Burns) (Scottish Rhapsody No. 3) (1911).  
 75. 'An English Joy-Peal' for the Coronation of King George V (1911).  
 76. 'Invocation' for the Philharmonic centenary (1912).  
 82. 'Ancient Scots Tunes' for stgs. (1915)  
 1. Lett never crueltie.  
 2. Honest Luckie.  
 90. Overture 'Youth, Sport and Loyalty' (1922).

## MILITARY BAND

- Funeral March.

## SOLO INSTRUMENTS AND ORCHESTRA

10. 'Larghetto and Allegretto' for cello (1875).  
 32. Vn. Concerto, C♯ mī. (1885).  
 42. Suite 'Pibroch' for vn. (1889)  
 1. Rhapsody.  
 2. Caprice.  
 3. Dance.  
 47 No. 1. 'Highland Ballad' for vn. (1893).  
 55. Scottish Concerto, G ma., for pf. (1897).  
 68. Suite for vn. (1897)  
 1. Celtic Legend.  
 2. Scherzo capriccioso.  
 3. Ritornello.  
 4. Alla zingara.  
 — Postlude 'In Memoriam' for organ & stgs. (1919).<sup>3</sup>

<sup>1</sup> One of the 12 hymns by various composers "to commemorate the Queen's long reign", devised by Sir Walter Parratt.

<sup>2</sup> For the R.A.M. Centenary Celebration, 17 July 1922.

<sup>3</sup> For members of the R.A.M. and R.C.M. fallen in the 1914-18 war.

## VOICE AND ORCHESTRA

See songs marked \*

## CHAMBER MUSIC

Op.

- Trio, D ma., for vn., cello & pf. (1874).  
 — String Quartet, G ma. (1875).  
 11. Quartet, E♭ ma. for vn., viola, cello & pf. (1875).  
 82. 'Two Ancient Scots Tunes' for stg. 4tet (1915) (see also Orchestral Works).

## VIOLIN AND PIANOFORTE

- 'Six Favourite Scotch Airs' (1875).  
 — '100 Scotch Airs' (?) (1875).  
 37. 6 Pieces (1888)  
 1. Gavotte.  
 2. Berceuse.  
 3. Benedictus.  
 4. Zingaresca.  
 5. Saltarello.  
 6. Tema con variazioni.  
 47 No. 2. 2 Pieces (1891)  
 a. Barcarola.  
 b. Villanella.  
 53. 'From the North', 9 pieces, 3 books (1895).  
 — 'Larghetto religioso' (1905).  
 80. 'Four Dance Measures' (1915)  
 1. Waltz.  
 2. Polka.  
 3. Sarabande.  
 4. Jig.  
 86. 'Six Easy Impromptus', 3 books (1919).  
 89. 'Distant Chimes' (?) (1921).

## VIOLONCELLO AND PIANOFORTE

91. 2 Pieces (1928)  
 1. Andante espressivo.  
 2. Valse humoresque.

## FLUTE AND PIANOFORTE

- 'Variations sur "Nel cor più"' (1878).

## PIANOFORTE MUSIC

- 'National Dance Music of Scotland' (1859).<sup>4</sup>  
 — 'Scottish Melodies: 106 of the Most Popular Scottish Airs', arr. (1867).  
 — 'Scottish Melodies', 2 books (1867).  
 1. 'Romance' (1873).  
 24. 'The Vocal Melodies of Scotland', arr., 4 books (1867-70).  
 25. 'The Vocal Melodies of Scotland', arr., 6 books (1876).  
 — 'Rondino', G ma. (1877).  
 9. 'Rustic Suite' (1877, pub. 1892)  
 1. Rustic Dance.  
 2. Forester's Song.  
 3. Curfew.  
 4. Harvest Home.  
 13. 5 Pieces (1877)  
 1. Impromptu.  
 2. Gigue.  
 3. Saga (after Longfellow).  
 4. La Coquette.  
 5. Evening in the Fields.  
 15. 'Trois Morceaux' (1878)  
 1. Valse sérieuse.  
 2. Nocturne.  
 3. Ballade.  
 20. 'Compositions' (1877)  
 1. Hymnus.  
 2. Ritornello.  
 3. Reminiscence.  
 4. Chasse aux papillons.  
 5. Réverie.  
 6. Dance.  
 23. 'Scenes: In the Scottish Highlands' (187?)  
 1. On the Hillside.  
 2. On the Loch.  
 3. On the Heather.  
 — 'Processional March', E♭ ma. (see also Orchestral Works) (1899).  
 — 'Morris Dance' (1899).  
 70. 'Fantasia' (1910).  
 81. 'Old English Air with Variations' (1915).

<sup>4</sup> By Alexander Mackenzie, sen., with additions and arrangements by A. C. M.

- Op.*  
 83. 'Odds and Ends' ('Par ci, par là') (1916)  
     1. Refrain.  
     2. High Spirits.  
     3. Telling a Story.  
     4. Pavane and Musette.  
 84. 'Jottings' (1916)  
     1. On the Village Green.  
     2. Gossiping.  
     3. Drums and Trumpets.  
     4. Humours.  
     5. A Game in the Garden.  
     6. Heave-ho! (A Sea Song).  
 88. 'In Varying Moods' (1921)  
     1. Revery.  
     2. Ariel (Study).  
     3. Varying Moods.  
     4. Grotesque Dance.

## ORGAN MUSIC

27. 3 Pieces (1882)  
     1. Baptism.  
     2. Wedding.  
     3. Burial.  
 — 'Hymnus' (1893).<sup>1</sup>  
 — Scottish Melodies for harmonium (1897).  
 — Postlude 'In Memoriam' with vn. *ad lib.* (see also  
     Orchestral Works) (1920).

## SONGS

3. 2 Songs (with chorus) ('Traditional') (? 1876)  
     1. Jamie, dear Jamie.  
     2. Sailor boy.  
 6. 8 Songs (? 1878)  
     1. As the flower clings to the vine.  
     2. Blessed are the lowly of earth.  
     3. Dar's a new coon weddin'.  
     4. Gates of Glory.  
     5. Little Mary Kelly.  
     6. One comfort sweet is mine.  
     7. White Horse Inn.  
     8. Within thine eyes.  
 7. 'The Song of Love and Death' (Tennyson) (? 1878).  
 12. 3 Songs  
     1. Dormi Jesu, with vn. or cello *obbligato* (1892).  
     2. While my lady sleepeth (J. G. Lockhart, from  
         the Spanish) (1878).  
     3. In our boat (Miss Muloch), with vn. or cello  
         *obbligato* (1892).  
 14. 3 Lieder (Heinrich Heine) (187?)  
     1. Wenn du mir vorüber wandelst.  
     2. Die Wellen blinken.  
     3. Es treibt dich fort.  
 16. 3 Songs (J. Logie Robertson) (1885)  
     1. Up with the sail.  
     2. O roaming wind.  
     3. Something sad.  
 17. 3 Songs (Christina Rossetti) (1878)  
     1. The First Spring.  
     2. When I am dead.  
     3. A Birthday.  
 18. 3 Songs (1878-83)  
     1. Edenland (Miss Muloch).  
     2. There sits a bird (R. H. Barham).  
     3. At her window (Frederick Locker).  
 31. 10 Songs (1885)  
     1. Phyllis the Fair (Burns).  
     2. It was a time of roses (Thomas Hood).  
     3. Light slumber is quitting the eyelids (Locker).  
     4. O, hush thee, my baby (Scott).  
     5. The earth below and the heaven above  
         (Charles Grant).  
     6. If love were what the rose is (Swinburne).  
     7. What does the little birdie say? (Tennyson).  
     8. Of all sweet birds (Pierre Vidal).  
     \*9. Lift my spirit up to thee (Grant).  
     10. Russian Love Song (J. Arthur Blaikie).  
 35. 3 Songs (Shakespeare) (1887)  
     1. It is thy will.  
     2. Fair is my love ('The Passionate Pilgrim').  
     3. Pedlar's Song (attributed to Shakespeare).  
 43. 2 Songs from 'Marmion' (Scott) (1891)  
     \*1. Where shall a lover rest.  
     \*2. Lochinvar.

- Op.*  
 44. 'Spring Songs' (Alfred Perceval Graves) (1890)  
     1. The First Rose.  
     2. Hope.  
     3. Spring's Secrets.  
     4. Spring is not dead.  
     5. April Weather.  
     6. A May Song.  
     7. Summer at last.  
 50. 3 Sonnets (Shakespeare) (1893-94)  
     \*1. When in disgrace (XXIV).  
     \*2. The forward violet (XCIV).  
     \*3. Shall I compare thee (XVIII).  
 54. 3 Songs (John Hay) (1894)  
     1. Love, song and wine (Students' Song).  
     2. The Light of Love.  
     3. She comes to me: 'Expectation'.  
 60. 'Six Rustic Songs' (Harold Boulton) (1898)  
     1. The first leaf has fallen.  
     2. In leafy June.  
     3. Solitude.  
     4. The time for wooing.  
     5. The bird that sings in winter.  
     6. We'll all make holiday.  
 — 'Four Canadian Songs' (adapted by N. Carlton  
     Hill) (1907)  
     1. The Exile.  
     \*2. Canadian Girls.  
     3. Bytown.  
     4. Teniaouiche tenega ouich'ka!  
 78. \*'The Walker of the Snow' (Charles Dawson  
     Shanly) (1913).  
 79. 4 Songs (Tennyson) (1913)  
     1. Beat upon mine little heart (from 'Romney's  
         Remorse').  
     2. Love flew in at the window (from 'The  
         Foresters').  
     3. The Milkmaids' Song (from 'Queen Mary').  
     4. The bee buzz'd up in the heat (from 'The  
         Foresters').

Songs marked \* also exist with orchestral accompaniment.

Also 51 separate songs and 16 contributions to 'The Popular Songs of Scotland' (1884-1906).

## RECITATIONS WITH PIANOFORTE

39. 'Five Recitations' (1899)  
     1. Jaggerwocky (Lewis Carroll).  
     2. The Dream of Eugene Aram (Thomas Hood).  
     3. The Confession ("Thomas Ingoldsby":  
         R. H. Barham).  
     4. Queen Mab (Hood).  
     5. Faithless Nellie Gray (Hood).

W. H. S. (ii).

See also Thorpe Davie (Vars. for orch. on theme by M.).  
 Mackenzie, Elizabeth. See Incognita (Wellesz, lib.).  
 Wellesz (do.; 1 song).

**McKIE, (Sir) William (Neil)** (b. Melbourne, 22 May 1901).

Australian organist. He was educated at Melbourne. He first went to England in 1919 and won the Clarke's Scholarship at the R.C.M. in London. After two years there he went to Oxford as organ scholar of Worcester College, whence he graduated B.A. and B.Mus. in 1924. After considerable experience both as organist and as public-school music master, at Radley College (1923-26) and Clifton College (1926-30), he returned to Australia to become city organist in his native place. This appointment he held with distinction for seven years, and during part of that time he was also music master and organist at Geelong Grammar School. In these very diverse appointments he exercised a strong influence as an organist of first-rate ability, an accomplished musician and a man of reliable judgment. He returned to England in 1938 to become organist and instructor in

<sup>1</sup> For Novello's 'Village Organist' series.

music of Magdalen College, Oxford. But in 1941 he settled in London on being appointed Organist and Master of the Choristers at Westminster Abbey, where he officiated at the Coronation of Queen Elizabeth II on 2 June 1953, when he received the honour of knighthood.

H. C. C.

**MACKINLAY, Jean Sterling.** See STERLING, ANTOINETTE.

**MACKINLAY, M. Sterling.** See STERLING, ANTOINETTE.

**MACKINTOSH, Abraham** (b. Edinburgh, 15 June 1769; d. ?).

Scottish musician and dancing-master, son of Robert Mackintosh. He followed his father's profession. He published 'Thirty New Strathspey Reels' (Edinburgh, folio, 1792), and some other works. He removed about the beginning of the 19th century to Newcastle-on-Tyne, where he was established in 1807, teaching both music and dancing.

H. G. F.

**MACKINTOSH, John** (b. London, 1767; d. London, 23 Mar. 1844).

Scottish bassoon player. From 1821 to 1835 he held the first place in all the principal London and provincial orchestras. He produced full, rich and powerful but somewhat coarse tone. His son Alphonse was a violinist.

W. H. H.

**MACKINTOSH, Robert** (b. Tullymet, Perthshire, 1745; d. London, Feb. 1807).

Scottish violinist and composer, father of Abraham Mackintosh above. He was established as a musician in Skinner's Close, Edinburgh, in 1773. At various addresses in the northern capital he advertised himself as teacher of the violin, and he organized concerts. He was leader of the Aberdeen concerts from 1785 until 1788, when he returned to Edinburgh; but he went back in 1789 as principal second violin at the Aberdeen concerts and remained until 1791. There he became acquainted with Andrew Shirrefs and composed the music to the latter's song 'A cogie o' ale and a pickle ait-meal'. In 1796 he became famous for another song, 'Athole Brose', and the next year he conducted the production of Shirrefs's ballad opera 'Jamie and Bess' at the Theatre Royal, Edinburgh, which has led to the erroneous impression that he was the resident conductor there. His fame as a composer of strathspeys earned him the nickname of "Red Bob".

Mackintosh removed to London in 1803. His Scottish dance music is of considerable merit. He published four books of compositions and arrangements: 'Airs, Minuets, Gavottes and Reels' (1782); 'Sixty-eight New Reels' (1792); a second book (1793); 'A Third Book of Sixty-eight New Reels' (1796); 'A Fourth Book of new Strathspey Reels' (c.

1804-5). All, except the last, which was published in London, were issued in Edinburgh, in folio. It is said that Mackintosh gave the first professorial lessons on the violin to Nathaniel Gow, on the latter's first coming to Edinburgh.

H. G. F.

BIBL.—FARMER, HENRY G., 'A History of Music in Scotland' (London, 1947), pp. 313, 341, 344.

GLEN, JOHN, 'The Glen Collection of Scottish Dance Music' (Edinburgh, 1891), I, xi.

GOW, NIEL (secundus), 'Collection of Airs, Reels and Strathspeys' (Edinburgh, 1837), preface.

See also Shirrefs (A.).

**MACKLEAN, Charles** (b. ?; d. ? Edinburgh, c. 1772).

Scottish violinist and composer. He is first known in connection with a music school at Montrose between 1731 and 1736. In the latter year he succeeded Alexander Scott (1721-36) as Master of the Aberdeen Song School, where he taught the spinet, harpsichord, violin and flute for 300 marks per annum, remaining until 1740. Meanwhile he published a most interesting 'Twelve Solos or Sonata's for a Violin and Violoncello with a Thorough Bass for the Harpsichord . . .', Op. 1 (Edinburgh, 1737), the last four solos being for the *traverso* — the German flute.<sup>1</sup> We also come across a few stray items from the pen of "Mr. McLean" in Neil Stewart's 'Collection of Marches and Airs' (Edinburgh, c. 1756) and in the Gillespie Manuscript (1768) in the National Library of Scotland. There was also published 'A Collection of Favourite Scots Tunes with Variations for the Violin &c. and a Bass for the Violoncello or Harpsichord by the Late Mr. Chas. McLean and other Eminent Masters'. It was issued by Neil Stewart, Edinburgh, c. 1770 (according to W. Barclay Squire) or c. 1772 (as dated by Frank Kidson). Kidson thought it "doubtful" whether he was the same as the Charles Macklean who composed the 'Twelve Solos' (1737), although both W. Barclay Squire and Alfred Moffat thought otherwise. Indeed, as the latter shows, "there are certain points in the style which remind us strongly of the [Twelve Solos or] Sonatas". That there is a difference in the spelling of the name does not count for anything, since the engraver of the latter work gives the publisher's address as "Parliament Squair".

Nothing further is known about Mac(k)-lean, but on the title-page of the 1770-72 publication he is referred to as "the Late Mr. Chs. McLean", which shows perhaps his recent decease. There was a "Mr. McLean" as a partner of Neil Stewart, the music publisher, in a "Music School" from 1773 to 1775. If this is the same as the composer, the

<sup>1</sup> The fifth of the solos, a Sonata in E major, was edited by Alfred Moffat and published in Novello's 'Old English Violin Music' (No. 10). The ninth solo, for flute and pianoforte, was edited by Dr. Ernest Bullock and published by the O.U.P. (1948).

date of the 'Collection of Favourite Scots Tunes', which has been assigned to 1770 or 1772, is certainly too early. H. G. F.

BIBL.—FARMER, HENRY G., 'A History of Music in Scotland' (London, 1947), pp. 329-31.

KIDSON, FRANK, 'British Music Publishers' (London, 1900), pp. 182, 196.

MOFFAT, ALFRED, 'Old English Violin Music', No. 10 (Novello & Co., London), Pref. Note.

SQUIRE, W. BARCLAY, 'Catalogue of Printed Music in the British Museum' (London, 1912), II, p. 78.

**MACLEAN, Alick (Alexander Morvaren)** (b. Eton, 20 July 1872; d. ?, 18 May 1936).

English conductor and composer. He inherited his musical gifts from his father, Charles Maclean. He was educated at Eton and began operatic composition with 'Crichton' (3-act comic opera) and the first version of 'Quentin Durward' (1892-93), and had considerable success both as composer and conductor. In 1895 he won the Moody-Manners prize for a one-act opera by a British subject with 'Petrucchio'; he became musical director to Sir Charles Wyndham (1899), to the Spa Company at Scarborough (1911) and conducted at Chappell's Ballad Concerts (Queen's Hall, London) in 1915-23. His principal operatic productions were the following:

'Petrucchio' (after Shakespeare's 'Taming of the Shrew'), prod. London, Covent Garden Theatre, 29 June 1895.

'The King's Price', prod. London, Royalty Theatre, 29 Apr. 1904.

'Die Liebesgeige' (libretto on François Coppée's 'Le Luthier de Crémone'), prod. Mainz, 15 Apr. 1906.

'Maitre Seiler', prod. London, Lyric Theatre, 20 Aug. 1909.

'Waldidyll' (lib. based on Erckmann-Chatrian), prod. Mainz, 23 Mar. 1913.

'Quentin Durward' (after Scott) (2nd version), prod. Newcastle-on-Tyne, 13 Jan. 1920.

H. G. C., adds.

BIBL.—B.M.S. Ann., 1920 (list of works).

**MACLEAN, Charles (Donald)** (b. Cambridge, 27 Mar. 1843; d. London, 23 June 1916).

English organist and composer, father of the preceding. He was educated at Shrewsbury and Exeter College, Oxford (being both classical scholar and organist of the latter), studied music under Ferdinand Hiller at Cologne and had an early career as a composer and organist in London. From 1871 to 1875 he was musical director to Eton College. He then spent twenty-two years in India as a civil servant, and subsequently his most important work for music was done in connection with the International Musical Society, where his brilliant linguistic gifts stood him in good stead. He became English editor of that society's publications in 1899 and general secretary of the whole society in 1908. He edited the report volume of the society's Congress held in London in 1911 and continued as secretary until the disruption of the society

caused by the war of 1914-18. His compositions are numerous but not important.

H. G. C.

BIBL.—B.M.S. Ann., 1920 (list of works).

**MACLEAN, Charles.** See **MACKLEAN, CHARLES.**

**Maclean, Murdock.** See Rubbra (song). Stanford (5 songs).

**McLeish, Archibald.** See Chanler (song). Duke (T. W., 'Pole Star for this Year', chorus). Finney (8 songs). Gerhard (R. 'Conquistador', incid. m.). Mills (C., 2 choral works). Newman (W. S., dance m. for 'Colloquy for the States').

**MACLENNAN, George S.** See **SKINNER.**

**Macleod, Fiona** (see also **William Sharp**). See Bantock (songs). Bax (songs). Boughton ('Immortal Hour', opera). Delius ('Hy-Brazil', song). Griffes (3 poems for voice & orch.). Hart (F., 35 songs). Immortal Hour (Boughton, opera).

**M'LEOD, Peter** (b. West Calder, Midlothian, 8 May 1797; d. Bonnington nr. Edinburgh, 10 Feb. 1859).

Scottish musical editor and composer. He published several collections of original airs to the words of Scottish poets, such as 'Original National Melodies of Scotland' (1838), 'Original Scottish Melodies', 'New National Songs, the melodies never before published', etc., and was the composer of many now favourite Scots songs, 'Oh! why left I my hame?' being among the most famous of these. His collection of 'Original Scottish Melodies' was published with a view to the completion of the Burns monument in Edinburgh, and the profits of it enabled this to be effected.

F. K.

**MACMAHON, Desmond** (b. Sunderland, 26 July 1898).

English educationist and composer. He was trained as a violinist, but after the first world war he became a school music teacher at Sheffield, conducting the school choir, which gained him a high reputation. He also wrote a number of works associated with the industry of the city, notably the 'Hallam Overture' and 'Steel'. Later he was appointed Music Adviser to the Education Committee at Manchester (1935) and later to a similar post in Birmingham (1937), where he has remained, continuing his activities as a choral conductor. His other compositions include a Concerto for two trumpets and orchestra, a Concerto for oboe and strings, based on 18th-century melodies, and many choral and orchestral arrangements of folksongs. He has edited numerous song-books and 'The Wellspring of British Music', a collection of folk melodies, national songs and old English tunes, on material from which he has also based five orchestral suites.

G. M. (iii).

See also Birmingham.

**MACMILLAN, (Sir) Ernest (Campbell)** (b. Mimico, Toronto, 18 Aug. 1893).

Canadian organist, conductor and composer of Scottish descent. His father, the Rev. Alexander MacMillan, Presbyterian minister, a native of Edinburgh, was also a musician

and an authority on Christian hymnology. His mother was descended from the earliest Scottish settlers in the Canadian Dominion who emigrated to Nova Scotia in the 18th century. While still a child Ernest MacMillan showed a precocious talent as an organist and made public appearances when ten years old. At thirteen he took the R.C.O. His general education was obtained at the University of Toronto, from which he graduated with honours in modern history. His studies in music were carried on at Edinburgh University under Alfred Hollins and Frederick Niecks.

While he was attending the Bayreuth Festival in 1914 war broke out, and he was interned in Ruhleben from Aug. 1914 to Nov. 1918. As one among many musicians so situated he made an intensive study of all important orchestral scores and took part as conductor in musical entertainments. At Christmas 1916 he conducted a performance of 'The Mikado', arranged by prisoners as an entertainment for officials of the United States Embassy who had visited Ruhleben on behalf of the allied powers. While still a prisoner, Oxford conferred on him *in absentia* the degree D.Mus., his doctoral thesis being an overture and choral and orchestral setting of Swinburne's ode 'England'.

On his release MacMillan returned to Canada and settled at Toronto, filling many engagements as a concert organist in the U.S.A. In 1926 he was appointed principal of the Toronto Conservatory of Music in succession to A. S. Vogt, and in 1931 he was chosen as conductor of the Toronto Symphony Orchestra. Within four years he built up the organization so that it takes rank among the leading orchestras of North America. He has also served as guest conductor in many centres of the U.S.A., Great Britain and the Continent of Europe. He has been responsible for many first performances of important works in Canada.

MacMillan's activities have been a great stimulus to musical effort in many parts of his native country, and his services have been in demand as adjudicator at musical festivals on both sides of the Atlantic. He conducted the first performance of Vaughan Williams's 'Hugh the Drover' in America, at Toronto in 1931, and other operatic performances have been given under his baton. His compositions include several string quartets and settings of French-Canadian and Indian folk tunes; and he has edited 'Four Chansons of French Canada', 'Twenty-one Chansons and Carols of French Canada' and 'Three Indian Songs of the West Coast'. He is the author (with Boris Berlin) of several textbooks for students.

H. C. (ii).

Macmillan, George A. See Royal College of Music.

**M'MURDIE, Joseph** (b. London, 1792; d. Merton, Surrey, 23 Dec. 1878).

British composer. He was a pupil of Crotch and composed many glees (principally for the Concentores Societies) and songs, and made numerous arrangements for the pianoforte. He was for some time a director of the Philharmonic Society.

W. H. H.

**MACNAGHTEN, Anne (Catherine)** (b. Whitwick, Leicestershire, 9 Aug. 1908).

English violinist. The daughter of an eminent judge, the Rt. Hon. Sir Malcolm Macnaghten, she was educated in London and matriculated in 1925. Her musical education was completed at Leipzig in 1926-29. Never attracted by solo concert work and deeply interested in chamber music, she devoted all her activities to the cultivation of that branch of her art. In 1931, in conjunction with Iris Lemare, she organized series of chamber concerts in London, held at the Mercury Theatre; they continued until 1936, introducing new works by young British composers (Elizabeth Maconchy, Elisabeth Lutyens, Imogen Holst, Benjamin Britten, Alan Rawsthorne and others). Meanwhile, in 1932, she had formed the Macnaghten String Quartet, which consisted entirely of women players and made a speciality of performing all its programmes from memory. It continued, with some changes, until 1940, when the second world war forcibly brought it to an end. From Sept. 1945 to July 1947 Anne Macnaghten was leader of a string quartet playing for the Music in Schools Scheme at Barking, and from Sept. 1948 she did the same kind of educational work at Ealing. That year she formed the Macnaghten Quartet anew, with her second husband, Arnold Ashby, as violoncellist. E. B.

**McNally, Leonard.** See Cogan ('Ruling Passion', opera). Robin Hood (Shield, ballad opera).

**McNAUGHT, William (Gray)** (b. London, 30 Mar. 1849; d. London, 13 Oct. 1918).

English musical educationist and editor. He had been engaged in a business career before he entered the R.A.M. in London as a student (1872-76). During his studentship he was active as a choral conductor, notably at the Bow and Bromley Institute, with which he was closely associated for sixteen years. In such work he naturally became convinced of the practical value of the tonic sol-fa notation, and in his subsequent work as a teacher, lecturer and journalist he laid stress on its uses. For some years he was in charge of music at the Homerton Training College, and he then became assistant inspector in music under the Board of Education. In 1892 the 'School Music Review' was founded by Novello under his editorship, a publication through which a large number of folksongs, national songs and new compositions were made available for school use. As a judge at

the competition festivals McNaught, by wide experience and kindly good sense, carried great weight and exerted a far-reaching influence on the quality of the performances achieved therein.

In 1909 McNaught succeeded F. G. Edwards as editor of 'The Musical Times', and he retained the editorship until his death.

H. C. C.

**McNAUGHT, William** (b. London, 1 Sept. 1883; d. London, 9 June 1953).

English music critic, author and editor, son of the preceding. He was educated at University College School and at Worcester College, Oxford, became assistant editor of the 'Musical Times' under his father and editor in succession to Harvey Grace in 1944. His book, 'Modern Music and Musicians', is a brilliant critical exposition, admirably free from prejudice of any sort, of various tendencies and techniques in 20th-century composition. As a writer of programme notes and gramophone reviews McNaught was unsurpassed.

H. C. C., adds.

**McNeice, Louis.** See Alwyn ('The Careerist', radio prod.; songs). Britten ('Dark Tower', radio play). Garland for the Queen (Rawsthorne, choral song). Seiber ('Grettir the Strong', incid. m.).

**MAÇON, LE** (Opera). See AUBER.

**MACONCHY, Elizabeth** (b. Broxbourne, Herts., 19 Mar. 1907).

English composer of Irish parentage. She studied at the R.C.M. in London from 1923 to 1929 and later went to Prague with the Blumenthal travelling scholarship, where her first substantial work, a pianoforte Concerto, was performed under Karel Jiráček in 1930. Her teachers at the R.C.M. were Charles Wood, C. H. Kitson and Vaughan Williams for composition, and Arthur Alexander for pianoforte. Though she took an A.R.C.M. for solo pianoforte performance, her talent, which showed itself at the early age of six, has been for composition, predominantly instrumental composition. She so impressed the juries of the I.S.C.M. that in the 1930s her works were played at its festivals with fair regularity. Her chamber music, which is her most frequent and most characteristic medium of expression, gained at that time a wide currency on the continent and was played in capitals so diverse as Brussels, Warsaw, Prague and Budapest; in 1937 a whole programme was devoted to five of her compositions at Cracow. At home she gained recognition by winning the third prize in a competition for chamber music organized in 1933 by the 'Daily Telegraph'. Fifteen years later she wrote her fifth string Quartet, which won the prize established in memory of Edwin Evans and once more called attention to her distinctive manner, which had been less prominent in contemporary English music during the disruptions of the war years.

Actually Elizabeth Maconchy has, from the

first, continued steadily to compose, despite a period of ill-health, marriage and the domestic rigours of the 1940s. Her 'Dialogue' for pianoforte and strings (1940), her Theme and Variations for strings (1942), her fourth string Quartet (1943), her Sonata for violin and pianoforte (1944) and her Concertino for clarinet and strings (1945) testify to her assiduity at that time, and the Symphony, which took longer to write and was not finished till 1948 nor performed till 1950, must be regarded as the culmination of her constant and concentrated activity as a composer. Concentration is indeed the fundamental, as it is the most conspicuous, feature of her style. There is nothing diffuse in anything she writes and it was a criticism of her Symphony that it was too consistently tense and did not take advantage of the relaxation which the more spacious dimensions of a symphony could have afforded to one accustomed to work in the straiter medium of the string quartet. The Quartets form the central pillar of the edifice of her work as a whole. They are fundamentally contrapuntal in conception and do not therefore follow the outlines of sonata form based on key — she uses no key signatures though she is no atonalist. The Quartets, notably the fourth and fifth, grow out of a group of themes, the third and sixth from a single main theme, which in the case of the last is treated in a passacaglia movement. Her forms therefore are organic: the music is propelled by the force of its own inner logic, and the logic causes new derivative ideas to sprout from the initial idea. She defines her art as the impassioned pursuit of an idea, and in the string quartet, by abjuring the side-issues of tone-colour and the expressiveness of the voice, she seeks, and obtains, a taut musical argument, a "passionately intellectual and an intellectually passionate discourse". Her artistic bias is indeed intellectual, rather than sensuous or imaginative, which is not to say that it is either cold or calculated; but it springs from and is addressed more directly to the mind than to the sensibility or the emotions.

But idea, feeling and logic are inextricable; how much they are at one in the creative art, even beyond the composer's own awareness, is demonstrated by the Concertino for clarinet and strings, which was played at the Copenhagen Festival of the I.S.C.M. in 1947, but was a product of the war years and had its character determined by the composer's physical environment at the time it was written. The listener attempting to define its difference from the tight argument of the quartets and symphony would be driven to call its chromatic agitation romantic. Even here the thematic material is closely related and based on ideas formed on close intervals,

which is the most marked feature of her personal idiom. She has, for instance, written an 'Impromptu' for pianoforte solo which is a fantasy on one note, and the sharp and flat inflections of seconds and thirds are the chief counters of thought in all her principal works. Such close intervals insistently worked into a contrapuntal texture are conducive to compact argument, but not to vocal writing. In 'A Winter's Tale', which is for soprano voice and string quartet, the voice declaims the words but is treated instrumentally.

There are, however, a few songs and some early eight-part motets, settings of Donne, which have been followed twenty years later by six settings of Yeats for three-part women's chorus with harp, clarinet and two horns. Here we find a new feeling for instrumental colour and a willingness to employ a more traditional style of vocal writing. Elizabeth Maconchy thus has the rare distinction of having by austerity of purpose mastered the ardours of musical thought, relaxing in lighter moments to the wit of her ballet suites, 'Great Agrippa' (1933) and 'Puck Fair' (Promenade Concerts, 1942), before allowing herself the easier imaginative stimuli of words, colours and emotions of everyday life. F. S. H.

## CATALOGUE OF WORKS

### BALLETS

- 'Great Agrippa' (from Heinrich Hoffmann's 'Struwwelpeter') (1933).
- 'The Little Red Shoes' (after Hans Andersen) (1934-1935).
- 'Puck Fair' (1940).

### CHORAL WORKS

- 'The Leaden Echo and the Golden Echo' (Gerard Manley Hopkins) for small chorus & chamber orch. (1930-31).
- 2 Motets (John Donne) for unaccomp. double chorus (1931)
  1. A Hymn to Christ.
  2. A Hymn to God the Father.
- 'The Voice of the City' (Jacqueline Morris) for unaccomp. women's chorus (1943).

### ORCHESTRAL WORKS

- Suite 'The Land' (on a poem by Victoria Sackville-West) (1929).
- Suite for chamber orch. (1930).
- Theme and Variations for stgs. (1942).
- Variations on a Well-known Theme (for Vaughan Williams's 70th birthday) (1942).
- Symphony (1945-48).

### SOLO AND ORCHESTRA

- Concerto for pf. & chamber orch. (1928).
- Viola Concerto (1937).
- 'Dialogue' for pf. & orch. (1940).
- Concertino for clar. & stgs. (1945).
- Sonnet Sequence (Kenneth Gee) for soprano & stgs. (1946).

### CHAMBER MUSIC

- Quintet for oboe & stgs. (1932).
- String Quartet No. 1 (1933).
- Duo for 2 vns. (Prelude, Interlude and Fugue) (1934).
- String Quartet No. 2 (1936).
- String Quartet No. 3 (1938).
- String Quartet No. 4 (1942-43).
- String Quartet No. 5 (1948).
- 'A Winter's Tale' (Kenneth Gee) for soprano & stg. 4tet (1949).

## SOLO INSTRUMENTS

- 5 Pieces for unaccomp. viola (1937).
- Sonata for viola & pf. (1938).
- Sonata for vn. & pf. (1943-44).
- Serenade for cello & pf. (1944).

## PIANOFORTE SOLO

- Impromptu (1939).
- Suite 'A Country Town', for children (1939).
- Contrapuntal Pieces (1940-41).

## SONGS

- 'Ophelia's Song' (Shakespeare) (1926).
- 'A Meditation for his Mistress' (Herrick) (1926).
- 'Have you seen but a bright lily grow?' (Ben Jonson) (1929).
- 'The Woodspurge' (Christina Rossetti) (1930).
- 'The Thrush' (Keats) (1935).
- 'The Arab' (Meredith) (1935).
- 'Sleep brings no joy to me' (Emily Brontë) (1937).
- 'How Samson bore away the Gates of Gaza', scena (Nicholas Vachell Lindsay) (1937).
- 'The Garland', cycle (trans. from the Greek by W. R. Le Fanu) for soprano (1938).
- 'The Winkle Woman' (Eamonn Clifford) (1940).
- 2 Songs (Sheila Wingfield) (1941)
  1. Sailor's Song.
  2. The Disillusion.

**McPHEE, Colin** (b. Montreal, Canada, 15 Mar. 1901).

American composer. His first serious studies in composition were made with Strube at Baltimore, and thereafter he went to Paris, where he worked at pianoforte with Philipp and composition with Le Flem. Later, back in New York, he worked with Varèse at composition.

McPhee's output is more notable for its quality than for its quantity, his short list of rare works having been composed before and after his sojourn of many years in Bali, where he was engaged in research.

His 'Revelation of St. John the Disciple' was a League of Composers' Commission. His 'Sea Shanty Suite' was first produced by the Princeton Glee Club and has since been widely heard. His Concerto for pianoforte and wind octet and the 'Iroquois Dances' were heard in New York and elsewhere. His Symphony (based on Balinese musical systems), 'Tabuh-Tabuhan', was written for and first produced by Carlos Chávez and the Mexico City Orchestra. It has had several subsequent performances in Mexico and in New York.

McPhee was twice awarded the Guggenheim Fellowship, and also a Bollingen Foundation Grant (1949). He has written witty and penetrating criticism of jazz for a column that he conducted for the League of Composers' journal 'Modern Music'.

During the 1930s McPhee lived in Bali, where he made a comprehensive study of the music, drama and ceremonials of Java and Bali, compiling the most complete record extant of that ancient and fabulous musical art. Known as one of the few authorities in the world on his subject, he has published in both Java and New York monographs and booklets on music, dance and the shadow plays. His two books, 'A House in Bali' and



'A Club of Small Men', have been hailed as classics of their kind, and these, together with his articles on modern music, jazz and various aspects of Indonesian life and art, have won him a unique reputation as writer and musical anthropologist.

As a composer and brilliant pianist McPhee was instantly attracted to the Gamelan percussion orchestras of Bali; they represented to him a gigantic and imaginative extension of the keyboard, and his own work, 'Tabuh-Tabuhan', is in no sense a transcription of Balinese materials: rather has he taken the underlying principles in their construction, the pentatonic scale, the block polyphonic structure of melody and rhythm without harmony, and has evolved from this starting-point his own vivid, stylized and powerfully free form of expression. As a synthesis of ancient and modern elements 'Tabuh-Tabuhan' is a work without parallel, and one that alone would make McPhee an important composer.

McPhee's chief compositions are:

- 'Sea Shanty Suite' for baritone, men's chorus, 2 pfs., & 2 sets of timp. (1929).
- 'From "The Revelation of St. John the Divine"' for men's chorus, 3 trumpets, 2 pfs. & 2 timp. (1935).
- 'Tabuh-Tabuhan', for orch. (1936).
- 'Four Iroquois Dances', for orch. (1944).
- Concerto for pf. & wind octet (1929).
- 'Balinese Ceremonial Music' for 2 pfs. & flute (1942).
- 'Invention' for pf.
- 'Kinesis' for pf.

P. G.-H.

**MACPHERSON, Charles** (b. Edinburgh, 10 May 1870; d. London, 28 May 1927).

Scottish organist and composer. His father was Burgh Architect to the city of Edinburgh. At the age of nine Charles Macpherson entered the choir of St. Paul's Cathedral in London; he remained there till 1887, when he was appointed choirmaster under Dr. Pearce at the London church of St. Clement's, Eastcheap. Sir George Martin gave him organ lessons. He entered the R.A.M. in 1890 and won the Charles Lucas prize in 1892, becoming A.R.A.M. in 1896. After first holding the post of private organist to Sir Robert Menzies, at Weem, Perthshire, and afterwards to Mme de Falbe, at Luton Hoo, Bedfordshire, he returned to London, being appointed in 1895 sub-organist of St. Paul's, a post of much responsibility as regards the choir as well as organ playing, and this he filled until the death of Sir George Martin in 1916, when he succeeded to the organist's post. He conducted the London Church Choirs Association from 1914 till his death, served as President of the R.C.O. and was a professor at the R.A.M. The degree of Mus.D. was conferred on him (*honoris causa*) by Durham University in 1919.

Macpherson's compositions include a setting of Psalm CXXXVII for chorus and orchestra; nine anthems and other church music; three

Gaelic melodies, accompanied on strings and harp; an overture, 'Cridhe an Ghaidhil', played at the Crystal Palace in 1895; a 'Highland Suite' for orchestra, another suite, 'Hallowe'en'; a Quartet in E $\flat$  major for strings and pianoforte, and two movements of a Sextet for wind instruments. His glee 'There sits a bird' gained the prize given in 1893 by the Bristol Orpheus Glee Society.

J. A. F.-M. & H. C. C.

**Macpherson, James.** See Ossian.

**MACPHERSON, Stewart** (b. Liverpool, 29 Mar. 1865; d. London, 27 Mar. 1941).

English organist, teacher, writer on music and composer of Scottish descent. He was educated at the City of London School and won the Sterndale Bennett open scholarship at the R.A.M., entering that institution in 1880. He was a pupil of Macfarren for composition and of Walter Macfarren for the pianoforte. He gained the Balfé scholarship in 1882, the Charles Lucas medal for composition in 1884 and the Potter exhibition in 1885. At the conclusion of his studentship in 1887 he was appointed professor of harmony and composition and made an Associate of the institution, becoming a Fellow in 1892.

He was appointed organist of Immanuel Church, Streatham Common, in 1885, and in the same year became conductor of the Westminster Orchestral Society, a post which he held until 1902. He also conducted the Streatham Choral Society from 1886 to 1904. In 1898 he was appointed examiner to the Associated Board of the R.A.M. and R.C.M., and in that capacity visited Canada, Australia, New Zealand and Ceylon in 1900. In 1903 he succeeded Corder as professor of composition at the Royal Normal College for the Blind and was appointed a member of the Board of Musical Studies in the University of London. He lectured at the R.A.M. and in many parts of the country, and specialized in the teaching of "musical appreciation" and kindred matters.

Macpherson was founder of the Music Teachers' Association in 1908 and its chairman till 1923. He became a member of the Associated Board in 1925 and still retained that position after his retirement from his teaching at the R.A.M. in 1931. He was Dean of the Faculty of Music in the University of London (1925-27) and for some years a director of the Royal Philharmonic Society.

His compositions include a Symphony in C major (1888), two overtures and short pieces for orchestra. More important is a Mass in D major for solo voices, chorus and orchestra, produced at St. James's Hall in May 1898. Many songs, pianoforte pieces and services were published and a 'Concerto alla fantasia' for violin and orchestra was played at the Queen's Hall Promenade Concert in 1904.

The following are Macpherson's books :

- 'Practical Harmony' (trans. German) with Appendix 350 exercises.
- 'Practical Counterpoint.'
- 'Rudiments of Music.'
- 'Form in Music.'
- 'Music and its Appreciation.'
- 'Aural Culture based upon Musical Appreciation', with Ernest Read, 3 parts.
- 'Studies in Phrasing and Form.'
- 'Musical Education of the Child.'
- 'Melody and Harmony' (1920).
- 'The Appreciation Class' (1923).
- 'Studies in the Art of Counterpoint' (1927).
- 'An Introduction to the Principles of Tonality' (1929).
- 'A Commentary on the Forty-eight Preludes and Fugues of Bach' (Vol. I, 1934; Vol. II, 1937).
- 'First Steps in Musicianship', with Hilda Collens (1934).
- 'Cameos of Musical History' (1937; new and revised ed., 1938).

J. A. F.-M. & H. C. C.

**McQUAID, John** (b. Lochgelly, Fifeshire, 14 Mar. 1909).

Scottish composer. He was educated at St. Mungo's Academy and University at Glasgow, and also spent some time in 1929-30 at the École Normale of La Roche-sur-Yon in France. He studied music with Erik Chisholm in 1934-39 and in 1937 was assistant master at his former Glasgow school. He was co-founder, with Chisholm, of the Celtic Ballet Society in 1938. In 1941-46 he served with H.M. Forces in W. Africa, India and Burma. On being demobilized he was awarded a Carnegie Travelling Grant, which enabled him to undertake research in Scottish music of the 16th and 17th centuries at Edinburgh University. In connection with these studies he compiled a biographical index of Scottish musicians of that period.

McQuaid's compositions include a ballet for Lady Galloway's play 'The Witch Ladye', Symphony and 'Symphonic Study' for orch., 'African Melodies' for oboe, vn., cello & pf. and suite 'The Sea', 'Elegy' and 'Impromptu' for pf. E. B.

**MACQUE, Giovanni (de)** (b. Valenciennes, c. 1551; d. Naples, Sept. 1614).

Flemish composer. The evidence for his nationality and for his place and approximate date of birth is to be found on the title-page of a collection of motets published in Rome in 1596 ("Joannis Macque, Valentiniatis Belgae"), on his marriage contract of 1592 ("fiammingo della Città di Valencena") and in the date of his first published works (Venice, 1576). He was, like Carolus Luython, a pupil of Philippe de Monte. At the age of about fifteen he went to Italy, where he spent the rest of his life; at first he stayed in Rome for at least five years, and he is next heard of in the service of Don Fabrizio Gesualdo (father of the composer Carlo Gesualdo) at Naples in 1586. There Macque found himself in a circle of congenial companions, such as Fabrizio and Scipione Dentice, Scipione Cerreto, Gian Leonardo dell' Arpa and others, all passionately fond of music.

On 20 May 1590 Macque was appointed second organist of the Neapolitan Church of the Annunciation; the choir of this church was one of the finest in Europe, under the direction of its choirmaster, the aged composer Gian Domenico de Nola. Macque's salary was soon raised from 10 to 12 ducats a month, as the result of his very satisfactory work at the church. His marriage contract contains a curious clause forbidding him ever to leave Naples; in fact he remained there for the rest of his life, entering the royal chapel on 11 Sept. 1594 at a monthly salary of 16 ducats, later raised to 19. In Dec. 1599 he was promoted to the post of director of music of the chapel, assisted by some of his more promising pupils, notably G. M. Trabaci and Ascanio Mayone. The chapel choir was enlarged considerably at this time, one of the tenors being the famous theorist Pedro Cerone, author of an encyclopedic book on music, published in 1613. Other pupils were Luigi Rossi and Falconieri. Macque died in 1614, after holding the post of director of music for fifteen years to the great satisfaction of four successive viceroys.

Macque was a prolific composer of madrigals and, to a lesser extent, motets. His publications extend from 1576 to 1613; the madrigals include 2 books a 6, 6 a 5, 3 a 4, 1 a 4, 5 and 6, and two books of 'Madrigaletti e canzonette napolitane' a 6. Some of these are now lost, others have survived incomplete. Several of his madrigals and motets were reprinted in various collected editions of the time, including Yonge's 'Musica Transalpina' (1588) and Morley's Italian collection (1598). A certain amount of Macque's keyboard music has survived in manuscript, being printed in its entirety in the volume listed below. Much of it is highly experimental (note especially the very curious chromatic harmonies in the two 'Stravaganze' and the 'Toccata a modo di trombette'). A complete list of his works, a biography and a bibliography are also to be found in this volume. R. T. D.

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'Monumenta Musicae Belgicae', Year IV: C. Guillet, G. (de) Macque, C. Luython (werken voor orgel of voor vier speeltuigen), ed. J. Watelet, with biographical introductions by A. Piscaer (Antwerp, 1938).

**MACROPEDIUS, Georgius (Georges van Langhveldt or Lankveld)** (b. Gemert nr. 's Hertogenbosch, c. 1475; d. 's Hertogenbosch, July 1558).

Dutch grammarian, poet, philosopher and composer. He became a monk of the order of St. Jerome, taught Greek and Latin and then directed the school at 's Hertogenbosch, which counted some 1200 pupils. Later he became rector at Utrecht, where he had taught from 1537 at the latest; but he retired to 's Hertogenbosch, where he died. His compositions

include hymns and sequences, as well as settings of the choruses in his Latin comedies, of which 11 were published in 1552-53 under the title of 'Omnes Georgii Macropedii fabulae comicae, . . .'. E. B.

BIBL.—LILIENCRON, R. VON, Article (V. f. M., VI, 1890), with 10 examples of the choruses in the comedies. WECKERLIN, J. B., Catalogue (1885), p. 364, with a musical example.

**MacSwiney, Owen.** See Leveridge ('Quacks', songs).

**MACURA, Władysław** (b. Silesia, 1898; d. ?, 1935).

Polish composer. He was a pupil of Schreker in Vienna. He composed very many partsongs and solo songs. His nursery songs enjoyed great popularity in Poland. He also wrote several orchestral works, frequently based on Polish folk tunes from Silesia. His ballet 'Kleks' ('A Blot') was staged at the Warsaw Opera in 1929. C. R. H.

**MACZYNSKI, Fabian** (b. ?; d. ?).

Polish 18th-century composer. Of all his works only one remains: 'L' arpa, arietta, minuet con quattro variazioni e con due balli pollachi' (1780). C. R. II.

**Madách, Imre.** See Buttykay ('Tragedy of Man', incid. m.). Farkas (F., do.).

**MADAMA BUTTERFLY.** Opera in 3 (originally 2) acts by Puccini. Libretto by Giuseppe Giacosa and Luigi Illica, based on David Belasco's dramatic version of a story by John Luther Long. Produced Milan, Teatro alla Scala, 16 Feb. 1904. After the failure of the original version, which was taken off after the first night, the new version was produced at Brescia, 28 May 1904. 1st perf. abroad, Buenos Aires (in Italian), 2 July 1904. 1st in England, London, Covent Garden Theatre (in Italian), 10 July 1905. 1st in U.S.A., New York (in English), 12 Nov. 1906.

**MADAME CHRYSANTHEME** (Opera).

See MESSENGER.

**MADAME FAVART** (Operetta). See OFFENBACH.

**MADAME L' ARCHIDUC** (Operetta). See OFFENBACH.

**MADAME SANS-GÊNE** (Opera). See GIORDANO.

**Madariaga, Salvador de.** See Barraud ('Numance', lib.). Gerhard (R. 'Cristóbal Colón', incid. m.). Tansman ('Toison d'or', opera; 'Mappemonde', incid. m.).

**MADemoiselle FIFI** (Opera). See CUI.

**MADETOJA, Leevi (Antti)** (b. Oulu [Uleåborg], 17 Feb. 1887; d. Helsingfors, 6 Oct. 1947).

Finnish conductor, critic, teacher and composer. He studied privately at Oulu at an early age and then became a pupil of Järnefelt and Sibelius. In 1910 he went to Paris and became a pupil of d'Indy for a year, and finally he studied under Robert Fuchs in Vienna. On his return to Finland he was appointed conductor of the Helsingfors orchestra for two years (1912-14), but in 1914-16 he

was in charge of the orchestra at Viipuri (Viborg). In 1916 he was appointed teacher at the Helsingfors Conservatory and in 1926 at the University. In 1937 he received the Professor's title. He was also music critic of the 'Helsingin Sanomat' from 1916 to 1936.

Madetoja was, next to Sibelius, the most considerable Finnish composer of his time. His music is characterized by a deep and warm humanity and by a poet's sensitivity. He is a truly national composer, a "bard of the North", in whose style there are, it is true, traces of French impressionism, but whose musical personality shows great individuality and power. His work holds a quite exceptionally high place in the estimation of the Finnish musical world, but has merits which give it significance beyond his country's boundaries. Though Madetoja is as yet little known outside Finland, there are signs of an awakening of interest in his work in several countries, including the U.S.A. and Great Britain, where his second Symphony has been several times conducted by Clarence Raybould.

His opera, 'Pohjalaisia', produced at Helsingfors on 25 Oct. 1924, has had a success wherever performed. It has been given more than a hundred times in Finland and was also performed at Kiel (1926), Stockholm (1927, revived 1950), Göteborg (1930), Berlin (broadcast 1931), Copenhagen (1932) and later on in Budapest. His second and last opera, 'Juha', was produced at Helsingfors on 17 Feb. 1935.

Madetoja was married to the distinguished Finnish poetess L. Onerva (b. 28 Apr. 1882), on whose verse he drew largely for his songs and choral works.

BIBL.—TUUKKANEN, K., 'Leevi Madetoja: Suomalainen säveltäjä persoonallisuus' ('L. M.: a Finnish Composer's Personality') (Helsingfors, 1947).

## CATALOGUE OF WORKS

### OPERAS

Op.

45. 'Pohjalaisia' ('Dwellers in Pohjanmaa' [Ostrobothnia]), 3 acts (libretto by Artturi Jarviluoma) (1923).

74. 'Juha', 6 scenes (lib. by Juhani Aho) (1934).

### BALLET

58. 'Okon Fuoko' (scen. by Poul Knudsen), 1 act, prod. Helsingfors, 2 Dec. 1930.

### INCIDENTAL MUSIC

5. 'Shakkipeli' ('A Game of Chess'), E. Leino (1910).
6. 'Alkibiades', E. Leino (1910).
75. 'Life is a Dream', Calderón (1930).
- 'Oedipus Rex', Sophocles (1936).
80. 'Antony and Cleopatra', Shakespeare (1944).
- 'Olviretki Schleusingenissa' ('A Beer Trip to Schleusingen'), comedy by A. Kivi (1944).

### FILM MUSIC

77. 'Taistelu Heikkilän talosta' ('The Fight for Heikkilä's House') (1936).

### CHORAL WORKS WITH ORCHESTRA

(some with solo voices, some with string orchestra, some with organ)

10. Cantata 'Merikoski' (V. A. Koskenniemi) (1911)
22. University Cantata (E. V. Knappe) (1914).

- Op.*  
 24. 'Sammon ryöstö' ('The Capture of Sampo'), from the 'Kalevala' (1913).  
 27. 3 Choruses  
   1. 'Kevät hymni' ('Spring Hymn') (L. Onerva) (1912).  
   2. 'Stabat Mater' (Jacopone da Todì) (1915).  
   3. 'Isänmaan virsi' ('Psalm of the Native Land') (N. Mantere) (1917).  
 37. 'Aslak Smaukka' (Larin Kyösti) (1917).  
 40. 3 Songs (1917-18).  
 42. 5 Songs (1913-19).  
 46. 'Väinämöisen kylvä' ('Väinämöinen's Sowing') from the 'Kalevala' (1919).  
 47. 'Elämän päivät' ('Days of Life') (Koskenniemi), cantata in 6 movements (1919).  
 48. 'Napuen sankareille' ('To the Heroes of Napue') (A. V. Koskimies) (1919).  
 59. 'Planeettain laulu' ('Song of the Planets') (Koskenniemi), cantata (1927).  
 61. 'Pako Egyptiin' ('The Flight to Egypt') (Onerva) (1924).  
 63. 'Lux triumphans' (O. Manninen), cantata in 3 movements (1927).  
 64. 'Suomi' ('Finland'), being the Finnish contribution to a club cantata, 'A Song of the North', by Scandinavian composers (1929).  
 70. Cantata for the 150th anniversary of Tampere (L. Pohjanpää) (1929).  
 72. 'Suomen itsenäisyyden kuusi' ('The Fir Tree of Finnish Independence') (Rudolf Ray) (1931).  
 73. 'Karitsan lippu' ('The Banner of the Lamb') (Pohjanpää), sacred cantata in 3 movements (1934).  
 76. 'Väinämöinen soitto' ('The Play of Väinämöinen') from the 'Kalevala', festival cantata in 4 movements (1935).  
 78. 'Lauluseppel' ('Wreath of Songs') (Pohjanpää), cantata in 3 movements (1938).  
 — 'Integer vitae' (Horace).  
 — Psalm CXXI (1936).

## UNACCOMPANIED CHORUS

- 8, 23, 33, 62, 66, 81. Partsongs for men's voices (1908-1929).  
 13, 30, 50, 82. Partsongs for mixed voices (1908-46).  
 28. Partsongs for women's voices (1916 & 1925).  
 54. 3 Vesper Songs and 3 Antiphons (1925).  
 56. 'De profundis', 4 pieces (1925).  
 — 13 Partsongs for mixed voices (1922-25).  
 57. 3 Folksongs for solo voice and mixed chorus (1927).

## ORCHESTRAL WORKS

4. 'Suite symphonique' (1910).  
 7. Concert Overture (1911).  
 11. 'Tanssinäky' ('Dream Vision') (1911-12).  
 12. 5 Pieces arr. for orch. (1912) (see also Pianoforte Music).  
 15. Symph. poem 'Kullervo' from the 'Kalevala' (1913).  
 29. Symphony No. 1, F ma. (1915).  
 34. 4 Pieces arr. for orch. (1916) (see also Pianoforte Music).  
 35. Symphony No. 2, E♭ ma. (1917-18).  
 53. Comedy Overture (1923).  
 55. Symphony No. 3, A ma. (1926).

## BRASS BAND MUSIC

67. 3 Pieces (1929).  
 69. 'Ouverture-Fantaisie' (1930).

## CHAMBER MUSIC

1. Trio for vn., cello & pf. (1909-10).

## VIOLIN AND PIANOFORTE

3. Ballad and Scherzo (1910).  
 14. 5 Pieces (1912).  
 18. 5 Folksongs from Pohjanmaa (1913).  
 19. Sonatina (1913).  
 38. 'Romances intimes', 4 pieces (1917).  
 — 'Melodia intima' (1923).

## VIOLONCELLO AND PIANOFORTE

51. 'Lyric Suite' (1921-22).

## CLARINET AND PIANOFORTE

- 2 Polkas (Finnish folk dances).

## PIANOFORTE MUSIC

- Op.*  
 12. 6 Pieces (1912).  
 17. 3 Pieces (1912).  
 21. 5 Small Pieces (1914).  
 31. 4 Pieces (1915).  
 — 'Berceuse' (1915).  
 34. 4 Pieces (1916).  
 41. 'Kuoleman puutarha' ('The Garden of Death'), 3 movements (1918-19).  
 65. 5 Pieces (1928 & 1942).

## SONGS

2. 4 Songs (1908).  
 9. 5 Songs (1911-12).  
 16. 3 Songs (1912).  
 18. 5 Folksongs from Pohjanmaa (1913).  
 20. 3 Patriotic Songs and 5 Songs for the Young (1912-1919).  
 25. 5 Songs (1915).  
 26. 5 Songs (1915-17).  
 36. 'Romance sans paroles' (Paul Verlaine) (1916).  
 44. 4 Songs (Danish poetry) (1920).  
 49. 2 Songs (1920).  
 60. 3 Songs (1921 & 1942).  
 68. 'Syksy' ('Autumn') (L. Onerva), cycle of 6 songs (1930) (also orch. by the Composer).  
 71. 2 Songs (1929).  
 79. 2 Songs (1942-44).  
 — 7 Sets of songs for various occasions (1910-38).

## RECITATION AND PIANOFORTE

32. 2 'Melodramas' (1927)  
   1. 'Prometheus' (Goethe, trans. E. Leino).  
   2. 'Pilvilinnat' ('Castles in the Air') (L. Onerva).

## VOCAL DUETS

43. 4 Duets (1919).

A. R.

**MADIN** (*recte* **Madden**), **Henri** (*b.* Verdun, 1698; *d.* Versailles, 1748).

French theorist and composer of Irish origin. His parents came from Eyrecourt, Co. Galway. He developed a taste for music at an early age. His uncle, the Rev. Dr. Ambrose Madden, of Loughrea, was advanced to the bishopric of Kilmacduagh (Ireland) on the nomination of the Pretender, James III, in 1705. In 1730 we find Henri Madin a cleric and *maitre de musique* in the Cathedral of Tours, a position which he vacated in 1737 for the more important one of deputy *maitre de chapelle* to the king. He published a treatise on counterpoint in 1742 and was nominated *maitre de chapelle* to the king in succession to Campra. In June 1742 he is described as "Canon of the Chapel Royal of Saint-Quentin and Master of the Music to the King". Not only was he a good theorist, but he was also a successful choir-trainer and composed many popular motets.

W. H. G. F.

**MADONIS, Luigi** (*b.* Venice, c. 1700; *d.* St. Petersburg, after 1767).

Italian violinist and composer. He was probably a pupil of Vivaldi, lived at Venice in 1725 (where Quantz heard him) and joined a travelling opera company soon after. In 1729 and 1730 he played at the Concert Spirituel in Paris and in 1733 went to Russia, where he seems to have remained for the rest of his life. His works include two sets of violin sonatas (or "symphonies") published in Paris 1731 and St. Petersburg 1738 respect-

ively. Of the second set one copy only has survived, and according to N. Findeisen these sonatas show the rhythmical and melodic influence of Russian folk music to an extent remarkable for that early date. Madonis also contributed additional airs to Hasse's opera 'La clemenza di Tito' when produced at Moscow in 1742, at the coronation of the Tsaritsa Elizabeth.

A. L.

BIBL.—MOOSER, R. A., 'Luigi Madonis' (Riv. Mus. It., 1941).

**MADONNA IMPERIA** (Opera). See ALFANO.

**MADRIGAL** (Ital. *madrigale*). A form of secular composition for two or more voices practised originally in northern Italy in the 14th century and revived in the 16th and early 17th centuries, during which period it assumed the style by which it is chiefly known and became popular over the greater part of Europe.

The etymology of the word has puzzled philologists for several centuries. It was applied originally to a particular form of short poem of pastoral character, and since such poems were often called *mandriali* in the 14th century, it was supposed that the word was derived from *mandria* (Latin *mandra* and Greek *μάνδρα*), a herd. The form *madriale* also appears, and it gave rise to the theory that the madrigal was originally a hymn to the Virgin Mary. It has been shown by Leonardo Biadene, formerly Professor of Neo-Latin Philology in the University of Pisa, that the word comes from a medieval Latin word *matricale*, meaning a rustic song in the mother tongue.<sup>1</sup> Italian writers on literature in the early 14th century also make use of the words *mandriale* and *marigale* as synonyms, the latter word being in more common use. The forms *madrigale*, *marigale* and *madriale* are all easily and naturally derived from *matricale* under the influence of various North Italian dialects; Biadene regards *mandriale* as a word invented by the literary men of the 14th century resulting from a fusion of *madriale* and *mandria*.

The madrigal as a musical composition makes its first appearance about 1340. Its origin may be traced to the conductus of the French composers in the 13th century, but the great Florentine school of the 14th century has an individual style of its own. The most important composers of this school were Giovanni da Cascia, Jacopo da Bologna and Francesco Landini (d. 1397). Landini is described by contemporary writers as being not only a composer of very moving love-songs, but also as a marvellous performer on the *organetto* (portative organ). Specimens of his madrigals are

<sup>1</sup> In an article published in the 'Rassegna Bibliografica di Letteratura Italiana', Vol. VI, Mar.-Apr. 1898. An English translation of this, by the author of the present article, appeared in M. & L., Apr. 1948.

quoted by Wooldridge (O.H.M.) and Ludwig (in Adler's 'Handbuch der Musikgeschichte').<sup>2</sup> The madrigal of this period consists generally of two or three stanzas of three lines each, repeated to the same music and followed by a pair of lines in a different rhythm. The subjects are chiefly amorous, but often satirical or political as well. The music is generally for two voices. Another form common at this period is the *caccia* (chase), originally used for poems dealing with the chase; the music is for two voices in canon, with a free instrumental bass. It has been suggested by German writers that the English catch is derived from the *caccia*. Both madrigal and *caccia* often illustrate the words with a strong sense of musical wit. The madrigals often begin with long florid passages, and it has been suggested by Riemann and others that these were played by instruments.

ITALY.—The period of Landini shows secular music considerably in advance of music for the church, but in the 15th century the church seems to have taken the lead. The secular music of the early Netherland school is of comparatively little importance in the history of technical developments. From the beginning of the 16th century onwards the leadership passes to the Italians again. The madrigal and various other secular forms return to prominence, and by the end of the century the madrigal, especially in Italy, represents the most daring advance in the technique of musical composition. The transition is well summarized by Alfred Einstein (Adler's 'Handbuch der Musikgeschichte') as the passage of the principal melody from the tenor to the uppermost part. In the early years of the 15th century the favourite secular form was the chanson of the French and Netherlandish composers. It was in most cases a traditional popular tune, sung by the tenor and accompanied by the other voices in more or less elaborate counterpoint. During the course of the century composers gradually learned to give organic unity to their work by making the subsidiary voices sing free imitations on motives taken from the main tune. It has been well pointed out that the principle of perpetual free and fragmentary imitation was a very important step in musical technique, because it was the first step towards thematic unity and thematic development, neither of which was possible so long as the ideal of absolutely strict canon prevailed. This aspect of technique is best studied in the church music of the period, which offered larger forms than the chanson in which to develop the principle. The chanson, which eventually imposed its definitely French style of expression on the Netherlanders as well,

<sup>2</sup> For complete edition of Landini's works see Bibl. at the end of this article.

found its most artistic exponent in Josquin des Prés (d. 1521), who has been regarded by the general consensus of musical historians as the first composer whose music appeals unmistakably to our modern sense of the art. It is from Josquin onwards that secular music, which of course is much older, may be said to maintain its own independent life as free composition.

The history of secular music in Italy during the first half of the fifteenth century is very obscure. From about 1450 onwards there are numerous songs of a popular nature, especially those connected with the popular festivals of Florence. The most important are the *conti carnascialeschi*, the words of which were first printed in 1559, edited by Anton Francesco Grazzini, known as Il Lasca. They had been sung in the carnival processions organized by Lorenzo de' Medici, by groups of men dressed up as various types — tradesmen of all sorts, Jews, German soldiers, devils, women (including nuns), etc. Their songs often begin: "We are" so and so, and are addressed to women, often in very insulting terms; the words are often obscene, and in any case there is hardly one that does not convey an obscene meaning. As there was a certain amount of dancing and acting too, these songs have been regarded as contributory to the history of the Italian theatre. The festivities were interrupted during the period of Savonarola's preaching (1490-98), and the songs were often transformed into *laudi spirituali* by the substitution of religious words to the same tunes. After 1498 the festivities were resumed and the production of secular songs continued, leading to the *frottole*, collections of which were printed from 1504 to 1514. The music of the *canti carnascialeschi* was not discovered until 1847, and even then little notice was taken of it. A few songs were transcribed by Eugenia Levi in 1900, but the first serious study of the manuscript in the National Library at Florence was made by Paul Marie Masson, who published a selection of 20 carnival songs in 1913. Since then more manuscripts have been discovered and transcribed.

The carnival songs are largely by Heinrich Isaac (Arrigo il Tedesco), but Italian composers are found among them, notably Bartolomeo Tromboncino and Marchetto Cara. The music is in four parts and intended for male voices, despite the fact that the uppermost part is often written in the soprano clef; it is almost entirely in block harmony. Whether the melody is in the tenor or in the soprano is difficult to guess; the tenor generally makes the normal medieval cadence to the final, but it is often very unmelodious, and the soprano is more interesting. Some of the carnival songs are also included among the printed *frottole*. The *frottola*, strictly speaking,

is a definite metrical form of poetry, but the printed collections of Petrucci include various other metrical forms, even sonnets of Petrarch. The typical *frottola*, as a musical composition, is a strophic song (as were all the *canti carnascialeschi*) with the melody in the soprano; the music is mainly homophonic, but the parts are flowing and agreeable to sing. But there is considerable evidence that they were mostly sung as solo songs with instrumental accompaniment, and it is probable that they were rarely sung by voices in unaccompanied harmony except perhaps out of doors. The *frottole* are not peasant songs: they were written for educated people, although the words were frivolous and often indecent.

The name *madrigale*, after having been apparently forgotten (as applying to a musical form) for over a hundred years, was revived again in 1533, when a collection of 'Madrigali noui de diuersi excellentissimi musici' was published by Valerio Dorico in Rome. Out of twenty compositions sixteen have Italian words, the rest French; the composers of the Italian pieces are given as Carlo (3), Constantio F[esta] (2), Sebastiano F[esta] (1), Maistre Jan (1), Jacobo de Tho[scana ?] (1), Verdelot (7) and Anon. (1). The poetical form of the madrigal has been variously defined, according as the authorities followed the examples of the 14th or the 16th centuries. Bembo, the greatest literary authority of the later madrigal period, to whom also the actual musical composition of madrigals owed some of its instigation, says that the madrigal is bound by no rule as to the number of its lines or the arrangement of its rhymes. It was a short poem rarely exceeding twelve lines; its rhymes could be arranged as the poet pleased, provided that the last two lines, which generally formed some sort of pointed coda, should rhyme together; and its lines were free as to length, the metre being iambic, usually of seven or eleven syllables, more rarely of five.

The literary aspect of the madrigal is of great importance. It has been discussed at some length by G. Cesari.<sup>1</sup> The composers of the *frottole* are mainly Italians, notably Tromboncino and Cara. The madrigal, a reaction against the frivolity and vulgarity of the *frottola*, was in its early stages the work of Netherlandish composers settled in Italy; but it could not have come into existence but for the incentive of Italian poets. Bembo was the leader of the movement towards an essentially aristocratic poetry that deliberately avoided all contact with that of the common people. The last collection of *frottole* was printed in 1531; Bembo's famous 'Canzoniere' appeared in 1530 and the first collection of madrigals was set to music in 1533. The disciples of Bembo took Petrarch as their model, and Petrarch

<sup>1</sup> Riv. Mus. It., XIX.



himself was one of the poets most often set to music by the madrigalists; but, as John Addington Symonds pointed out, the conditions of social life in Petrarch's own day were very different from those of the Renaissance, and the imitation of Petrarch in the 16th century merely led to preciosity and affectation. Yet this movement, disastrous as it was in some ways to poetry, had a certain very valuable influence on music. In the first place, it made the madrigal the musical expression of the highly cultivated life of the small Italian courts; a definitely aristocratic type of music was created. The Netherlandish composers brought to it the accomplished contrapuntal technique of the motet; but this technique soon had to learn to adjust its paces to the swift and supple rhythms of the new Italian poetry. A typical example of the early madrigal is the well-known poem by Guidiccioni set to equally well-known music by Arcadelt:

Il bianco e dolce cigno  
Cantando more, ed io  
Piangendo giungo al fin del viver mio.  
Strana e diversa sorte,  
Ch' ei more sconsolato,  
Et io moro beato.  
Morte, che nel morire  
M' empie di gioia tutto e di desire;  
Se nel morir altro dolor non sento,  
Di mille mort' il di sarei contento.<sup>1</sup>

The ingenious irregularity of its lines and rhymes compel the composer to invent musical forms that will correspond with them. As the ten lines are a complete poem there is no restriction to a simple tune to which a succession of stanzas are to be sung. The poem is short enough to admit of *melismata* and of contrapuntal elaboration, but, in conformity with the artificial spirit of the words, the counterpoint must be suggested rather than worked out. Music for a cultivated and elegant society must not become boring. Every line of the poem contains at least one word that is full of emotional suggestion — *dolce, cantando, piangendo, strana, sconsolato*, etc. The word *morire* bears the erotic double sense familiar in the English madrigal poets. The epigrammatic point made by the final rhymed couplet gives the composer the opportunity of "driving a point" of imitation, in order to end his work with an effective coda. In most madrigals, early or late, this coda, so carefully provided by the poet, is made still more pointed in the music by a repetition.

Most of these early madrigals are largely homophonic, but the parts (at this period four is the usual number) are all melodious and agreeable to sing, whether they move contrapuntally or not. They are probably in the first place intended to be sung by four voices;

<sup>1</sup> This is Arcadelt's version; the original has three more lines after l. 6, and ends with "desire". The last 2 lines were added by the composer, destroying the original metrical structure.

but it is clear that the uppermost part has the chief melody, and there can be little doubt that in many cases the lower parts were played by instruments. There are definite records of madrigals being sung to instrumental accompaniment, voices and instruments sometimes uniting in all parts, sometimes a voice singing the top part only. But the fact that the collection of 1533 was the first issue of separate partbooks with the words printed in full for each part shows that musicians had begun to require a more careful adjustment of words to notes in all voices; the previous practice had been to print all four parts in the same book, not in score but on facing pages, and to print words for the soprano alone in full.

The madrigal composers of this early period are almost exclusively Netherlanders occupying positions at the various small Italian courts. The chief representatives are Arcadelt, Verdelot, Willaert and Gero. The only Italians of distinction are Costanzo Festa and Alfonso della Viola. The madrigal, however, soon became an important feature of the courtly life. At the marriage of Cosmo de' Medici and Eleonora of Toledo at Florence in 1539 a whole series of madrigals was performed, some as interludes to a comedy, others as accompaniments to the entrance and exit of the ducal couple. The list of madrigals, singers and instruments, gives in itself quite a vivid picture of the scene.

'Ingrederere', a 8, sung over the archway of the great door of the Porta al Prato with 24 voices on one side and on the other 4 trombones and 4 *cornetti*, on the entrance of the most illustrious Duchess.

'Sacro et santo himeneo', a 9.

'Vattene almo riposo', a 4, sung by Aurora and played by a harpsichord and little organs with various stops at the beginning of the comedy.

'Guardane almo pastore', a 6, sung at the end of the 1st act by 6 shepherds and then repeated by them and played as well by 6 other shepherds with *storte* (? crumhorns).

'Chi me l' a toll' oime', a 6, sung at the end of the 2nd act by 3 sirens and 3 sea-monsters, played by 3 flutes and 3 sea-nymphs with 3 lutes all together.

'O begli anni dell' oro', a 4, played at the end of the 3rd act by Silenus with a violone, playing all the parts and singing the soprano.

'Hor chi mai cantera', a 4, sung at the end of the 4th act by 8 huntress nymphs.

'Vientene almo riposo', a 5, sung at the end of the 5th act, at nightfall, and played by 4 trombones.

'Bacco, Bacco evò', a 4, sung and danced by 4 bacchanals and 4 satyrs with various instruments all at once, which at nightfall was the end of the comedy.

There were innumerable madrigals composed for social events such as weddings, as their words plainly show. Palestrina and others often allude to the lasciviousness of the madrigals; Corteccia, the composer of the wedding madrigals just mentioned, apologized for this in the dedication to Cosmo de' Medici of these and others which he published in 1544, being then a priest. He excuses himself partly on the ground that they were composed in his youth, but mainly because they had been printed incorrectly by unauthorized persons



and ascribed to other composers. Peter Wagner<sup>1</sup> quotes the words of a very curious specimen which must be left in the decent obscurity of a learned periodical.

The chief composers of the second period of madrigal-writing are Willaert and his pupil Ciprien de Rore, who was also a Fleming; Lassus, Palestrina and Andrea Gabrieli also belong to this group, though Palestrina's contributions to madrigal literature are of comparatively small importance. The output of minor Italian composers, almost all of considerable merit, was enormous. The typical madrigal of this period is for five voices, which not only enriched the harmony but allowed of frequent division of the singers into opposing groups, the middle voice often having to do duty in both. Six-part madrigals are also common. Counterpoint becomes the adroit servant of emotional expression; phrases are much broken up by rests which emphasize the rhetoric of the words and illustrate the sighs and groans of unsatisfied desire; both words and music acquire a marvellously skilful technique of delicate voluptuousness. But love is by no means the only subject of the madrigals; the whole life of the later Renaissance is mirrored in them. Jacques du Pont, organist of San Luigi dei Francesi in Rome, shows us the street-seller of roast chestnuts; Giovanni Croce of Chioggia teaches us to play the game of the Goose, still popular with Italian children to-day; Striggio describes the chattering of the women washing clothes in the river—their gossip of love-affairs, their grumbles at their mistresses, their ghost stories, their quarrels and the folksongs which another group suddenly start to sing by way of putting an end to abusive language—and from Striggio it is only a short step to the 'Amfiparnaso' of Vecchi and the rather puerile buffooneries of Banchieri.

The third and most interesting period of the Italian madrigal is represented by Luca Marenzio, Monteverdi and Gesualdo, Prince of Venosa. Their madrigals have been very severely criticized by earlier writers on musical history, such as Burney, Rockstro, Wooldridge and even Parry<sup>2</sup>; but it may be noted that Martini, the teacher of Mozart, speaks of them with the highest praise. The free use of chromatic alteration brings about the complete breakdown of the modal tonality; modulations are introduced which even to-day sound bewildering. In the earlier years of the madrigal, it is fairly clear, madrigals were written more for the pleasure of the singers than for that of an audience; the delight of singing them arises from the fact that every part is contrapuntally interesting as well as

admirably vocal. In the third period the personality of the composer dominates; the separate voices have to sink their individuality in the organic whole. The madrigal is not the choral expression of a corporate body such as may perhaps be found in the church music of the period; the voices are the skilled and sensitive servants of the composer, like the instruments in a late quartet of Beethoven. The madrigal becomes in fact a conscious and accomplished work of art, and in the madrigals of Gesualdo we seem to see for the first time the expression of a composer's own private emotions.

Alongside of the madrigals there existed in the 16th century a number of smaller secular vocal forms. The *frottole* have already been described.<sup>3</sup> The *giustiniana* belongs to the same date and to much the same category. It derives its name not (as Morley and Praetorius supposed) from that of a notorious courtesan of Bergamo, nor from Leonardo Giustiniani, the Venetian statesman and humanist (b. 1385), who in his youth was a prolific poet and composer of songs in the popular Venetian manner, but (according to Alfred Einstein) from some eccentric member of the Giustiniani family. It was always in three parts, like the *villanella alla napoletana*, and the sentiments expressed were those of an old, scatterbrained Venetian patrician who stutters in the dialect of Venice. The *villanella* (Venetian *villota*) is of the same type. The *villanelle* (*villanesche*, *napoletane*, *moresche*, *greghesche*, etc.) are more usually in three parts, and one of their characteristics is the frequent use of three or more consecutive triads. This practice was pursued not from ignorance but from a deliberate intention to offend the "good taste" which cultivated the madrigal, as the words show pretty clearly. The *villanelle* were not written for the lower classes, but for the same classes as the madrigals were, and among their most spirited composers we find Lassus and Marenzio. Triads of exactly the same kind, involving consecutive fifths, are numerous among the *laudi spirituali*, as these were popular tunes, supplied, for words, with edifying parodies of the far from edifying originals.

The *balletto* belongs chiefly to the second half of the 16th century; its principal exponent is Giovanni Gastoldi. The *balletto*, which, as its name implies, was a song for dancing, is mainly homophonic, and has a quasi-instrumental refrain to the syllables "fa la la". Gastoldi's *balletti* enjoyed a great popularity outside Italy, and had a considerable influence on the English school of madrigal composers.

The madrigal (taking the word in its broadest sense) covers the whole 16th century

<sup>1</sup> 'Das Madrigal und Palestrina' (V.M.W., VIII, 423).

<sup>2</sup> But see 'The Significance of Monteverdi', by C. H. H. Parry, *Proc. Mus. Ass.*, 1915-16.

<sup>3</sup> See also FROTTOLA.

and is the completest illustration of the progress of music during that period. The secular music looks forward to the future; the church music looks back to an earlier age, and such slight progress as it does show is due entirely to the gradual absorption of secular methods of musical expression. It must not be supposed that madrigals, of any kind, or at any period, were habitually sung unaccompanied; even church music was rarely sung entirely unaccompanied outside the Sistine Chapel in Rome. The vocal parts were printed as a matter of convenience; if the instrumentalists could play from notes at all, they could play easily enough from these. Single instrumental part-books are not found until towards the end of the century; but the common practice of singing madrigals with instruments, especially ceremonial madrigals for weddings and receptions, etc., must have prepared the way for the conception of orchestral writing shown by Gabrieli and Monteverdi.

The poet most frequently set by the madrigalists is Petrarch, and along with Petrarch we must include his innumerable imitators. Since most of the Petrarch poems set are sonnets, the strict literary form of the madrigal soon becomes loosened. Dante was rarely set; in the latter half of the century we often find stanzas from Ariosto and some from Tasso, but Tasso generally wrote madrigals on purpose to be set by his composer friends. It is possible that the cult of Petrarch, rather than the direct influence of the Counter-Reformation, led to the development of the *madrigale spirituale*, the words of which if not actually by Petrarch are generally sonnets by some priestly imitator such as Fiamma, the favourite poet of Lassus. The musical style of the *madrigale spirituale* is, however, practically indistinguishable from that of any secular setting of Petrarch, so that it is not necessary to discuss it here as a separate genre.

The humorous types of madrigal mentioned above are of great importance. The *frottola* died out by about 1537, but the other types came more and more into demand as the century proceeded. Their harmony became orthodox and the consecutive fifths somewhat disguised by a four-part setting — the original consecutive triads were indeed appropriate only to three-part writing; but they made their influence very conspicuously felt in the more elaborate madrigals, notably in quick conversational passages imitating the natural rhythms of ordinary speech. Such passages are usually homophonic. Throughout the century it is these popular dance rhythms which lead to the breakdown of the modal system and the development of the classical sense of tonality, because cadences at periodic intervals require expected harmonies regu-

lated by strong accents. The later madrigals show, too, a more modern and extended sense of pure melody; it is taken for granted that the scale covers the whole octave and includes a leading-note, instead of being restricted to the compass of the hexachord. The new chromatic writing arises from purely melodic considerations, beginning with the practice of *musica ficta*; chromatic notes are always used for purely melodic expression of words, and the harmonies which some critics of to-day find so surprisingly modern are purely accidental products. In the *canti carnascialeschi* we see the pleasure which the Italians derived from the direct physical sensation of what to us is the simplest four-part block harmony; the strophic songs indicate the pleasure of simple melody. With the madrigals proper we see the beginning of the appreciation of music as an art, though it was never more than an accessory to cultivated life, like the goldsmith's work of Cellini; practically all madrigals were written to order, commissioned for social occasions such as serenades to ladies, weddings and receptions of great personages. Musical expression is at first purely verbal; puns are made on the Italian names of the notes, such as *mi, fa, sol*, and visual objects are described visually by the appearance of the notes on paper. The expression of feelings comes later, and the rhythmical imitation of the bodily movements associated with emotion. But such expression seems to be purely objective; all music is written for the pleasure of other people, whether the performers or the listeners, and for the stimulus of their pleasure in poetry, perhaps a greater conscious pleasure than their pleasure in music. Monteverdi exhibits an extraordinary violence of passion, but it is externally descriptive, whereas Gesualdo gives the impression that he is composing solely for his own personal self-expression and satisfaction, like any romantic composer of modern times.

The habit of accompanying madrigals with the lute or harpsichord had continued since the days of the *frottole*; the lute-books of the 16th century contain innumerable transcriptions of madrigals which were more likely to have been made for accompaniment purposes than for solo performance, though practicable for both. The printing of a figured bass for madrigals at the end of the century brought no sudden change in performance, but it did represent a general change in musical style, the emergence of what is sometimes called the "baroque" principle of regarding the bass not as a contrapuntal part but as a support for harmony. Although the first creators of opera reacted violently against counterpoint, it is evident that Monteverdi's recitative is derived largely from the madrigal technique; conversely it may be held that the madrigal,

as its treatment becomes more literary and dramatic, tends to the declamatory style of opera. Most of the more elaborate comic madrigals, such as those of Striggio, Croce, Vecchi and Banchieri, show more humour in the words than in the music. Most of them are in dialects and various grotesque jargons, often with imitations of animals and of musical instruments. The words, for those who understand them, are often ludicrously funny, and a good deal of the fun consists in the very fact of their being set to music at all. Many of them suggest fragments of the conventional slapstick and backchat of the *commedia dell' arte*; Vecchi's famous 'Amfiparnaso' treats the comedy in a series of fourteen madrigals, divided into three acts. But it is quite erroneous to suppose that it was intended to be acted as an opera, or even in dumb-show to choral accompaniment, for Vecchi himself (if, as is generally supposed, he was the author or arranger of the words) tells us in the preface and prologue that the novelty of this "comedy" is that it is set to music, and that it is addressed solely to the ear and not to the eye. On the other hand, we hear of Lassus himself acting in scenes from the comedy at Munich on the occasion of the wedding of Duke William of Bavaria in 1568, and it may be thought that the eight-part setting of a similar short scene published by Lassus in 1581 was the actual music of that occasion; but it is clear from Troiano's contemporary account of the performance that madrigals were sung only between the acts. Many of the comic madrigals (including the *villanelle*, etc.) are obviously reminiscences of the primitive theatre of the people, but these musical pictures are no more "opera" than Callot's etchings are "plays", and the influence of the comedy on real opera does not make its appearance until nearly the middle of the following century, by which time the madrigals had become completely obsolete.

No real madrigals were printed or reprinted after about 1620, although before 1600 and for a few years afterwards Italian madrigals were reprinted in vast quantities by publishers in countries north of the Alps, chiefly at Antwerp. It is true that one or two real madrigals were composed in the seventeenth and even eighteenth centuries, by Stradella, Alessandro Scarlatti, Lotti and possibly others, but they are merely isolated imitations of an archaic style. The real successor of the madrigal is the cantata for two voices and bass, as written by Handel; it is derived from the florid "madrigals" of Luzzaschi (1601) composed for the three famous lady singers of the court of Ferrara, with written-out accompaniment for harpsichord.

Luzzaschi's madrigals suggest the reason why the genuine madrigal fell into oblivion.

A new type of professional singer was appearing: the *castrati*, already long employed in the church, now found their supreme opportunity in the theatre and on other secular occasions. They rapidly came into fashion and soon dominated musical life. At the same time there was a production of violins and harpsichords on a large scale; both instruments were admirably adapted to virtuosity, and it is obvious that merely for accompaniments the harpsichord was far more convenient, practicable and musically effective than the lute. Petrarch was forgotten and lyric poetry was mainly pastoral and erotic; the serious and contemplative style of the old madrigal, with its exquisite and leisurely savouring of every literary artifice and elegance, was a thing of the past, which the passionate violence of the new century was utterly unable to appreciate.

FRANCE.—It is difficult to draw a clear distinction between the French and Netherlandish composers of the 16th century. A number of Josquin's pupils were connected with the French court in the days of Francis I and Henri II; several of them are mentioned by Rabelais and other contemporary men of letters. A collection of chansons by various composers, of whom Claude de Sermisy and Jannequin are the best known, was published by Attaignant in Paris in 1529. This was followed by a number of other collections, in which a definitely French style soon makes its appearance. The general technique is more or less that which we have seen in the works of Josquin and Arcadelt, but the characteristic rhythms of French poetry make themselves clearly felt. The French temperament reveals itself here as in the 17th century; instead of the outspoken passion of the Italians, which was often uncongenial to French taste, we find a more delicate sentimentality and a lighter handling of the frivolous aspects of love. Clément Marot was a favourite poet for musical setting. Jannequin appears to have been the creator of the descriptive style with his 'Bataille de Marignan' and 'Les Cris des oiseaux', which even to-day\* sound extraordinarily vivid. Descriptive madrigals of this type were also composed by Nicolas Gombert and Guillaume Costeley. The style was not confined to France; street cries and cuckoo songs are to be found in Germany and England as well; but Jannequin is the most elaborate of the descriptive composers.

The French never pursued the Italian ideals of madrigal-writing as exhibited in Marenzio and Monteverdi. In the second half of the 16th century the French composers came under the literary influences of Ronsard and the Pléiade. Ronsard, in spite of his deafness, was devoted to music; one of his first biographers tells us that he held the view "que

sans la Musique la Poësie était presque sans grâce". Jannequin, Goudimel, Certon and eventually Lassus set his poems to music. The *vers mesurés* (quantitative verses) of Jean Antoine de Baif were set by Claude Le Jeune, whose collection entitled 'Printemps' is dedicated to King James I of England, and also by Jacques Mauduit, who lived on into the 17th century and contributed to the new ideals of dramatic music. These settings of Ronsard and Baif are almost entirely homophonic, though composed for four voices. Goudimel makes more use of counterpoint, but the general impression of the musical settings of Ronsard and his friends is frigid and formal.

The French chanson of the 16th century has a further historical importance in view of its connection with the Huguenot Psalter, for Goudimel's settings of the metrical versions of the Psalms made by Marot and Béza are clearly derived from the style of secular songs.

GERMANY.—The 'Lochamer Liederbuch' (1460) and other manuscript collections of the same date contain secular polyphonic music by Dufay, Busnois and other Netherlanders, but also an important quantity of similar songs by German composers, who exhibit considerable skill in counterpoint. Most of these songs are folksongs sung by a tenor and accompanied by instruments. The first German composer of distinction who composed original four-part songs for voices was Heinrich Finck (1445–1527); a collection was printed at Nuremberg in 1536. Like most of the leading German composers of his day he was attached to the court of the Emperor Maximilian, which resided chiefly at Innsbruck, Augsburg, Constance and Vienna. To this group belong Paul Hofhaimer (1459–1537), Heinrich Isaac (? 1450–1517), known as "Arrigo tedesco", but of Flemish origin, and Ludwig Senfl (1490–? 1550), possibly a Swiss. Isaac spent a considerable time at the court of Lorenzo il Magnifico at Florence and composed French and Italian songs as well as German. His work shows the influence of the *canti carnascialeschi* and the *frottole*. Otto Kade says of these three that Hofhaimer is eminently a harmonist, Isaac a melodist and Senfl a contrapuntist. The German *carmina*, as they were generally called, show the influence of German folksong and German poetry in their style, which is much heavier than that of the Italians — one might almost call it pedestrian. Another characteristic form of German vocal music was the "Quodlibet", in which each voice entered with a different folk tune; this shows considerable contrapuntal ingenuity, but the original melodies are of necessity much distorted. Towards the middle of the 16th century the German courts employed a large number of Netherlanders and Italians, to the detriment of the native German composers,

who could seldom hope for anything better than municipal appointments. The foreigners seem, however, to have done their best to adapt themselves to German life. Mathieu Le Maistre, a Fleming, and his successor Antonio Scandello from Bergamo, both *Kapellmeister* at the court of Dresden, even became Protestants and composed Lutheran church music. Both of them wrote secular songs for four or five voices to German words, mostly of a convivial type, in the manner of the *villanelle*. With these may be associated Lassus, another Fleming, during his residence at Munich; he, too, although a Catholic, set words of Luther himself and wrote characteristically German drinking-songs. Regnart, another Netherlander, published three sets of "kurtzweilige teutsche Lieder" for three voices in the style of the Neapolitan *villanelle*, with their typical chains of consecutive fifths. In 1579, the year of Regnart's last collection, Leonhard Lechner, an Austrian, rearranged Regnart's songs for five voices in correct counterpoint. Lechner, who came from Tyrol, was the teacher of Hans Leo Hassler (1564–1612), who is the chief German madrigalist. Hassler spent some fifteen months at Venice and was the first of the many notable German musicians to be educated in Italy. Many of his madrigals are set to Italian words; but the 'Neue teutsche Gesäng' of 1596 and the 'Lustgarten' of 1601 have German words written by Hassler himself. Hassler was influenced mainly by the two Gabriellis, from whom he derived his partiality for double chorus in 8 parts, and by Gastoldi; his German madrigals are full of life and feeling, but are mainly homophonic and squarely rhythmical. Like most of the Germans he avoids chromaticism. Johann Staden (1581–1634) is another composer of humorous and popular songs, but his chief work belongs to the style of the 17th century.

As in France, the secular vocal music of Germany is closely related to the Protestant musical movement. Another German product which must be mentioned here was the musical setting of classical Latin poems, chiefly the Horatian odes. Horace was set to music in Latin by various composers outside Germany; 'Integer vitae' is to be found among the Italian *frottole*, and Goudimel also set some of the odes. The earliest German settings are those of Peter Treibenreif (Petrus Tritonius) of Ingolstadt (1507); there are others by Hofhaimer and Senfl, as well as by many lesser composers. They were written for use in schools, and it was only in Germany that this musical aid to classical education was systematically practised.

ENGLAND.—The records of early English secular music are scanty. 'Sumer is icumen in' (13th century) is far in advance of any extant Continental work of its period, but it is

an isolated specimen; nevertheless it may be presumed that, in England at any rate, other compositions of the same kind were produced in some quantity. Up to the death of Dunstable England took the lead in musical technique; after that the leadership passed to the Netherlands, and English music is of less importance. A few secular songs for voices by Fayrfax and Cornysh have been preserved, and the madrigalian period may be said to begin with the collection of secular songs published by Wynkyn de Worde in 1530. Edwards's 'In going to my naked bed', which is not later than 1564, corresponds in its style to the early madrigals of Arcadelt. There are a few others by Tallis and Tye belonging to this period. The next collection to be printed in England was Thomas Whythorne's 'Songes of three, fower, and five voyces' (1571). To judge from the examples quoted by Edmund H. Fellowes these songs, attractive as they are, are a long way behind the contemporary Italian music in their technique. Fellowes brings forward evidence to prove that Italian madrigals by Willaert, Verdelot, Lassus, Arcadelt and others, as well as contemporary French chansons, were sung in England as early as 1564. In 1588 Nicholas Yonge published his first volume of 'Musica Transalpina', a collection of Italian madrigals with words translated into English. This seems to have been the stimulus which produced the copious output of madrigals and kindred works by English composers from 1588 to 1627. But it is evident from Yonge's preface that 'Musica Transalpina' was published later in the year than Byrd's 'Psalmes, Sonets and Songs of Sadnes and Pietie', also printed in 1588. In the 'Epistle to the Reader' Byrd says:

If thou delight in Musicke of great compasse, heere are diuers songs, which being originally made for Instruments to expresse the harmonie, and one voyce to pronounce the dittie, are now framed in all parts for voyces to sing the same. If thou desire songs of small compasse & fit for the reach of most voyces heere are most in number of that sort.

On the opposite page is a list of "these songs which are of the highest compasse". The collection includes ten Psalmes in metrical translations by an unknown author, sixteen "sonnets and pastorals", of which only two are poems in sonnet form, and nine "songs of sadness and piety", the last two being funeral songs for Sir Philip Sidney. All are for five voices, and it is fairly clear that all of them were originally solo songs with accompaniment for four viols. A large number have one voice marked as "the first singing part", which is generally the uppermost voice, sometimes the second and occasionally the third. Even where this direction is not given the uppermost part can be clearly recognized as "the first singing part". It is distinguished from the accompanying parts by various characteristics. It

does not enter until after the other voices, which often have a complete series of imitations on the theme; its successive entries are separated by rests while the other voices continue; its words are as a rule set in a strictly syllabic way, and they are never repeated, whereas in the other parts two or three notes may be given to one syllable, and sentences may be broken up and fragments repeated, in order to fill up the musical phrase, since the accompanying voices have many more notes to sing than the "first singing part". There are exceptions to these rules, but they are rare.

In view of what has already been said about the treatment of the madrigal in Italy, this collection of Byrd's seems to point to a very highly developed system of accompanied solo singing in England. These psalms and songs by Byrd are akin to the *frottole* in that they are poems in square and simple metres with several stanzas sung to the same music; but their contrapuntal elaboration ranks them with the most accomplished of the Netherlandish madrigals. The psalms, too, are a good deal more elaborate than Goudimel's, which may possibly have served as a model for them. Byrd's songs are akin further to the songs by various composers written for the plays of the Elizabethan choristers, and they exhibit the same rhythmical ingenuities. This appears to be peculiar to the English composers. Byrd's elaborate cross rhythms and alternations of 3-2 and 6-4 bars are hardly to be paralleled in the Italians, who were either more directly passionate or more directly jovial, and wasted no time on ingenious learning. But with Byrd this ingenious learning is far remote from pedantry, for Byrd's chief characteristic is his exuberance of melody; these English songs are conspicuously more tuneful, both in the "first singing part" and in the others, than any of the chansons or *carmina* of continental composers.

In Byrd's next set (1589) he approximates more to the true madrigal style of Marenzio in some cases. In others we can still trace his habit of building up on a plain and regular tune, even when this is elaborated near the end with imitations and repetitions. Byrd's music, in spite of its wonderful constructive skill and its unfailing beauty of melody, is not expressive in the Italian manner; its inspiration is purely musical and hardly ever literary.

The next publication was Morley's 'Canzonets to three voyces' (1593). Morley is the most popular, the most attractive and perhaps the most characteristically English of all the English madrigalists. He was strongly influenced by Gastoldi and made the ballett or "Fa la" as much an English as an Italian form of composition. Morley delighted in cheerful subjects, and his madrigals present many vivid and fascinating pictures of English country life. It is interesting to note that

Morley's set of balletts was published by East in two separate editions, both in 1595, one with English words and the other with Italian words which in most cases, if not all, are the original poems of which the English is a translation. Another edition with German words was published at Nuremberg in 1609.

Thomas Weelkes and John Wilbye, unlike Byrd and Morley, were both quite young men in their early twenties when they produced their first sets of madrigals, and both of them showed remarkable originality and daring. They adopted the extreme chromatic style of the Italians and rivalled Marenzio and Monteverdi in their power of passionate expression. Like the Italians, they conceived of the body of singers as the instrument of the composer's own thought and feeling; their madrigals are works of art intended for listeners, whereas in the earlier writers it often seems as though theirs were composed mainly for the pleasure of the singers. Weelkes was not only a master of painful emotion, but also a very picturesque and dramatic writer of descriptive music; in his 'Ayres or Phantasticke Spirites' of 1608 he shows himself a witty satirist and his balletts are fully equal to those of Morley.

Of the later madrigalists the most important are Orlando Gibbons, John Ward and Thomas Tomkins. Gibbons confined himself to madrigals of a serious type such as the well-known 'What is our life?' Ward, who seems to have been an amateur, had no great power of expression, but showed sound musicianship and constructive ability, which gives his madrigals a singular dignity. Tomkins, a pupil of Byrd, invented a happy combination of madrigal and ballett, in which he gave evidence of notable rhythmic originality.

Mention must also be made of Thomas Ravenscroft, whose three collections, 'Pam-melia' (1609), 'Deuteromelia' (1609), 'Melismata' (1611), as well as 'A Brief Discourse of the True (but neglected) Use of Charact'ring the Degrees, by their Perfection, Imperfection and Diminution in Measurable Musicke, against the Common Practise and Custome of these Times' (1614), are of great value for the history of popular English music. They contain a number of tavern songs, rounds, catches, etc., many of which, such as 'Three Blind Mice', are still familiar to all Englishmen however unskilled in music. In England, as in France, there seems to have been no equivalent of the *villanelle* in the Neapolitan style, though these were well known to Morley.

England was the only country in which the Italian madrigal became completely naturalized; no other country outside Italy produced madrigals either in such quantity or of so high a standard of quality. Continental writers have sometimes suggested that the English school was no more than a mere imitation of

that of Italy, probably because the words of English madrigals are so often imitations or even direct translations of Italian originals; but even in those composers, such as Morley, Weelkes and Wilbye, who came most obviously under Italian influence, a definitely English musical character is always apparent. The English language imposed its own rhythms on them and English surroundings affected their style, partly by providing them with singers and audiences whose home was the English country-house instead of the Italian palace, and partly by offering them the sights and sounds of English rural life as appropriate subjects for illustration.

SPAIN.—The records of early Spanish music are scanty compared with those of the other countries described above; but the *caccia* was practised in Catalonia (Spanish *caga*), though chiefly to sacred words. Spain, during the 15th century, kept up a close musical connection with the Netherlands; Spanish musicians went there to study, and it has been proved that Netherlandish and also English musicians went to Spain. Petrucci's 'Harmonice musices odhecaton' (1502) contains four Spanish tunes set in four parts, which seem to be more instrumental than vocal in character. J. B. Trend<sup>1</sup> suggests that the editor of the book, Petrus Castellanus, was a Spaniard. In the earlier part of the 16th century Spain produced a large number of *villancicos*, which are the Spanish equivalent of the Italian *frottola*, the chief composer of them being Juan del Encina (1469–1534). Juan Vásquez (1560) and Diego Garzón are also attractive writers of *villancicos*. A manuscript collection in the Medinaceli library contains a large number of *villancicos* and madrigals by Spanish composers, along with sacred works by Gombert, Ciprien de Rore and others. Of the Spaniards, the brothers Pedro and Francisco Guerrero, and Rodrigo Cevallos are the most interesting among the early composers, but they seem to have been more at home in sacred music than in secular. Many of the madrigals and *villancicos* were afterwards adapted to sacred words in the manner of the Italian *laudi spirituali*. But the Spaniards were by no means without humour; there is in this collection an anonymous madrigal, rather in the style of Orazio Vecchi, describing a friar who mixes gallantry with religion and is ignominiously ridiculed by his two girl penitents. Comic madrigals were also written by Matéo Flecha (1481–1553), whose nephew, also called Matéo Flecha, published a set of Italian madrigals at Venice in 1568. But there seems to have been no great interest in madrigals in Spain, as compared with Italy and England; the only collections printed in Spain were those of Vásquez ('Villancicos y canciones',

<sup>1</sup> 'The Music of Spanish History.'



Seville, 1551 and 1560), Brudieu ('Madrigales', Barcelona, 1585) and Pedro Vila ('Madrigales', Barcelona, 1561). In 1585 Joan Brudieu, a Frenchman by birth, but *maestro de capilla* at Urgell in the Pyrenees, composed a series of madrigals in Catalan for the reception at Barcelona of Charles Emmanuel, Duke of Savoy, who was on his way to Saragossa to marry Doña Catalina de Austria. Victoria wrote no madrigals, and of Morales only two are known. Of the later period the most finished and elaborate madrigals are those of Pedro Ruimonte ('Parnaso español de madrigales', Antwerp, 1614), which are worthy to stand by those of Marenzio.

E. J. D.

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<sup>1</sup> Cf. Corteccia's madrigals with instruments described under Italy above.



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 See also Pearsall (19th-cent. exs.).

**MADRIGAL OPERA.** A sequence of madrigals in a quasi-dramatic form, said to be the 16th-century forerunner of opera in Italy and long supposed to have been performed in dumb-show while the music was sung behind the scenes. This view is now no longer held by musical scholars and is, indeed, refuted by the preface to Orazio Vecchi's 'Amfiparnaso', the most famous example of the species, but not the earliest. Similar works by Vecchi are 'La selva di varie ricreazioni' ('The Forest of Multifarious Delights'), 'Il convito musicale' ('The Musical Gathering') and 'Le veglie di Siena' ('The Vigils of Siena'). A madrigal opera based on Tasso's 'Aminta', Simone Blasamino's 'Novellette', appeared in the same year as 'L'Amfiparnaso' (1594). Among earlier works of the kind Striggio's 'Il cicalamento delle donne al bucato' ('The Cackling of Women at the Wash') is the most celebrated. Vecchi was later imitated by Banchieri and others. E. B.

See also Amfiparnaso.

**MADRIGAL SOCIETY.** Founded in London in 1741 by the elder John Immyns, this association has met regularly ever since for the performance of English and foreign madrigals by its members for their own enjoyment, except during part of the second world war, when the meetings were not held owing to the aerial bombardments of London.

Its existing records begin in 1744, but an account of its earlier formation is given in his History by Hawkins, who, as a member, attended its meetings in Nov. and Dec. 1748, and from Oct. 1752 to Mar. 1765. Immyns, he says:

got together a few persons, who had spent their lives in the practice of psalmody: and who, with a little pains, and the help of ordinary solmisation, which many of them were very expert in, became soon able to sing, almost at sight, a part in an English and even an Italian Madrigal. They were mostly mechanics; some weavers from Spitalfields, others of various trades and occupations.

He describes them as singing, "though not elegantly, with a degree of correctness that did justice to the harmony", and states that the members "were men not less distinguished by their love of vocal harmony, than the harmless simplicity of their tempers, and their friendly disposition towards each other". Practitioners in psalmody at this date would know the Elizabethan composers through their settings of psalm tunes which were still being sung.

The first meetings of the Society were held in the Twelve Bells alehouse in Bride Lane. Subsequently meetings were held in various other taverns, mainly in the City of London. From 1827 meetings have been held as follows: Freemasons' Tavern (1827-82), Grosvenor Galleries Restaurant (1882-84), Willis's Rooms (1884-90), Holborn Restaurant (1890-1919), Carpenters' Hall (1919-40) and the Tallow Chandlers' Hall, where they are now held (1946 and on).

At the beginning of its history the Society was known as the "Monday Night Club", owing to the day of the week on which it then met. Until 1820 meetings were held weekly or fortnightly throughout the year; in that year four fortnightly meetings in July and Aug. were omitted.

Up to 1769 meetings began at 8 P.M. and ended at 10.30 P.M. unless some members "will be cheerfully incited to sing catches", in which case they might be extended at first till 11 o'clock and later "at pleasure". Between 8.30 and 10 supper might not be eaten, this part of the evening being reserved for music, "a more refined and intellectual pleasure" — a rule which it seems to have been difficult to enforce, owing to the late arrival of members. The performances of the night were divided into two "acts" with an interval of about half an hour between them; the first began at 8.30 and the second at 9.30. Four madrigals were performed in each of the acts. At the end of the second act the programme for that night four weeks was announced "so that every member may have timely notice what pieces are to be done and write out or practice their parts". On 25 Oct. 1769 the hour of meeting from Michaelmas to Lady Day was advanced to 7.30 P.M. and the beginning of the programme to 8 P.M. By 6 Apr. 1802, 7.30 P.M. had become the regular hour of meeting throughout the year, but by 24 Apr. 1821 it had again been postponed to 8 P.M.

On this date it was agreed to hold a monthly dinner. Dinner was to be placed on the table at 5 o'clock precisely and madrigals were to be

sung till 9 o'clock, when tea was to be brought in, after which the function of the President was to cease "as far as regards expense to the Society". The season at this time lasted from Oct. to July. In Oct. 1874, a period when few members attended, the number of meetings was reduced to eight a year, and in Oct. 1876 under similar circumstances to six a year, the present number, the season now being from Nov. to Apr. At the present time dinner is served at 6.30 P.M. The programme is still divided into two acts. It finishes at 10 o'clock.

Programmes are now sung unaccompanied, but references dating from 1753 to 1823 to a bass viol, the hire and purchase of harpsichords, the hire of a pianoforte, suggest that this was not always the case. At an anniversary dinner in 1832 "Dragonetti the great double-bass player assisted the voices".

Other sources for treble voices having been tried, on 24 Nov. 1756 it was agreed to obtain "two boys skilled in music from St. Paul's or elsewhere" for this purpose, who were to be paid "a gratification not exceeding 1s. 6d. each per night". Boys drawn from the St. Paul's Cathedral, the Westminster Abbey and the Chapel Royal choirs and elsewhere continued to sing the treble parts, until the suspension of meetings during the second world war. Since their resumption in 1946, choir-boys being unobtainable, ladies have been invited for this purpose.

An early classification of members as "performing" and "auditory" has long since disappeared; all members are now "performing". Care has always been taken to ensure the vocal capacity of those who perform and steps have been taken to attract those with voices and musical attainments. Rules provided: (1750) for the admission at his pleasure of any gentleman educated in or belonging to any cathedral or choir; (1751) for the admission gratis of members of the Academy of Ancient Music; (1753) for every candidate not belonging to a cathedral choir to be vouched for by two or more members as capable of singing his part in time and tune or, by way of probation, to sing his part in a madrigal or song between the acts, such madrigal or song to be chosen by his proposer and to have been given to him to practice; and (1802) for encouraging the attendance of "professional gentlemen". In 1827 it was agreed to form a list of the organists and professional members (principals) of the Three Choirs and of the Catch and Glee and Conventores Clubs, not exceeding six, to be invited by the Committee in rotation. In 1873 it was decided to nominate six honorary members, to improve the musical performances, two of each voice, alto, tenor and bass. Since 1923 the rules have provided that candidates should satisfy one of the musical directors as to their capability.

No special privileges are now accorded to professional musicians, except the appointment of those of distinction as honorary members.

A limit to the number of members has from time to time been imposed by the rules: (1745-1750), 14, 16, 21; (1802) 36; (1814) 30; (1828) 35, when members and candidates amount to 40, and 40 when members and candidates amount to 50. The present limit is 40 members, 10 country members and 8 honorary members. The limits, during early years, were not always observed. The proportion of members attending meetings has varied and, though it has sometimes been small, the record of Monday 7 Jan. 1745, "Mr Randall solus from 8 to 10", has never been equalled. On 26 Apr. 1949, 36 members, 3 honorary members and 16 guests attended the meeting.

Former members of the Society included Dr. John Worgan, the Rev. C. Torriano, Jonathan Battishill, E. T. Warren, T. A. Arne and his son Michael, L. Atterbury, T. Aylward, Joah Bates, Dr. B. Cooke, J. Bartleman, R. J. S. Stevens, W. Horsley, R. Spofforth, R. Cooke, W. Beale, Dr. J. W. Callcott, W. Linley, G. E. Williams, the Rev. T. Gretorex, J. T. Cooper, J. Nield, the Rev. W. J. Hall, P. J. Salomons, T. Oliphant, J. W. Hobbs, J. Calkin, G. Cooper, Charles Santley, the Rev. Sir G. Ouseley and Sir Percy Buck.

The subscriptions and entrance fees of members have been as follows: (Jan. 1744) 1s. 6d. for six nights; (July 1745) at least 3d. a night for 12 nights at least; (1749) 4s. 6d. for twelve nights; (1754) entrance fee of 14s.; (1756) 5s. a quarter, subscription raised to 6s. 6d. a quarter in Dec. 1756; (1768) 8s. a quarter; (1802) entrance fee £1 : 1s. and subscription 10s. 6d. a quarter, excluding supper; (1814) subscription 15s. a quarter; (1828) entrance fee £1, subscription £1 a quarter and 7s. 6d. for each attendance; (1877) £5 : 5s. and professional members £3 : 3s. (all including dinner); (1920) £5 : 5s. for all members, (1946) £6 : 6s. There is now no entrance fee.

Until 1761 the President was the only officer of the Society. At first members held this office in turn for one night and from Aug. 1747 for two nights only. The first recorded President is Samuel Jeacocke, a baker by trade, referred to by Hawkins, who held office on 8 Oct. 1744. The President selected the programme, a duty now performed by the Librarian, and according to rules of 1757 laid out the books required for singing and was responsible for the Society's library and cash, for paying the reckoning and keeping a record of those absent. He was fined sixpence if absent himself, a sum which in 1760 was thought insufficient, but he had the consolation of being at liberty to nominate two catches to be performed after the acts were concluded.

In Sept. 1761 a Librarian was appointed owing to the confusion and disorder of the library. He also in some degree served as Secretary and was paid a gratuity of £3 a year for his services. This has long since been discontinued.

By 1802 a Treasurer and Secretary had appeared on the scene in addition to the Librarian. In Nov. 1816 the President was given the duty of seeing that the members limited themselves to "a pint of wine or other liquors"; he was relieved of this duty in Feb. 1828, from which date two wine stewards were appointed.

By 1832 the President for some years had been Sir John Rogers, the old rule as to President having fallen into disuse. He resigned and, when the appointment of his successor was discussed, the question of reviving the old rule was raised. He was therefore asked to withdraw his resignation, which he did, and continued to serve until Feb. 1842. In Feb. 1833 it was resolved that the President and Vice-President should hold their offices for life. In July 1898 this rule was altered and the existing rule was enacted, under which Presidents are elected annually, but can in no case hold office for more than two years in succession.

Since Sir John Rogers the Presidents have included: the 16th Baron Saltoun; Sir George Clark; Prince Duleep Singh; Thomas Oliphant; the Hon. and Rev. H. Legge; the 6th Earl of Beauchamp; the 8th Duke of Beaufort; Lord Alverstone; Sir Frederick Bridge; J. E. Street, whose family have been associated with the Society since 1795 and are still so associated; Sir G. Martin; Alderman Sir E. E. Cooper, sometime Lord Mayor of London; Sir Arthur Sullivan, who first attended meetings as a "Child of the Chapel Royal" in 1862; the 8th Baron Howard de Walden; and A. M. Fox.

The first musical director appointed was William Hawes, who held office from 1827 to 1846. His successors have been James Turle (1846-49), James King (1849-54), Cipriani Potter (1854-70), Otto Goldschmidt (1871-1877), Sir John Stainer (1877-87), Sir Frederick Bridge (1887-1924), Dr. C. H. Lloyd (jointly with Sir Frederick Bridge) (1917-19), E. Stanley Roper (1924-33), the Rev. E. H. Fellowes (1933-1934), L. H. B. Reed (1934-1936) and Richard Latham (1936- ).

In 1811, on the suggestion of W. Hawes, a silver cup of the value of ten guineas was offered to the composer of the best madrigal, to be approved, in not less than four or more than six parts, the upper part or parts to be for one or two treble voices, the character of the composition to be after the manner of madrigals by Bennett, Wilbye, Morley, Ward, Weelkes, Marenzio and others, and each part to contain a certain melody either in fugue or

imitation, therefore a melody harmonized to be inadmissible. In Jan. 1813 the prize was awarded by vote of the members to W. Beale for his 'Awake, Sweet Morn'. In 1881 Thomas Molineux, a member, provided endowment for a yearly prize of £10 and the Society endowment for a yearly second prize of £5 for the best and second-best approved madrigals, composed in accordance with the formula of 1811, the awards to be made by judges appointed by the Society. The trusts of these endowments were slightly varied in 1937 by a scheme of the Board of Education, in accordance with which the competition for these prizes is now held triennially.

The office of Honorary Secretary is at present filled by J. G. Craufurd.

J. G. C.

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See also Immyns (John 1).

**MADRILEÑA** (Spa.; Fr. *madrilène*). A popular Spanish dance of the city or province of Madrid.

**MAELZEL, Johann Nepomuk** (b. Ratisbon, 15 Aug. 1772; d. at sea, 21 July 1838).

German inventor. He was the son of an organ builder. In 1792 he settled in Vienna, and devoted himself to teaching music and to constructing an automatic instrument of flutes, trumpets, drums, cymbals, triangle and strings struck by hammers, which played music by Haydn, Mozart and Crescentini, and was sold for 3000 florins. His next machine was the Panharmonicon, like the former, but with clarinets, violins and cellos added. It was worked by weights acting on cylinders and exhibited in Vienna in 1804. Maelzel then bought Kempelen's Chessplayer and took it with the Panharmonicon to Paris. The Chessplayer he afterwards sold to Eugène Beauharnais. He next constructed a Trumpeter, which played the Austrian and French cavalry marches and signals, with marches and allegros by Weigl, Dussek and Pleyel. In 1808 he was appointed court mechanic and about that time made some ear trumpets, one of which Beethoven used for years. In 1812 he opened the "Art Cabinet", among the attractions of which were the Trumpeter and a new and enlarged Panharmonicon; and soon afterwards he made public a musical chronometer, an improvement of a machine by Stöckel, for which he obtained certificates from Beethoven and other leading musicians.

Maelzel and Beethoven were at this time on very friendly terms. They had arranged to visit London together, and Maelzel had meantime aided the great master in his impecuniosity by urging on him a loan of 50 ducats in gold. In order to add to the attractions of the Panharmonicon, which they proposed to take with them, Maelzel conceived and sketched in

detail the design <sup>1</sup> of a piece to commemorate the battle of Vitoria (21 June 1813), which Beethoven composed for the instrument. While it was being arranged on the barrel Maelzel further induced him to score it for the orchestra, with the view to obtain funds for the journey; and it was accordingly scored, and performed at a concert on 8 Dec. 1813, the programme of which consisted of the Symphony No. 7, the marches of Dussek and Pleyel, by the automaton, and the battle-piece. The concert was repeated on the 12th, and the two yielded a net profit of over 4000 florins. At this point Beethoven took offence at Maelzel's having announced the battle-piece as his property, broke completely with him, rejected the Trumpeter and his marches, and held a third concert (2 Jan. 1814) for his sole benefit. After several weeks of endeavour to arrange matters, Maelzel departed to Munich with his Panharmonicon, including the battle-piece, and also with a full orchestral score of the same, which he had obtained without Beethoven's concurrence and caused to be performed at Munich. Beethoven on this entered an action against him in the Vienna courts, and it is his memorandum of the grounds of the action, as prepared for his advocate, which is usually entitled his "deposition".<sup>2</sup> He further addressed a statement <sup>3</sup> to the musicians of London, entreating them not to countenance or support Maelzel.

The action came to nothing, and Maelzel does not appear to have gone to London. He stopped at Amsterdam, and there got from the mechanic Winkel the idea of employing a new form of pendulum as a metronome. He soon perfected the instrument, obtained a patent for it, and in 1816 we find him in Paris established as a manufacturer of this metronome, under the style of Mälzel et Cie. A wish to repurchase Kempelen's Chessplayer and to push his metronome took him back to Munich and Vienna in 1817. Beethoven's good word was of more consequence than any one else's, and knowing Maelzel's cleverness, the lawsuit was given up and the costs were divided equally. After this Maelzel travelled much, and even reached the U.S.A., where he passed the rest of his life, except for a voyage or two to the West Indies, exhibiting the Chessplayer, the Conflagration of Moscow and his other curious inventions. He was found dead in his berth on board the American brig "Otis". Maelzel was evidently a sharp, shrewd, clever man of business, with a strong propensity to use the ideas of others for his own benefit.

His metronome was entirely different from the Stöckel-Maelzel "Chronometer", and it was upon the latter and not upon the metronome that Beethoven wrote the catch which is

connected with the Allegretto of his Symphony No. 8.

See also Loulie (invention anticipating metronome). Metronome. Winkel.

**MAESTOSO** (Ital., majestic). A direction indicating a stately, dignified manner of performance. It is used either alone or as a direction of time, in which case it indicates a pace rather slower than *andante* or, combined with other indications of tempo, as a guide to the expression. Beethoven uses it frequently in both these ways.

J. A. F.-M.

**MAESTRALE** (Ital., magisterial). See STRETTO (for *stretto maestrale*).

**MAESTRO** (Ital. = master). An unofficial courtesy title given in Italy to musicians of a certain eminence, both creative and executive, who are thus addressed both verbally and in writing.

**Maestro al cembalo** (= master at the harpsichord). Formerly a player in the orchestra, particularly in the opera-house, who not only performed the continuo parts from the figured bass, but also took control of the other players, either in place of a conductor or as the conductor's important assistant, in the latter case much as the leader does to-day. The duties of the *maestro al cembalo* also included the superintending of rehearsals and accompanying of them.

**Maestro dei putti** (= master of the boys). A musician whose office was founded in Rome in 1538 (not, as has been supposed, in the papacy of Julius II, which was much earlier). It was first held by Arcadelt. Its duties are to teach singing to the boys of St. Peter's and more or less to superintend the choir arrangements. Its nearest equivalent in England was the post of Master of the Children at the Chapel Royal.

**Maestro di cappella** (= chapel-master). The Italian term is not, or rather no longer, the equivalent of the German *Kapellmeister*, a word which gradually changed its meaning until it came to signify simply "conductor". In Italy the *maestro di cappella* superintends the musical performances at a church and thus corresponds to the French *chef de la maîtrise*.

J. A. F.-M., rev.

**MAESTRO CAPITAN.** See ROMERO (MATEO).

**Maeterlinck, Maurice.** See Alexandrov (A. N., 'Ariane et Barbe-Bleue', incid. m.). Ariane et Barbe-Bleue (Dukas). Boulanger (L., 'Princesse Maleine', incid. m.). Bréville (do., overture & 'Sept Princesses', incid. m.). Burghauer ('Aladina and Palomid', opera). Burian (L., do.). Carse ('Death of Tintagiles', overture). Chausson ('Serres chaudes', 3 songs). Chlubna ('Aladina and P.', opera). Collingwood ('Death of Tintagiles', opera). Davies (J. D., 'Intruse', prelude). Debussy ('Pelléas et Mélisande', opera). Dukas ('Ariane et Barbe-Bleue', opera). Fauré ('Pelléas', incid. m.). Février ('Monna Vanna', opera). Freitas Branco (L., 3 songs). Gibbs (C. A., 'Betrothal', incid. m.). Grechaninov ('Sister Beatrice', opera). Hart (F., 13 scenes from 'Blue Bird', for orch.). Heward (do., incid. m.). Honegger (Prelude to 'Aglaïa', incid. m.). Humperdinck ('Blue Bird', incid. m.). Křička (do., overture). Lazzari (songs). Liadov

<sup>1</sup> Moscheles, note to his 'Schindler', I, 154.

<sup>2</sup> Schindler. Thayer, III, 465. <sup>3</sup> Thayer, III, 467.

('Sœur Béatrice' chorus). Loeffler ('Mort de Tintagiles', symph. poem). Marquéz Puig ('Sor Beatriz', opera). Mitropoulos ('Sœur Béatrice', do.). Nechayev ('7 Princesses', do.). Nougués ('Mort de T.', do.). O'Neill ('Blue Bird', incid. m.). Pannain ('Intruse', opera). Pelléas et Mélisande (Debussy, opera). Radó (song). Rasse ('Sœur Béatrice', opera). Santoliquido ('Morte di Tintagiles', symph. poem). Šatra (songs). Schmitt (F., song). Schoenberg ('Pelleas und Melisande', symph. poem; 'Herzgewächse', voice & chamber m.). Scott (C., overtures to 3 plays). Séverac (song). Sibelius ('Pelléas', incid. m.). Steinberg ('Princesse Maleine', do.). Szeligowski ('Blue Bird', do.). Taneyev (S. I., song). Tocchi ('Destino', symph. poem). Voormolen ('Mort de Tintagiles', orch. prelude). Wolff (A., 'Oiseau bleu', incid. m.).

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**Maffei, Andrea.** See Masandieri (Verdi, lib.). Verdi (2 lib., 3 songs).

**Maffei, Scipione.** See Vivaldi ('Fida nimfa', lib.).

**MAGADA (or Magas) (Gr.).** The semi-circular wooden bridge fixed at one or both ends of the monochord. The name was also applied to the movable bridge inserted below the string of the monochord to mark the harmonic intervals (Boethius, V, 18), and generally to the bridge in stringed instruments (Philostratus, 778).

J. F. R. S.

See also Monochord.

**MAGADIS.** An ancient Greek instrument, our knowledge of which is almost wholly derived from a passage in the fourteenth book of Athenaeus, in which the scattered references to it in Greek literature are brought together. Athenaeus died in A.D. 194. The instrument had then long been obsolete, and the doubts which existed as to its exact form and structure are no nearer solution at the present day. From the conflicting statements of the authorities quoted, some of whom identify it with the pectis, others with the sambuca and others again with the psaltery, it would seem that the magadis was an instrument of the dulcimer type, provided with a bridge (*magas*) or bridges so placed that octaves could be played on adjoining strings. It was introduced from the East through the Lydians and was in use in Greece as early as the 6th century B.C., when Anacreon speaks of playing on a magadis of twenty strings. According to Aristoxenus it was played without a plectrum. The characteristic of the instrument was the production of sounds in octaves, and consequently we find the name also applied to a species of double flute, also said to be of Lydian origin, on which octaves could be played, and a verb *magadizein* signifying to play in octaves on any instrument (Pseudo-Aristotle, 18).

J. F. R. S.

See also Greek Music, Ancient, 5, 1.

**MAGADIZING** (verb derived from the above). Singing or playing in octaves.

**MAGALHÃES, Filipe de** (b. Azeitão, ?; d. ? Lisbon, ?).

Portuguese 16th–17th-century composer. He was a pupil of Manuel Mendes at Évora. In 1590 he received a salary at Évora Cathedral, which means that he was then appointed there, probably as a singer. From a letter

dated 5 Mar. 1610 we learn that Mendes had bequeathed to Magalhães, apparently his favourite pupil, his books and other earthly goods. After leaving Évora he became choir-master at the Misericórdia at Lisbon, and in Mar. 1623 he succeeded Francisco Garro as master of the royal chapel in Lisbon, under the Spanish King Philip III. On 15 May 1641 he was pensioned by John IV of Portugal and he died some time after Mar. 1648.

Several modern scholars of his country consider Magalhães to be the most reputed and expressive polyphonist of the school which succeeded Mendes.

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- 'Missarum liber cum antiphonis Dominicalibus in principio et motetto pro defunctis in fine . . . ' (Lisbon, Laurens Craesbeck, 1631 or 1636). (Lamego, Paço Episc.; Évora, Cathedral; Viseu, Cathedral; Coimbra, Bibl. Univ.)
- 'Cantica Beatissimae Virginis' (Lisbon, Laurens Craesbeck, 1636). (Coimbra, Bibl. Univ.; Lamego, Paço Episc.; Viseu, Cathedral; part of MS copy of 1769, Lisbon, Cathedral.)
- 'Cantus ecclesiastici . . . ' (Lisbon, 1614, 1642, 1724; Antwerp, 1691). (B.M.)

#### MANUSCRIPT

Psalm in a MS copy of 1735, preserved at Vila Viçosa, Paço Ducal.

S. K.

**MAGANINI, Quinto** (b. Fairfield, California, 30 Nov. 1897).

American flautist, conductor and composer. He started his musical career as flautist in the San Francisco Symphony Orchestra in 1917. Two years later he became a member of the N.Y. Symphony Orchestra under W. Damrosch, remaining with that organization until 1928. In 1927 he was awarded the Pulitzer Prize and in 1928–29 the Guggenheim Fellowship in Music. From 1929 to 1932 he conducted the N.Y. Sinfonietta and from 1932 his own Maganini Chamber Symphony, with which he made frequent tours through the U.S.A.

As a composer Maganini received private instruction from Emilio Puyans, Georges Barrère, Domenico Brescia and Nadia Boulanger, and was a student (1926–27) at the Conservatoire Américain at Fontainebleau. About 100 works of his are published (including original compositions, transcriptions, etc.). The following may be singled out for special mention: 'Tuolumne—a California Rhapsody', for orchestra with trumpet *obbligato* (first performed 1924); 'Cuban Rhapsody' (first performed 1926); 'South Wind—an Orchestral Fancy' (first performed 1931).

Other works are the ballet 'Even Hours'; 'Songs of the Chinese' for women's chorus, 2 pfs. & perc. (1925); 'Cathedral at Sens' for chorus, cello & orch. (1935); 'Ornithological Suite' for orch. (1928), Concerto after Dante for stgs. (1929), 'Sylvan Symphony' (1932), 'Americane' for orch. (1940), 'Peaceful Land' for orch. (1946); chamber music, etc.

G. R., adds.

**MAGAS.** See MAGADA.

**MAGE, LE** (Opera). See MASSENET.

**MAGELONE ROMANCES.** See BRAHMS.  
TIECK.

**MAGENTA** (Victory Song). See AUBER.

**MAGGIOLO (Magiello), Domenico** (b. Valeggio nr. Verona, ?; d. ?).

Italian 16th-century composer. He is known by two books of madrigals for 5 voices (Venice, 1567 and 1568). E. v. d. s.

**MAGGINI, Giovanni Paolo** (b. Brescia, 1581; d. Brescia, c. 1632).

Italian violin maker. According to information culled from the Brescian State Archives his family came originally from Botticino, a village in the neighbouring hills of Brescia. His grandfather, Bartolommeo de Maggini, lived and died at Botticino, but after his death his son Zovan or Giovanni migrated with his wife Giulia to Brescia, where Giovanni Paolo, their second son, was born. The Brescian income tax papers for 1568 state that Giovanni Paolo's elder brother was a shoemaker, but no mention is made of his father's following any profession or trade. In all probability he was a retired farmer with private means.

Nothing is known of Giovanni Paolo's childhood, or what caused him to adopt the profession of violin making, but a legal document, signed by him in 1602, proves two things clearly: first, that his signature is that of a person of scanty education and, secondly, that at the age of twenty-one he was working at Brescia as an apprentice under Gasparo da Salò. On 20 Jan. 1615 he married Maddalena Anna, daughter of Fausto Forrestio, and after his marriage he and his wife settled in a house in the Contrada del Palazzo Vecchio del Podestà. In this home, with the assistance of his apprentice, Jacopo de Lanfranchini, Maggini built up a very successful business in the manufacture of citharas, cellos, violas and violins. In 1626 he prospered still more and acquired a second house and shop in the Contrada delle Bombasaire, whither he removed with his wife and family. He also purchased property in the hills and plains surrounding Brescia, and a residential farm-house and land, which abutted upon the grandfather's old home near the village of Botticino.

The date of his death is conjectural. After 1626 the Brescian income tax papers cease to mention his name, and in 1632 he was undoubtedly dead, as, in a schedule presented in that year by his son Carlo, he uses the formula "Filius quondam Johannis Pauli". Although documentary evidence proves that Maggini's wife died on 24 Nov. 1651 and was buried in the church of St. Agatha, all research for the certificate of her husband's death and burial has been in vain. It is possible that as the town of Brescia was ravaged by an excessively severe plague in 1632, Maggini was one of its

victims and, being taken to one of the "pest-houses" which were organized for the sick, at the public expense, died away from home, without any note of his death or burial being made.

As a maker Maggini is known for many progressive innovations in the construction of the violin, and especially in the method of cutting the wood. In his earliest work these alterations are not discernible, as he was still under the influence of Gasparo da Salò, whose inaccuracy of modelling, rough workmanship and dark brown varnish he at first copied. But once he had cast aside the methods of his veteran master, and of the old school of viol makers, Maggini created an era in the history of violin making which has deservedly immortalized his name. He was among the first makers who discarded the then customary method of cutting the soft pine-wood used for the bellies of violins in what is termed "slab fashion", i.e. parallel with the upward growth of the tree, and instead adopted the practice of using the wood the straight way of the grain, brought about by cutting it wedge-ways out of the tree from the bark inwards to the core. He was almost if not quite the earliest maker to use corner blocks and linings such as are now employed, and he modulated his thicknesses with far more intention and accuracy than any of his predecessors.

Maggini's purfling is beautifully executed. His instruments are mostly ornamentally or double purfled, but there are some violins of his bearing the single line. Three of these and one viola are known to exist. Many of his violins bear a purfled or painted conventional design upon the back, but as his violin model advanced in originality he gradually discarded the customary ornamentations so dear to the viol makers, probably having discovered that this practice only served to muffle the tone of his instruments. His violins are large in size and made of the best materials. The model is quite original and bears no resemblance to the Amati pattern; the varnish of his best instruments is orange-yellow, the *f* holes are clearly cut, the lower circles, unlike those of Stradivari, being always smaller than the upper ones, a feature peculiar to Maggini. The scroll is well cut, but shorter than that of other makers, and for this reason appears to be wider than it really is. The labels are placed close to the centre of his instruments: they are in black Roman type, and, like those of his master da Salò, undated.

Maggini was not a prolific maker, the result of his life's work, as represented by extant instruments, numbering about fifty violins and under two dozen violas and cellos. For this reason authentic specimens of his work are scarce. Some of his finest fiddles have been in the hands of Ole Bull, Léonard, Vieuxtemps



and Bériot; the last-named possessed two fine examples, one of which he picked up in an old curiosity shop in Paris for 15 francs. An excellent summary of Maggini's contributions to the development of violins, violas and cellos is given in Lady Huggins's work (see Bibl.).

No authentic pupils of Maggini have come to light. None of his seven children followed his profession; his only surviving son, Carlo Francesco, became a silk merchant. But the Maggini influence can be clearly traced both in the Guarneri and the "Long Strad" models. In modern times few makers have been more copied, both honestly and dishonestly. Fine copies were made by Bernard Simon Fendt and Remy (two French makers who settled in London); by Darches and N. F. Vuillaume in Belgium; by Gand (père), Bernadel, Chanut and Vuillaume in Paris, and at Mirecourt, where it is one of the favourite models.

E. H.-A.

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## MAGGIO MUSICALE FIORENTINO.

See FLORENCE.

Maggioni, S. Manfredo. See Verdi (3 songs).

**MAGGIORE** (Ital., major). The word is sometimes used in 18th- and the earlier 19th-century music as a supplementary guide in passages of music where a change is made from the minor to the major mode, generally to the tonic, not the relative major, lest a careless reader should disregard the correction of the minor signature. G., rev.

**MAGHRIBÍ MUSIC.** The Maghrib constitutes the part of Mediterranean Africa from the Atlantic to the border of Egypt, *i.e.* Morocco, Algeria, Tunisia and Tripolitania. In this article is treated the music of the Arab settlers and Arabicized Berbers of this region, as distinct from that of the Moors of Spain and of the Berbers proper.<sup>1</sup> The Arab conquest of the Maghrib began in the year 670 and was completed by 712, when the Arabs and their Berber levies crossed the straits and invaded Spain. The Umayyad governors of the Maghrib, and the petty rulers who succeeded them, Arab and Berber, soon began to favour music and musicians, as did their former

masters at Damascus. Their courts at Tripoli, Mahdiya, Tunis, Algiers, Tangier and Fes became the haunts of singer (*ghanna'í*) and instrumentalist (*mu'rib*). The famous virtuoso Ziryáb was at the Aghlabid court at Qairawan near Tunis before he went to Spain (822), although it is claimed that the first school of Maghribí music was formed in this town by Mu'nis al-Baghdádí under the patronage of the Mahdí 'Ubaidalláh, the first Fátimid caliph (909-34). During the heyday of Moorish music in Spain the Maghrib was deeply affected by the Hispano-Moorish art, as both Ibn al-Khaṭīb (*d.* 1374) and Ibn Khaldún (*d.* 1406) have testified. The well-known Hispano-Moorish music theorist Abu'l-Ṣalt Umayya (*d.* 1134) spent about twenty years at Mahdiya in Tunisia. His 'Treatise on Music' ('Risálat al-músiqí') was of such importance that it was translated into Hebrew. A greater Hispano-Moorish theorist was Ibn Bájja or Avenpace (*d.* Fes, 1138). His treatise on music was of as great repute in the Maghrib as that of Al-Farábī was in the East.

Meanwhile the Almoravids, a Berber dynasty, had risen to power in the western Maghrib (1061), and these rulers, with a puritanic outlook, did not regard music with favour, although they eventually succumbed to it. Their successors, the Almohads (1128), were even more orthodox in condemning music, and the very instruments of this forbidden pleasure (*milha*) were destroyed wholesale. Time brought its own revenge. These rugged Berbers having extended their rule to Moorish Spain, they were soon persuaded by its art and culture. Eventually they had their *qandí* or singing-girls at their courts, just as all their predecessors had done. Incidentally, this puritanic objection to music became the subject of debate, as it had been in Moorish Spain. This we see in the 'Mut'at al-asmá' fi 'ilm al-samá' by Al-Tifáshí (*d.* 1253) and the 'Kitáb al-imtá' wa'l-intifá' of Al-Shaláhí (*fl.* 1301). Although much Hispano-Moorish culture had spread throughout the Maghrib during the Almoravid and Almohad rules, it was not until the coming of the Hafsíd amirs in Tunis (1228) and the Marínid rulers to Morocco (1269) that Maghribí art and music reached its zenith. They were further enhanced by Moorish exiles from Spain, notably those who took refuge at Tlemçen on the fall of Córdoba (1236), with another exodus to Tunis on the conquest of Seville (1248). These were followed by refugees to Tetuan after the capture of Granada (1492), the forced emigration to Fes from Valencia (1526) and finally the wholesale expulsion of half a million *moriscos* from Spain (1609). The Moorish newcomers to the Maghrib became a cultural aristocracy in the land and were the means of bringing its music to a higher

<sup>1</sup> See BERBER MUSIC.



level than before. At the same time they were responsible for the regional differences in style which exist to this day in the so-called traditional *Granaṭī* and *Andalusī* music; that of Algiers-Tlemṣen being the Cordovan interpretation, that of Tunis the Sevillan manner, and that of Fes and Tetuan the Granadan and Valencian tradition.

At the opening of the 16th century, however, an alien factor began to influence the music of the eastern Maghrib. At Algiers, Bougie, Constantine, Mascara, Tlemṣen, Tripoli and Tunis the Turks had become masters. They formed a military autocracy which imported its own music and musicians. As a result Turkish music soon began to influence the Maghribí art. This not only showed itself in the adoption of a microtonal scale, but in musical form, e.g. in the overture called *bashraf* (Turk. *pîshrev*), in such melodic modes (*ṭubú'* *sana'át*) as *sika* and *járika* (*chahárgah*), in rhythmic modes as in the *janabar* (*chanbar*) and many other features. In the extreme west, Morocco, where the Turks never gained a permanent foothold, there was little of this alien influence. For that reason the best Maghribí music, especially of the more traditional Granadan or Andalusian type, is to be found in Morocco. Although neither great theorists nor virtuosi found a place in the later history of the eastern Maghrib, those of the western Maghrib, i.e. Morocco, have been remembered. Of the theorists we have a work on 'The Natures, Elements and Musical Modes' ('*Tabá'i' wa'l-ṭubú' wa'l-uṣúl*') attributed to Ibn al-Khaṭīb (*d.* 1374), but more likely written by 'Abd al-Wáhid al-Wansharís (*d.* 1549). Then there are 'Abd al-Rahmán al-Fásí (*fl.* 1650), Muḥammad al-Bú 'Isámí (*d. c.* 1690) and his pupil Muḥammad b. al-Ṭayyib al-'Alamí (*d. c.* 1721), the author of 'Al-anís al-muṭrib'. All their works have been edited and translated by the present writer. The 18th century produced some song collectors and editors, notably Al-Hasan b. Ahmad al-Ḥa'ik (*d.* 1717), whose surname means "a weaver of poetry". He belonged to Tetuan, but came of an old Hispano-Moorish family. His son, Muḥammad, issued another edition of this collection about 1785, which was popularly called "Al-Ḥa'ik", and it became, as Alexis Chottin has said, "the Bible of both the amateur and professional". A contemporary composer and collector was 'Allál al-Baṭla (*fl.* 1740).

The marginalia to the manuscript of Al-Fásí mentioned above demonstrate the fact that on the instrumental side there had been no change over the centuries. His two-string *rabāb*, tuned by a fifth, is identical with the *rubeba* of Jerome of Moravia (13th cent.), which the Occident had borrowed from the Moors (*cf.* the 'Lyra de arco, ou Arte de tanger

rabeca' published by Agostinho da Cruz at Lisbon in 1639). On both the theoretical and practical sides Maghribí music was based on the principles of the old Arabian School of the 7th-8th centuries<sup>1</sup>, with its eight finger modes (*aṣḍí*), relics of which are still discernible in the Moroccan *Hijáz al-mashriqí* mode, which is identical with the thousand-year-old *Muṭlaq fī majrā al-wuṣṭá* mode, and the Algerian *Mazmūm* mode, which fits the *Khinsir fī majrā al-binsir* mode. In the course of time these finger modes, known in the Maghrib as *ṭubú'*, *sana'át* or *uṣúl*, were increased to twenty-four by compounding a tetrachord (*jins*) of one mode with that of another, hence such titles as 'Raṣḍ al-dhail' or 'Ramal al-máya'. These twenty-four modes were still flourishing in the opening years of the 17th century. They were *DHAIL*, *Ramal al-dhail*, *Mujannab al-dhail*, *Mashriqí*, *Raṣḍ al-dhail*, *Istihlál al-dhail*, 'Irdq al-'arab', 'Iraq al-'ajam, *MÁYA*, *Ramal al-máya*, *Inqiláb al-ramal*, *Husain*, *Hijáz al-mashriqí*, *Raṣḍ* or *Madani*, *MAZMŪM*, *Gharibat al-husain*, *Ḥamdán*, *ẒAIDÁN*, *Iṣbahán*, 'Ushsháq, *Hijáz al-kabir*, *Hisár*, *Zaurakand*, and *GHARIBAT AL-MUḤARRAR*. The five in capital letters were "root modes" (*uṣúl*), the other nineteen being "branch modes" (*ṭubú'*). From their names, it is evident that, despite statements to the contrary, very little Persian influence had asserted itself.

After the opening of the 16th century the troubled political conditions which came to Morocco, and the tumults of the Turkish janissary factions in the eastern Maghrib, wrought havoc in the arts and general culture. Since there was no written music in those days in the Maghrib, every note being learned *viva voce* and performed *ex memoria*, it only required two generations for some music thus acquired to be utterly changed or entirely lost. By the opening of the 18th century, as we know from Al-Ḥa'ik, almost half of these twenty-four modes had been lost, although some Turkish or Perso-Turkish modes, such as *járika* and *sika*, had been added, which to-day are wrongly included among the modes of Andalusí and Maghribí music. If, however, we are denied indigenous accounts of the music of those days by reason of anarchic conditions, we can still turn to European travellers. John Addison ('West Barbary', 1671) tells us that the usual instruments in vogue were the rebec (*rabāb*) and lute (*úd*), and that at Fes he found good teachers on the lute. Yet to him the singers had "very harsh and sawing voices" which "grated" on his ears. Windhus ('Journey to Mequinez', 1735), who visited Morocco in 1721, adds the tambourine (*tár*) to the string team and speaks of a performer who clapped his hands "very loud and well". Handclapping (*ṣafq*) is, and always has been,

<sup>1</sup> See MOORISH MUSIC.

a constituent part of rhythmic accompaniment in Maghribí music. Thomas Shaw ('Travels . . . to Parts of Barbary and the Levant', 1768) was careful to discriminate between the music of the Bedouins and the Moors. Of the first, he describes the *rabáb* and *quşşába* (vulg. *qaşba*), the latter an obliquely held flute, as well as the *tár* or tambourine, which was touched "very artfully" with fingers, knuckles or palms. On their cantatas (*naubdt*) he pens quite a symphonious line or two. As for the Moroccans of the towns, he considered their music to be "more artful and melodious than that of the Bedouins", and mentions the lute ('*úd*), the mandoline (*kuwaitira*) in different sizes and the tambourine. He heard twenty or thirty playing together "without making the least blunder or hesitation". Yet, he says, they "all learn by ear" and could pass from one measure to another with "the greatest uniformity and exactness". Incidentally, he thought Turkish music to be inferior to that of the Moroccans. The Turks played on "a long-necked kitt" (*kamánja*) and an instrument like "our dulcimer" (*sunfír*). The best account of Maghribí music by travellers is that of Höst ('Nachrichten von Marokos und Fes', 1787), who had visited the land in 1760. The instruments he describes are the lute, rebec, small flute (*shabbába*), shawm (*ghaiṭa*), side drum (*ṭabl*), vase-shaped drum (*aqwál*) of Berber origin, three types of tambourine (*tár*, *duff* and *bandair*) and diminutive kettledrums (*tubailát*). He mentions many of the modes, the tuning of the instruments, which are delineated, as well as notating some music.

From the 19th- and 20th-century accounts we are able to get a better understanding of Maghribí music. It is revealed how widely it was practised, even though it had fallen from its high estate. To-day, there is both a classical and a popular art or, to be more precise, as the Algerians put it, a "serious utterance" (*kalám al-jadd*) and a "profane utterance" (*kalám al-hazl*). He who sings the former is a "panegyrist" (*maddáḥ*), the latter a "singer" (*ghanna't*). Within the province of the first would be religious themes<sup>1</sup> and the classical ode (*qaşṭda*), while the repertory of the second covers the love song (*ghczal* or *taghazzal*), the Bedouin song (*a'rābt*), suburban music (*ḥauẓt*) and the popular couplets (*zandān*). In Morocco a similar classification obtains. All profane music is dubbed *dla*, possibly because the instruments (*dldt*) are featured. It includes the classical cantatas (*naubdt*), the vulgar ode (*qaşṭda malḥún*) and the popular ditty (*qarṭha*). Religious music is called *samá'* (lit. "listening"), although singing (*ghina'*) is not heard in the Moroccan mosque. What takes its place is cantillation (*ta'bír*, lit. "interpreting") which, to the real musician, is a dis-

inction without a difference. On the other hand, the pious song of the people is pure and simple melodizing (*talḥín*), although it is devoid of any embellishment (*shughl*), which belongs to the professional musician. Much of the folk music has this simplicity.

The instruments used in the Maghrib are much the same from west to east. The classical orchestras are confined to such as the lute ('*úd*), mandoline (*kuwaitira*), rebec (*rabáb*) in two sizes, violin and viola (*kamánja*) played vertically, and very rarely the psaltery (*qánún*) and dulcimer (*sanfír*), the latter of Turkish introduction. Then there are the tambourine with cymbalets (*tár*) and small kettledrums (*tubailát*, *nugatrát*), with occasionally a vase-shaped drum (*darbúka*, *duraj*, *qullál* or *aqwál*). Those of popular acceptance are the pandore (*gunṭbrt*), recorder (*jwáq*, *lṭra*), flute (*quşşába*, vulg. *qaşba*), simple tambourine (*bandair*), vase-shaped drums and finger cymbalets (*sunij*). When a festivity or procession is afoot the shawm (*ghaiṭa*, *zamr*), trumpet (*naṣfír*) and side-drum (*ṭabl*) make the welkin ring.

As elsewhere in Arabic-speaking lands all music is homophonic, i.e. unisonal or symphonious (in the medieval sense). It is quite destitute of what the modern Occident terms "harmony", save that an occasional fifth or octave may be sounded by an accompanist as an ornament (*za'ida*). Yet, as Ernest Newman pointed out many years ago (1915), "the Arab who hears a melody accompanied by drum notes of various pitches is, willy-nilly, listening with a rudimentary harmonic sense". One must have aural experience of this music to appreciate what this homophony really is and was. Yet what dominates the whole is measure (*mízán*) itself. The old classical rhythmic modes still exist in some form or another, but not by their names. The most used, in Morocco for instance, are the *Bayt* (8-4 or 3-2), *Qa'im wa nusf* (16-4), *Bata'ihi* (16-8 = 3-4, 6-8 and 2-4), *Quddám* (6-8 syncopated), *Darj* (8-8 syncopated in Morocco, 6-8 in Algeria, 3-8 in Tunisia), *Inṣiráf* (5-8 in Algeria and Morocco), *Sufyán* (7-8 in Algeria), a Turkish mode. There is also unrhythmic music, both vocal and instrumental, and one hears the latter in the prelude called *bughiya* in Morocco and *taqṣím* in Tunisia. When vocal recitatives have their opportunity, as in the Moroccan *baitain* (couplet), the *fioriture* usually carry audiences away in a frenzy of excitement. Yet these ornaments (*shughl*, *za'idat*) are not so elaborate in the Maghrib as they are in eastern Arabian lands. This vocalizing, more especially the *portamento*, nasalities and guttural effects, as well as the unusual rhythms, make much of this music difficult for western ears to appreciate. Here is a prelude (unrhythmic) and a song (rhythmic) from Tunis, as recorded by Robert Lachmann:

<sup>1</sup> See MOHAMMEDAN MUSIC.



(b) *Tempo giusto* ♩ = 148

In Maghribí music the scale was originally the Pythagorean<sup>1</sup> with an optional neutral third and sixth, which notes (later known as 'irdq and sika) were, and are, to be found in the Turkish scale. Traces of the former may still be heard in Moroccan and Algerian music, although the Tunisian art is based on an unadulterated Turkish scale of quarter-tones (*arbd'*), a preference emphasized by proximity to Egypt. Here, while many of the melodic modes retain their old Hispano-Moorish-Maghribí names, they are impressed with microtonal features. Indeed there is but little resemblance, save in name, between any of these modes in Morocco, Algeria and Tunisia.

By the year 1830, when the Turks were ejected from their last stronghold, Maghribí music had fallen into desuetude. In Algeria the first to make an attempt to study and revive the old traditional art was F. Salvador Daniel, who was in Algiers in the 1850s and 1860s as a music professor in the École d'Alger. Unfortunately he succumbed to the notion that he had discovered the old Grecian modes in the Algerian art and tried to fit the *ṣana'dt* into their scales. Alexander Christianovich, a little later, also lent a hand in this revival, but it was not until the dawn of the 20th century, when Edmond Yafil and Jules Rouanet, who were directors in succession of the Algiers École de Musique, spent most of their lives in revivifying this art, that any real progress was made. The only native contribution was a work on theory entitled 'Kashf al-qinā' (Algiers, 1904) by Abú 'Alí al-Ghauthí.

In Morocco the renaissance was due to the unceasing efforts of the French Ministry of Education. Thérèse de Lens had certainly made studies at Meknes on the old Moroccan music, and at Fes and Salé H. Buret also contributed to the uplift. Then followed the enthusiastic support of the French Director-General of Education and Fine Arts in Morocco, G. Hardy, and the solicitude of his successor, J. Gotteland, under whom a census of musicians in all the great towns was made in an endeavour to resuscitate the great music of the past that was passing out of ken. That was in 1927. The following year brought a three days' festival of Moroccan music. Meanwhile the leading French gramophone companies were producing records of the old music which had been revived. This was not only for the sake of conservation, but for scientific study. In the year 1930 the Moroccan Conservatory of Music was opened at Rabat under the direction of Alexis Chottin and the surveillance of Prosper Ricard, to both of whom the greatest praise is due for their share in the renaissance. The present writer also took a share in this revival when, in 1933, he published the Arabic texts, with an English trans-

<sup>1</sup> See ARABIAN MUSIC.

lation, of all the known old manuscripts on the Moroccan theory of music. About this theory little had been known, and the work of a modern Moroccan musician, Ibráhm b. Muhammad al-Tádílí, entitled 'Aghání al-síqá fí 'ilm al-músíqá' ('Songs of Síqá upon the Theory of Music'), written in 1885, still remains in manuscript.

Tunis, in the eastern Maghrib, had once been considered to be the soul of novelty in Maghribí music; hence the proverb "Tunis invents, Oran adopts, Algiers perfects". But Tunis had long lost this status. True, it was the half-way house between the east and the west, but most of the novelties that entered through its portals were injurious to the purely indigenous art. Indeed, Rouanet has said that Tunis "preferred quantity to quality". In any case, like that of the rest of the Maghrib, its music had decayed in the political upheavals, and it was not until Baron Rodolphe d'Erlanger, and his assessor Sídí al-Manúbí al-Sanúsí, took its revival in hand in the 1920s that Tunisia was able to stand abreast with Morocco and Algeria.

Apart from its intrinsic value, Maghribí music has an extrinsic importance for the musicographer to-day. Having practically stood still since the 11th century, it enables us to appreciate, to some extent, what medieval European music was like in its time. Whether the Moors of medieval Spain and the Maghrib actually practised the organum of the 'Musica enchiriadis' of the 9th century we do not know, but something very similar to the examples of free organum given in this work may be found in the writings of Al-Kindi (9th cent.).

H. G. F.

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**MAGIC FLUTE, THE** (Mozart). See ZAUBERFLÖTE, DIE.

**MAGIC OPAL, THE** (Opera). See ALBÉNIZ.

**MAGIC OPERA.** See ZAUBEROPER.

**MAGICIEN SANS MAGIE, LE** (Opera). See ISOUARD.

**MAGICIENNE, LA** (Opera). See HALÉVY.

**MAGIELLO, Domenico.** See MAGGIELLO.

**MAGNARD, (Lucien Denis Gabriel)**

Albéric (b. Paris, 9 June 1865; d. Baron, Oise, 3 Sept. 1914).

French composer. He was the son of Francis Magnard, who was editor of 'Le Figaro' from 1879 to 1894. He studied the pianoforte in his youth and in 1886 matriculated at the Paris Conservatoire, where his first masters were Dubois (harmony) and Massenet (composition). He left this institution in 1888 and became a pupil of Vincent d'Indy. He was at that period strongly under the influence of Wagner's music. In 1889-90 he wrote his first Symphony and in 1891 completed his first dramatic score, 'Yolande'. This first Symphony was performed in 1893 at Angers (no other performance was ever given) and 'Yolande' was produced in 1892 in Brussels. The 'Chant funèbre', written under the influence of his father's death, was completed in 1895, at a time when he was already planning his lyric drama 'Guerccœur', which was finished in 1901. In 1902 Ysaÿe and Pugno gave the first performance of his violin Sonata.

At that time Magnard, who was saturnine and distrustful by nature, had already developed a tendency to receive advances with suspicion and an intense dislike for anything resembling self-advertisement. He became his own publisher and thereby sacrificed all the aids to diffusion which a competent business organization may provide. The public, on the other hand, did not prove responsive to his music (except at Nancy, where his friend and colleague, Guy-Ropartz, made all his chief works known). The few, often inadequate, performances of his works that took place in Paris (e.g. string Quartet, 1904; third Symphony, 1906; concert performance of one act of 'Guerccœur', 1910) did not create a profound impression except among a very small circle. The opera 'Bérénice' (libretto by the composer, based on Racine's tragedy) fared no better on its production at the Opéra-Comique on 15 Dec. 1911. But if his admirers were few, they were enthusiastic, and they never ceased to support his music staunchly. This was the one bright spot in the tragedy of

his artistic career. At the outset of the war, when the Germans reached Baron, where he lived, he fired on them from his window; he was killed, and his house was burned down. The fire destroyed the only existing copies of his 'Yolande', of his songs Op. 3, of the score of two acts of 'Guerccœur' and of a newly completed set of twelve songs. But 'Guerccœur' was eventually produced at the Paris Opéra on 24 Apr. 1931, reconstructed by Guy-Ropartz from the manuscript full score of the second act and the vocal score of the whole work.

Magnard's music is austere in character. He did not believe in the possibility of poetic expression in music. Deeply interested in musical architecture, he devoted his utmost attention to form and aimed at achieving new forms without infringing traditional principles. For colour and ornamentation he cared very little. His harmonic schemes and his scoring are plain and unadorned. Gaston Carraud (see Bibl.) defines the main idiosyncrasies of his music thus:

His tendency was to intensify the dramatic element in his instrumental music, and to introduce into dramatic music the logic and restraint of pure symphonic music. He expected from the co-operation of symphony and drama that symphony should govern the flow of dramatic matter, endow that matter with an order, a logic, a rhythm similar to its own. For him symphony and drama are two parallel things, which, in the course of their evolution, may be brought closer to one another, but never intermingle. Symphonic music will acquire a greater wealth of dramatic significance without ceasing to be self-supporting; and the texture of dramatic music will be improved by the operation of principles which are those of pure music.

His later works illustrate his progress in that twofold respect: the lyric drama 'Bérénice' is an instance of pure, severe classicism; whereas in the cello Sonata and the fourth Symphony the dramatic character is more intense than ever.

From the interpenetration of drama and music Magnard expected the long-desired form which would satisfy both senses and mind, aesthetic conceptions and spontaneous emotions. His works are so many steps towards that gradual concourse of two modes of expressing the same inner activity.

Magnard's works remain untried and practically unknown outside France. Even in France there has been no adjustment between the high praise of his admirers and the unqualified detractions of a limited number of writers. But what may be confidently asserted is that his music is worthy of serious attention. It may never become popular, but it has power and depth, and is remarkable for its impassioned earnestness, stern resolution, gravity and concentration. M. D. C., adds.

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## CATALOGUE OF WORKS<sup>1</sup>

### OPERAS

Op.

5. 'Yolande', 3 acts (1894).
12. 'Guerccœur', 3 acts (1904).
19. 'Bérénice', 3 acts (1911).

<sup>1</sup> The dates given are those of original publication. Works Opp. 8-20 were first published by Magnard himself, but later taken over by Rouart Lerolle.

## ORCHESTRAL WORKS

2. 'Suite dans le style ancien' (1892).
4. Symphony No. 1 (1894).
6. Symphony No. 2 (1899).
9. 'Chant funèbre' (1904).
10. Overture (1904).
11. Symphony No. 3 (1902).
14. 'Hymne à la Justice' (1903).
17. 'Hymne à Vénus' (1906).
21. Symphony No. 4 (comp. 1913) (1918).

## CHAMBER MUSIC

8. Quintet for wind insts. & pf. (1904).
16. String Quartet (1904).
18. Trio for vn., cello & pf. (1906).

## VIOLIN AND PIANOFORTE

13. Sonata (1903).

## VIOLONCELLO AND PIANOFORTE

20. Sonata (1911).

## PIANOFORTE MUSIC

1. 3 Pieces (1891).
7. 'Promenades' (1895).

## SONGS

3. 6 Songs (1891).
15. 4 Songs for baritone (1903).

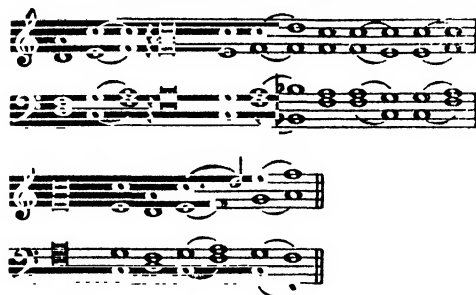
**MAGNETTON.** An electrophonic instrument invented by Stelzhammer of Vienna in 1933, producing its notes by means of electromagnets and capable of imitating the sound of various instruments.

**MAGNIFICAT.** The 'Song of the Blessed Virgin Mary' has been used as the Vesper canticle of the western Church from time immemorial, and the evening office has always been so constructed as to lead up to it as its chief point of interest.

In plainsong services of the Roman Catholic Church<sup>1</sup> it is sung to the same tones as the psalms, but to a different form, with more elaborate intonations and mediations.<sup>2</sup>

After the invention of descant a custom arose of singing the Magnificat in alternate verses of plainsong and faburden. Sometimes the faburden was simply a harmonized psalm-tune, with the melody in the tenor, as in the following example of a very beautiful "use" which has long been traditional in French cathedrals:

## 'MAGNIFICAT', Primi Toni



<sup>1</sup> For the Anglican treatment of the Magnificat see SERVICE.

<sup>2</sup> See PSALMODY.

Sometimes the plainsong was contrasted with an original faburden, written in the required mode, but not, like the former example, on the actual melody of the psalm-tone. Burney, during his visit to Rome, met with an exceedingly interesting manuscript collection of faburdens of this description, by some of the greatest masters of the 16th century. From his autograph transcription of this volume — now preserved under the name of 'Studi di Palestrina' in the B.M. — we extract the following beautiful example by Giovanni Maria Nanini<sup>3</sup>:



But the development of the idea did not rest there. It is scarcely possible to name any great church composer who has not illustrated the text of the canticle with original music over and over again.

W. S. R.

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**MAGNIFIQUE, LA** (Opera). See GRÉTRY.  
**MAGPIE MADRIGAL SOCIETY.** In 1885 and 1886 Alfred Scott Gatty collected a small choir to sing choruses and glees at the concerts given by Helen, Countess of Radnor, for charitable purposes. These practices proved so popular that in Nov. 1886 a society was founded under the name of The Magpie Minstrels. Lionel Benson was the conductor, and the singers, first limited to 80, rapidly increased to nearly 200. In 1889 H.R.H. Princess Louise, Duchess of Argyll, became President. One charity concert and one invitation concert were given annually. Over £4500 was handed over to various charitable institutions. The name was altered to The Magpie Madrigal Society in 1896.

In order to encourage good vocal part-

<sup>3</sup> It will be seen that Nanini has ended his chant with the harmony of the dominant, instead of that proper to the final of the mode. A similar peculiarity is observable in many other faburdens adapted by the old masters to alternate verses of canticles and Psalms. The reason of this is self-evident. One or other of the subsidiary cadences of the mode is employed, in order that its true final cadence may be reserved for the conclusion of the antiphon which is to follow. The Sistine 'Miserere' may be cited as the exception which proves the rule. It ends with the proper final cadence, because in the office of Tenebrae it is always sung without an antiphon (see ANTIPHON).

writing *a cappella* the society from time to time gave prizes for competition among the students of the R.A.M. and R.C.M., the prize works being performed at the invitation concerts. Many of the best-known madrigals were included in the programmes, together with works of all schools of the 16th and 17th centuries. Many compositions were specially written for the society by Parry (elected President in 1906), Somervell, Stanford, Vaughan Williams and others. The society came to an end in 1911.

S. H. W., abr.

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**Mahabharata, The.** See Holst ('Savitri', opera). Zumpfe (II, do.).

**MAHAGONNY** (Opera). See WEILL.

**MAHAUT<sup>1</sup>, Antoine** (Antonio) (b. ?; d. ?).

Franco-Dutch 13th-century flautist, composer and editor. He settled in Amsterdam probably in 1737, remaining until 1780, when he fled his creditors by entering a monastery. He is known chiefly by his work as editor of a series (about 20 numbers) of 'Maendelijks Muzikals Tijdsverdrif' ('Monthly Musical Pastime'), to which he himself contributed most of the compositions, and as author of a book 'Nieuwe manier om binnen korten tijd op de Dwarsluit te leeren spelen', which appeared also in a French edition, as 'La Méthode de flûte de Mahaut'.

H. A.

**MAHILLON.** Belgian family of instrument makers made famous by

(1) **Charles Mahillon** (b. Brussels, 1813; d. Brussels, 1887), who in 1836 founded the Brussels firm of wind instrument-makers called by his name. Three of his sons entered the business.

(2) **Victor Mahillon** (b. Brussels, 10 Mar. 1841; d. Saint-Jean, Cap-Ferrat, 17 June 1924), one of Charles's sons, is of outstanding importance as a writer on acoustics and musical instruments, and was the honorary and zealous custodian of the museum of the Brussels Conservatoire.

After studying music under some of the best professors there, he applied himself to the practical study of wind-instrument manufacture and was taken into his father's business in 1865. He started a musical journal, 'L'Écho musical', in 1869 and continued it until 1886, when his time became too much occupied to attend to its direction. In 1876 he became the honorary curator of the museum of the Conservatoire, which, begun with Fétis's collection of 78 instruments, was, through his special knowledge and untiring energy, increased (1888) to upwards of 1500. An important contribution to it, of Indian instruments, was a division of the fine collection of the Rajah Sir Sourindro Mohun Tagore be-

tween the Brussels Conservatoire and the R.C.M. in London. Victor Mahillon published two very important works, besides three synoptical tables of harmony, voices and instruments. The first is 'Les Éléments d'acoustique musicale et instrumentale', an octavo volume published in 1874, which gained for him in Paris in 1878 the distinction of a silver medal. The other is the catalogue of the Conservatoire, which appeared in volumes annually from 1877 and is of the highest interest. As well as these noteworthy works he contributed to the ninth edition of the 'Encyclopædia Britannica' several historical and technical articles of great value on wind instruments, both wood and brass. As soon as Mahillon could introduce a workshop into the Conservatoire he did so, and he had reproductions made of many rare instruments which, through their antiquity or the neglect of former owners, had too much deteriorated for purposes of study. Among these reproductions the Roman Lituus and Buccina in the Music Loan Collection at Kensington, in 1885, were prominent objects of interest in the fine selection contributed under Mahillon's auspices by the Brussels Conservatoire. He reproduced from authentic sources the complete families of wind instruments that were in use in the 16th and 17th centuries.

Victor Mahillon's services to the Inventions Exhibition of 1885, in the above-named contribution of instruments to the Loan Collection, and the historical concerts under his direction performed by professors and students of the Brussels Conservatoire, at which several rare instruments were actually played upon in contemporary compositions, were so highly appreciated by the Executive Council of that Exhibition that a gold medal was awarded to him.

A. J. H.

Bibl. — 'Bulletin de la Société Union Musicologique', 1924, II.  
CLOSSON, E., 'Victor Mahillon'.

**MAHLER, Gustav** (b. Kališt, 7 July 1860; d. Vienna, 18 May 1911).

Austrian (Bohemian) conductor and composer. He was born of Jewish parents, the second of a family of twelve. From 1869 to 1875 he went to the grammar-school at Jihlava (Iglau), the neighbouring large town. From there he was sent to Vienna, where he studied at the Conservatory until 1878, in which year he met Anton Bruckner, an occurrence which made a great impression on the younger man. Hugo Wolf had entered the Conservatory in the same year as Mahler, but was not able for long to submit to its discipline. Mahler, however, prospered under such teachers as Julius Epstein for piano, Robert Fuchs for harmony (Hellmesberger is said to have excused him from counterpoint owing to his exceptional gifts for composition, a freedom which Mahler

<sup>1</sup> Sometimes wrongly spelt Mahaut.



later regretted) and Theodor Krenn for composition. By 1877 he had started on a course of history, philosophy and the history of music at the University of Vienna, but in 1879 he gave up the course. In 1880 he left Vienna and took up the post of *Kapellmeister* during the summer season at Hall in Austria. That year saw the completion of his first mature composition, 'Das klagende Lied'.

From then onwards Mahler worked unrelentingly as opera conductor in different towns in Austria and Germany, gradually making his way from post to post until he reached the summit of the profession. In 1881 he was *Kapellmeister* at Ljubljana (Laibach) and in 1882 at Olomouc. In 1883 he was back again in Vienna, this time with a small appointment, chorus-master of the Italian opera at the Carltheater, and it was in this year that he made a pilgrimage to Bayreuth and was deeply moved on hearing 'Parsifal'. In 1883 he finished the 'Lieder eines fahrenden Gesellen' and took up a fresh post, the most important and extended hitherto, that of *Kapellmeister* at Cassel. He stayed at this work for two years and conducted operas of all styles. His letters from that time show him dissatisfied with his situation. He was already beginning to find a second-rate position irksome.

In 1885 he went to fill a post at Prague similar to that which he had previously held at Olomouc. Anton Seidl was first *Kapellmeister* at Prague, but soon went on tour to America, leaving Mahler virtually in charge. At last things began to fall out for him as he had wished. His performance of Beethoven's ninth Symphony awakened enthusiasm, and to a great extent he was able to have his own way with productions of Mozart and Wagner. In 1886 he went, again as second *Kapellmeister*, to Leipzig, remaining in the post for two years and increasing his knowledge of opera scores and his capabilities as producer whenever the chance offered. There his chief was Artur Nikisch.

In 1888 he was given his first appointment as director, this time at Budapest, where he found affairs in a chaotic state with the new Intendant, Beniczsky, struggling to keep the balance between the old school of opera-goers who preferred Rossini and Meyerbeer and the new Magyar element which clamoured for national opera. Mahler signed a contract for ten years and started with the utterance "I will work with enthusiasm". But within two years he gave up the post and left Budapest disillusioned. While there he had managed to produce 'Don Giovanni' with such vitality that Brahms ejaculated "famos" and "grossartig" and called the young conductor a "devil of a fellow". In 1889 'Rheingold' and 'Die Walküre' were produced in Hungarian.

From 1891 to 1897 he filled the post of first *Kapellmeister* in the municipal theatre at Hamburg. It was a step backward from his former directorship, but for all that these years at Hamburg were the most enjoyable of his life as a conductor of opera, and he was able to find real quiet, to give himself up to composition and to the comparatively unhindered production of opera. In 1892 he visited London and conducted performances of German opera, with a contingent from Hamburg, in Augustus Harris's season at Drury Lane. It was during these years that his second and third symphonies were finished. In 1895 he became a Roman Catholic.

In 1897 he was given the appointment of *Kapellmeister* at the Court Opera in Vienna. The post came to him largely through the strong recommendation of Brahms. Shortly before this Mahler had visited Brahms at Ischl, and it is possible that the elder man, then very near his end, remembered the performance of 'Don Giovanni' which had so stirred him at Budapest. It was not long after Mahler's return to Vienna that his duties were enlarged, and he was given the title of Artistic Director and placed at the real head of affairs. This had a liberating influence on his work and enabled him to bring about the reforms which he at once started upon. During the ten years that he spent in this post he got through a mass of productions of opera, wiped out the debt that had been crippling the Court Opera and gathered about him not only a cultivated and enthusiastic audience but a strong artistic following. There was nothing that he did not look into. Every detail of production as well as of stage deportment and musical phrasing he considered to be within his province and worthy of his close attention. And all this immense zeal was expended for the sake of the work. For himself he cared nothing, except in so far as he was a chosen instrument for the doctrines of faultless opera production. But he lacked a sense of tactful management, and as fast as he made friends who were uplifted by his energy and by the largeness of his vision, he made enemies who could not brook the methods he employed of riding roughshod over the feelings of all who had the misfortune to get in his way. And so the time came when affairs reached such a pass that it was borne in upon him that the only hope for the Court Opera to pull itself together was for him to depart and leave for his successor the possible continuation of his work. This he did.

The rest of his life was spent in a strenuous effort to amass, as swiftly as possible, a fortune large enough to ensure for himself a period of rest and for his wife, Alma Maria Schindler, whom he had married in 1902, and his children a competency against the future. With this in view he went to America as soon as his

duties in Vienna were at an end in 1907. In the previous year he had visited that country, and he now returned there to obtain a great success as conductor of the New York Philharmonic Society. In 1908 he again visited America to fill this post. In that year also he conducted some memorable opera performances of Beethoven, Wagner and Mozart at the Metropolitan Opera House in New York, and gave there the first American performances of Smetana's 'Bartered Bride' and of Tchaikovsky's 'Queen of Spades'. In 1910 he was once more in America. But this time he returned to Europe broken in health, and after a few concerts of his own works in Munich, Paris and Amsterdam (the last named, both then and later, the centre of a Mahler cult and the home of the most complete performances of his works under the guidance of his friend Willem Mengelberg), he returned to Austria and died in his fifty-first year.

**SYMPHONIC COMPOSITIONS.**—Mahler's symphonies trace descent from Beethoven through Bruckner. From Brahms he got little, from Wagner much. It is worthy of note that this man, who had been so much identified with opera and had acquired such a sound technique in its production, should never, but for such early discarded attempts as 'Die Argonauten' and 'Der Herzog von Schwaben', have made one of his own. It is probable that the looseness of structure and emotionalism which marks his works and increases with each fresh composition up to and, except for Symphony IV, including Symphony VIII may be put down to the influences which came to him from his very close connection with the operatic stage, and a reason for the excellence of his two last completed works, 'Das Lied von der Erde' and Symphony IX, may well be found in the fact that by the time he wrote them he had given up for good his activities in opera.

Mahler gradually developed from an artist mainly interested in the manifestations of nature (Symphonies I-IV), through a period when vaster problems attracted him: the soul of man, its relation to the world of nature which had held him in earlier years, its battle with circumstance (Symphonies V-VII). In the last two works he had reached a period of resignation ('Das Lied von der Erde' and Symphony IX). In each section one work may be discussed as a type.

Symphony II is a good example of all Mahler's work, being lengthy, scored nearly always heavily for a large orchestra, restless and stormy in places, monumentally exalted in others. Van Wessum likens the first movement to a sequence of frescoes before which we quickly pass. The second movement is a light dance, a rather sophisticated *Ländler*, with a contrasted middle section. The third shows

Mahler's habit of using up old material in his symphonies, the song 'Des Antonius von Padua Fischpredigt' (from the anthology 'Des Knaben Wunderhorn') being incorporated. The fourth is remarkable for the use of a contralto voice which sings some lines from the 'Wunderhorn', a beautiful calm preparation for the brilliant last movement which ends with orchestra and large chorus united on the word "Auferstehen".

Symphony V may be taken as typical of Mahler's second period. The change in the composer's mental outlook which had taken place since the earlier works can here be seen in its full effect. This Symphony is disjointed in form and unsettled in matter. The orchestra used is not so large as that of Symphony II, but the demands made on it are greater. The work is in three large parts. The first is subdivided into two movements, the first of which is the exposition, the second the working-out and restatement of the various subjects. The second part is a scherzo and the third a rondo of huge proportions, preceded by a short *adagietto* which points the way to the slow movement of Symphony IX.

That work, for orchestra alone, is characteristic of the comparative spiritual calm Mahler reached in his later years. The orchestra used is, as ever, a large one, but the manner of its use is more personal, the individualities of each instrument receive more careful attention than hitherto. There are some moments of really delicate scoring. The thought, too, is clearer and directed with more certainty. The slow movement which ends the work, written with great breadth and a fine command of the strings, reaches a plane which is surely the highest that Mahler ever attained.

In a different category from the rest of his work, 'Das Lied von der Erde' and Symphony VIII stand apart. The latter is set for a very large orchestra, two-part chorus, eight solo voices and boys' chorus, and this huge apparatus has earned it the nickname of "the symphony of a thousand". The work is in two parts. The words of the first part are those of the Latin hymn "Veni, Creator Spiritus". Those of the second are taken from the final scene of the second part of Goethe's 'Faust'. Between the two sets of words a certain affinity exists in the longing of the soul for the "Creator Spiritus" and in Faust's yearning towards the "Höchste Herrscherin der Welt", and this linking of the two sections at certain well-chosen moments is strengthened by the use of themes in the second part which had previously served in the first. Technically there is nothing new to note in the work. Apart from a tendency to use the chorus at places in an orchestral manner, the choral writing does not add anything to the technical invention of Mahler's contemporaries.

The 'Lied von der Erde' dates from the next year to that of Symphony VIII. Six poems translated from the Chinese in the 'Chinesische Flöte' by Hans Bethge are set for voice (3 for tenor, 3 for contralto or baritone) and full orchestra with as nice a sensibility of the underlying philosophy of the lines as ever Mahler showed. The change from the over-charged Symphony VIII to the fine perceptions of this set of songs is noteworthy. The scoring has often an almost Latin delicacy. From that aspect the work is significant in German music. In it Mahler showed that the profundities of Teutonic thought could be expressed in orchestration that had the transparency of the French; in fact, that to be profound was no longer an excuse for being turgid. Mahler's position as a composer of importance will rest more certainly on this work and on Symphony IX than on all the remainder of his music. As a composer he took the symphonic form and, with a seldom restrained impetuosity, enlarged and inflated it until it had lost those features of balance and form which are generally taken to be its characteristics and became something which, though still structurally sound and self-sufficient, yet differed in feeling and idea from the classical model. s. g.

The foregoing represents one view of Mahler as a composer, and almost exclusively as a symphonic composer. But his work continues to give rise to endless disputes, so that it will be reasonable in this case to let a second contributor voice a different opinion, which happens likewise to be concerned with the symphonies alone. It should be borne in mind, however, that it is possible to feel that not they but Mahler's songs for voice and pianoforte or orchestra exhibit his genius most characteristically — the music in which he showed himself far less ambitious and more tasteful and consistent in style; that indeed he was predominantly a song composer, even in his symphonic work. E. B.

The final judgment on the fascinating personality of the last great Austrian symphonist has not even yet been passed, possibly because in Mahler, as perhaps in no other composer of his generation, are reflected the contrasts and contradictions of the age in which he lived. For Mahler, as for Berlioz, symphonic form was the natural medium for the realization of his musical conceptions; and, like Berlioz, he broke away from the customary four-movement scheme, extending it until in many of his symphonies the middle part has much in common with the suite.

In many quarters the reproach is levelled against Mahler that he did not sufficiently realize the need of establishing a connection between the several ideas employed within a single movement. To this it must be replied

that Mahler was a very great master of musical design, but that to effect transitions between his themes was often incompatible with the nature of the themes themselves; it was essential that one should follow on another without a break and frequently be held together only by rhythmic figures on the percussion, as in the first movement of Symphony III (miniature score, p. 5, bars 5-9, p. 14, bars 12-17, p. 17, bars 2-8, p. 77, bars 7-17, etc.). The extreme length of many of his symphonic movements — e.g. the first movement of Symphony III and the last movement of VI — forms another barrier to the understanding of his works, and not unnaturally, since they embody a new experiment in form. The material from which the first movement of Symphony III is built is not the customary "first subject", offset by a "second subject" of the *cantabile* type, but consists of groups of themes. The first group, which is itself composed of five different themes and motives, contrasts with a second group consisting of two themes. There is nothing artificial about this. We know that the principle of linking up short motives into a group of themes is the essence of Mozart's symphonic technique. Mahler, as the last representative of the Viennese classical school, which leads from Haydn and Mozart, through Beethoven and Schubert, to Bruckner, embraces all the elements contained in his predecessors and integrates them in one great synthesis. So, too, stylistic features, such as the successive statement of several themes and the working up of thematic material to a climax, which are characteristic of the symphonic technique of Mozart and Beethoven, are in Mahler's work fused into a new unity. It is possible to maintain that in thematic invention Mahler falls short of his predecessors. But here too it may be shown that where a theme is banal in effect, this banality is the result of an intentional naturalism and not of lack of invention. A most interesting example of this may be seen in the second subject of Symphony VI, which on its first appearance sounds almost vulgar. But at each recurrence the character of the theme changes, gaining in expressiveness and nobility, until at last it rings out like a chorale. An analogy may be found in the transformation — in the reverse order — of the theme of the Beloved in Berlioz's 'Symphonie fantastique'. But in Mahler the process seems more closely akin to the thematic evolution found in Beethoven, whose ideas in their original form are often embryonic, but at each successive stage take on a greater richness, significance and nobility. That creative process which Beethoven's sketch-books reveal is unfolded in Mahler's symphonies in the presence of the listener, as characters are shown developing in a novel. If it be remembered that Mahler was an extraordinary per-

sonality, striving for the highest perfection both in his life and in his works, this rare union of musical and spiritual expression — of which more will be said in connection with the sketches for Symphony X — will be readily understood.

But this process of thematic development within a single movement leads us farther. It shows that both in Symphony VI, regarded as a whole, and in the entire series may be found a process of spiritual development leading from the first movement to the last. This fact was recognized by Paul Bekker, who in his exhaustive book on the symphonies expresses the view that their centre of gravity is to be found increasingly in the final movement. A principle of design inherent in the later Beethoven is thus affirmed, which makes it possible to unite organically all the movements in the symphony. The term *Finalsymphonie* which Bekker coins to describe this plan of construction denotes that the culmination of the work is to be found in the last movement.

The development of symphonic form in Mahler's work may be traced as follows. The first group of works comprises the first three symphonies, in which a great part is played by song melodies. The first movement of Symphony I, begun in 1885, is built up round a song written by Mahler in the previous year: "Ging heut' morgen über Feld"; this song belongs to the song cycle 'Lieder eines fahrenden Gesellen', a work which, like Symphony I, is strongly autobiographical in character. In the third movement of the Symphony Mahler uses another song, the canon 'Frère Jacques', and in the middle section there appears yet a third song, taken, like the first, from the 'Lieder eines fahrenden Gesellen'. All these songs, however, are reshaped and treated on symphonic lines without words or voices.

In Symphony II he breaks away from the customary four-movement plan. The third movement, a scherzo, is immediately followed by a fourth movement in the form of a folk-song for soprano voice, which passes without a break into the fifth movement, containing the chorale "Auferstehn". The first and second movements should be separated by an interval of at least five minutes, the purpose of which is to divide the Symphony into two sections.

The same formal scheme, only even more clearly evolved, is to be found in Symphony III. The first movement, which lasts nearly 45 minutes, constitutes the first section, while the second section consists of the remaining five movements. The second movement is a kind of minuet and the third a kind of scherzo, the theme of which is taken from one of Mahler's songs. The fourth movement is a setting for contralto voice of words by Nietzsche: "O Mensch! Gib acht!" The fifth movement is a

song for women's voices in three parts and boys' choir, and the finale is an instrumental *adagio* in which the strings predominate. Although many parts of Symphonies I, II and III are polyphonic in character, the predominant style is one in which a single melodic line is accompanied by subordinate parts or harmonies.

This is no longer the case with Symphony IV, in which Mahler consciously completes the process of transition towards a contrapuntal style. The resulting trend, however, led him back, not, as might have been expected, to the polyphony of the 17th century (as in the case of Reger and, later, of Hindemith), but to the first of the Viennese symphonists, Haydn. From this originated an entirely new kind of melodic counterpoint. In this Symphony, which returns to the four-movement plan, the connection with its three predecessors is maintained only in the last movement, a very simple folk-song-like melody for soprano and small orchestra.

The second group of symphonies is formed by the three purely instrumental Symphonies V, VI and VII. In these the contrapuntal element plays an increasingly important part, as may be seen in the rondo-finale of V, the finale of VI and the first and last movements of VII. Mahler here employs a new method of linking up both the movements themselves and also the different sections within each movement — a method first used by him in the first movement of Symphony III: it consists of a short motive (as in Symphony V) or a combination of two chords, A major-A minor (as in Symphony VI), used as a connecting link, with an effect like that of a cadence or a refrain.

The last three symphonies are hard to classify into a single group; they are the product of his maturity, in which he turns to account the structural achievements of the earlier works. In Symphony VIII the style of his thematic invention harks back to II and III, but the handling of the material in many places owes much to the contrapuntal technique evolved in V, VI and VII. The first movement of VIII is Mahler's greatest architectural achievement; the second comprises the *adagio*, scherzo and finale of the Symphony, which follow each other without a break and are linked together by the use of the same themes. The development of the first consists of a double fugue, and at the end appears a theme for trumpets and trombones (from a position above the orchestra), which returns, transformed into a chorale, at the close of the finale. The first performance of the work took place at Munich on 12 Sept. 1910, Mahler himself conducting. Its reception, which was overwhelming, was the first unqualified success that he had ever enjoyed. Eight months later he was dead.

The posthumous Symphony IX is in four movements, but this is all it has in common with the traditional form: again the arrangement of the movements, both as to tempo and expression, is unusual. The first movement is an *andante comodo*, only occasionally quickening to an *allegro*. The movement is distinguished by its lyrical character, the disconnected treatment of the orchestra and the division of the melodic line between the first and second violins. The second movement, a *Ländler*, is a stylized form of peasant dance, reminiscent of its prototypes in the earlier symphonies. The third movement, *allegro assai*, is headed "Rondo Burleske" and shows its kinship with the rondo-finale of Symphony V. The final movement is an *adagio* beginning with a long exposition for strings alone, the other instruments gradually joining in; it finally dies away on the softest *pianissimo*, again on the strings alone.

Of Symphony X only the preliminary sketches of the definitive score are preserved. Mahler wished to have the work destroyed, but his widow could not bring herself to do it, as several of the movements were almost completely scored. A facsimile edition was published in 1924; the score of the first movement (*Adagio*) and second movement (Scherzo) was completed by Ernst Křenek and performed at a Mahler memorial celebration in the Vienna Opera House by the Vienna Philharmonic Orchestra under Franz Schalk, at that time director of the State Opera. There is hardly another of Mahler's works so strongly autobiographical in character. The third movement bears the inscription "Purgatorio"; on the title-page of the fourth—a scherzo—are written the words: "The devil dances with me. Madness seizes me, accursed that I am—annihilates me, so that I forget that I exist, so that I cease to be, so that I . . ." (here the writing breaks off). At the end of the movement he wrote to his wife these moving words: "Du allein weisst, was es bedeutet. Ach!

Ach! Ach! Leb' wohl, mein Saitenspiel! Leb wohl, leb wohl, leb wohl. Ach wohl, Ach, Ach." And in the fifth movement (finale), in the middle of the score, is written "Für dich leben! für dich sterben!" With these words ends the last work of the last great Austrian symphonist.

E. J. W.

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### CATALOGUE OF WORKS

#### OPERAS

Title	Libretto	Remarks
'Die Argonauten.'	Composer.	Early, unpublished.
'Der Herzog von Schwaben.'	Composer.	Early, unpublished.
Completion of Weber's 'Die drei Pintos'.	Theodor Hell, based on Carl Ludwig Seidel's story 'Der Brautkampf'.	1887; produced Leipzig, Municipal Theatre, 20 Jan. 1888.

#### SYMPHONIC WORKS

Title	Scored for	Words	Finished
'Das klagende Lied.'	Orch., soprano, contralto, tenor & chor.	Composer, after the Grimm brothers.	1880.
Symphony No. 1, D ma.	Orch.	—	1888.

<i>Title</i>	<i>Scored for</i>	<i>Words</i>	<i>Finished</i>
Symphony No. 2, C mi.	Orch., soprano, contralto & chorus.	From 'Des Knaben Wunderhorn' & incl. Klopstock's 'Auferstehung'.	1894.
Symphony No. 3, D mi.	Orch., contralto & women's & boys' chor.	Nietzsche & from 'Des Knaben Wunderhorn'.	1895.
Symphony No. 4, G ma.	Small orch. & soprano.	From 'Des Knaben Wunderhorn'.	1900.
Symphony No. 5, C mi.	Orch.	—	1902.
Symphony No. 6, A mi.	Orch.	—	1904.
Symphony No. 7, D ma.	Orch.	—	1905.
Symphony No. 8, E♭ ma.	Orch., 8 solo voices, double chor., boys' chor. & organ.	Maurus's hymn "Veni, Creator Spiritus" & portions of the final scene of Goethe's 'Faust', Part II.	1907.
'Das Lied von der Erde.'	Orch., contralto & tenor solo.	Chinese poems trans. from Hans Bethge's 'Die chinesische Flöte'.	1908.
Symphony No. 9, D♭ ma.	Orch.	—	1909.
Symphony No. 10 (unfinished).	Orch.	—	1910.

SONGS <sup>1</sup>

<i>Title</i>	<i>Words</i>	<i>Date</i>
'Lieder und Gesänge aus der Jugendzeit'		1882.
1. Frühlingsmorgen.	R. Leander.	
2. Erinnerung.	Leander.	
3. Hans und Grete.	Traditional.	
4. Serenade aus 'Don Juan'.	Nikolaus Lenau, after Tirso de Molina.	
5. Phantasie aus 'Don Juan'.	Lenau, after Molina.	
6. Um schlimme Kinder artig zu machen.		
7. Ich ging mit Lust durch einen grünen Wald.		
8. Aus! Aus!		
9. Starke Einbildungskraft.		
10. Zu Strassburg auf der Schanz.	Anthology 'Des Knaben Wunderhorn'.	
11. Ablosung im Sommer.		
12. Scheiden und Meiden.		
13. Nicht Wiedersehen!		
14. Selbstgefühl.		
'Lieder eines fahrenden Gesellen' (with orch.)	Composer.	1883.
1. Wenn mein Schatz Hochzeit macht.		
2. Ging heut' morgen übers Feld.		
3. Ich hatt' ein glühend Messer.		
4. Die zwei blauen Augen.		
'Lieder aus "Des Knaben Wunderhorn"' (also with orch.)	'Des Knaben Wunderhorn.'	1888.
1. Der Schildwache Nachtlied.		
2. Verlorene Muh'.		
3. Trost im Unglück.		
4. Wer hat dies Liedlein erdacht?		
5. Das irdische Leben.		
6. Des Antonius von Padua Fischpredigt.		
7. Rheinlegendchen.		
8. Lied des Verfolgten im Turme.		
9. Wo die schönen Trompeten blasen.		
10. Lob des hohen Verstandes.		
(11. Es sangen drei Engel, from Symphony III).		
(12. Urlicht, from Symphony II).		
5 Songs to Poems by Rückert	Friedrich Rückert.	1902.
1. Ich atmet' einen linden Duft.		
2. Liebst du um Schönheit.		
3. Blicke mir nicht in die Lieder.		
4. Ich bin der Welt abhanden gekommen.		
5. Um Mitternacht.		
'Kindertotenlieder' (also with orch.)	Rückert.	1902.
1. Nun will die Sonn' so hell aufgeh'n.		
2. Nun seh' ich wohl, warum so dunkle Flammen.		
3. Wenn dein Mutterlein.		
4. Oft denk' ich, sie sind nur ausgegangen.		
5. In diesem Wetter.		
'Revelge.'	'Des Knaben Wunderhorn.'	last years.
'Der Tambour'sell.'	'Des Knaben Wunderhorn.'	last years.

See also Amsterdam (festivals). Fistoulari (son-in-law). Song, pp. 949, 951-52. Symphony, pp. 241-43. Tchaikovsky (cond., Eugene Onegin').

**MAHLER-KALKSTEIN.** See AVIDOM.

**Mahlmann.** See Wagner (J. K., 'Herodes vor Bethlehem', incid. m.).

**MAHMUD.** See 'ABD AL-QADIR.

**MAHOMETAN MUSIC.** See MOHAMMEDAN MUSIC.

**MAHON.** English family of musicians, traditionally of Irish origin. They were connected with Oxford music in the last

<sup>1</sup> With pf. unless otherwise mentioned.

three decades of the 18th century. The activities of the two brothers, John and William, both clarinettists, are not less difficult to disentangle than those of the sisters, all soprano singers of repute, since Christian names and even initials are seldom found in advertisements and concert programmes. Of the father nothing is known; of the mother only her name, Catherine, and that she died on 12 July 1808 at Salisbury. Mee, in 'The Oldest Music Room in Europe', suggests that the father was a player in the Oxford Music Room orchestra and that his wife was a singer, both with regular engagements.

(1) **John Mahon** (*b. ?*, *c.* 1746; *d.* Dublin, 1834), clarinettist and composer. He began his career as a clarinettist at Oxford, where he played a concerto in 1772. Soon afterwards he migrated to London, where he quickly made a reputation as a concerto player. He figured in most of the provincial festivals from 1773 till 1824. For the Handel Festival of 1784 at Westminster he was engaged as violinist. Gerber's 'Lexikon' described him as one of the greatest masters of the clarinet, while Parke, the oboist, gave him high praise as a concerto player. His compositions include concertos for the clarinet (one at least published by J. Bland before 1787), 4 duets for 2 clarinets, 2 marches for the Oxford Volunteer Band and a song with clarinet obbligato, "Hope, thou cheerful ray", inserted in Shield's 'The Woodman'. He wrote 'A New and Complete Preceptor for the Clarinet', published in 1803. This substantial work gives scales of fingering for a 5-key clarinet and a 7-key *Clara Voce* or *Corno Bassetta* (*sic*, *basset-horn*).

(2) **William Mahon** (*b. ?*, ? 1750; *d.* Salisbury, 3 May 1816), clarinettist and violinist. He made his debut at Oxford as an oboist and was no doubt one of the players in Gossec's 'Symphony with clarinets' performed there in 1774. At the Handel Festivals of 1784 and 1786 he was among the violas, and as violinist he led the festival orchestra at Salisbury for thirty years; but it would seem that the clarinet was the instrument on which he excelled. A London directory of 1794 describes him as "clarinet and oboe" at the New Musical Fund Concerts, the Opera, the Oratorios at Covent Garden and at Ranelagh. He was clarinettist in the Philharmonic orchestra for the first three years of its existence. The 'Gentleman's Magazine' in an obituary notice described him as one of the greatest ornaments of the profession and "esteemed the first performer on the clarinet in England".

(3) **James Mahon** (*b. ?*; *d. ?*), bass singer. He sang frequently at Bath, the Somerset Music Meetings at Wells and at the Salisbury festivals. He was among the basses at the

Handel Festivals of 1786 and 1787 at Westminster, and appeared in the first English performance of Mozart's Requiem at Covent Garden in Lent 1801.

(4) **Mrs. Ambrose** (born **Mahon**) (*b. ?*; *d. ?*), soprano singer. She was a favourite singer at Oxford, and at the Winchester, Salisbury and Birmingham festivals in the late 1770s and 1780s. She was one of the principals with Mara and Mrs. Billington at Westminster Abbey in 1786, again with Mara in the following year and with the same singer in 1788 at the Three Choirs Festival at Worcester.

(5) **Mrs. Warton** (born **Miss M. Mahon**) (*b. ?*; *d. ?*), soprano singer. She made her debut at Oxford in 1778. Often referred to as "the celebrated Miss Mahon of Oxford", she sang at the Handel Festival of 1786, and in the following year was one of the principals with Mara and with her sister, Mrs. Ambrose. She made only occasional appearances after her marriage to the Rev. John Warton, son of Dr. Warton, headmaster of Winchester College.

(6) **Mrs. Second** (born **Sarah Mahon**) (*b. ?*; *d.* London, 16 Oct. 1805), soprano singer. She was an accomplished oratorio and concert singer, pupil of Joseph Corfe of Salisbury, and began her career at Oxford about 1784. She appeared frequently at Bath, and at the Salisbury and Winchester festivals, and was one of the principals at Birmingham in 1790 and 1796, and at the Three Choirs Festival at Hereford in 1795. In 1790 she married J. Second, a well-known Bath dancing-master. She was principal in the first English performance of Haydn's 'Creation', at Covent Garden, on 28 Mar. 1800, and in that of Mozart's Requiem. Parke in his 'Musical Memoirs' describes her voice as "rich and powerful. She sang up to F in alt with ease and her style was of a superior order. Her singing was inferior only to Mrs. Billington's."

(7) **Mrs. Munday** (born **Mahon**) (*b. ?*; *d. ?*), soprano singer. She was engaged for the Oxford season of 1792 and at Ranelagh in 1793. Eliza, her daughter, afterwards Mrs. Salmon, attained considerable celebrity as a soprano in the first quarter of the 19th century.

*See also* Salmon (Eliza).

**MAHOON (Mohoon), Joseph** (*b. ?*; *d.* London, ?).

Irish 18th-century harpsichord and spinet maker. He was settled in London, and his name is seen on the harpsichord figured in Hogarth's 'Rake's Progress', Plate II (1735). In Rider's 'Court Register' for 1759 he is entered as "Joseph Mohoon, harpsichord maker to the king". He continued in that capacity until about 1775.

F. K.



**MAHRENHOLZ, Christhard** (b. Adelshausen nr. Göttingen, 11 Aug. 1900).

German organist, cleric and musicologist. He studied at Ruhoff's Conservatory at Göttingen in 1911-15 and organ under Alfred Ahlborn in 1915-18. From 1918 to 1923 he frequented the Universities of Göttingen and Leipzig, taking the Ph.D. at the former in the last year. In 1930 he was made a councillor for church music, in 1933 president of the Association of Evangelical German Church Choirs and in 1945 hon. professor at Göttingen University, where he lectures on church music. He has also held posts as organist and pastor, and he is co-founder and part-editor of the periodical 'Musik und Kirche'. His works include:

#### BOOKS

- 'Samuel Scheidt: sein Leben und Werk' (Leipzig, 1924).
- 'Die Orgelregister: ihre Geschichte und ihr Bau' (Cassel, 1928 & 1944).
- 'Luther und die Kirchenmusik' (Cassel, 1937).
- 'Die Berechnung der Orgelspiefenmessungen' (Cassel, 1938).
- 'Generalbasschorale' (Cassel, 1938).

#### EDITIONS (BOOKS)

- Jacob Adlung's 'Musica mechanica organoedi' (Cassel, 1931).
- Dom Bedos's 'L'Art du facteur d'orgues' (Cassel, 1935-36).

#### EDITIONS (MUSIC)

- Johann Crüger's 'Neun geistliche Lieder' for 4-part chorus.
- Samuel Scheidt's 'Gorlitzer Tabulaturbuch' (1650) (Leipzig, 1941).
- Scheidt's complete works, Vols. IV ('Cantiones sacrae') and V (separate works for keyboard instruments).

E. B.

**MAHU (Machu), Étienne** (b. ?; d. ? Vienna, ?).

Flemish (?) 16th-century composer.<sup>1</sup> He is said to have been a singer in the chapel of the Archduke Ferdinand in Vienna, though this is only conjectured from the appearance of some of his compositions in Joanelli's 'Thesaurus' of 1568.<sup>2</sup> His works appeared only in collections. Ambrose and others speak highly of a set of Lamentations a 4-6, which appeared in Joanelli and were republished by Commer. Mahu's other works consist chiefly of a few contrapuntal settings a 4 and 5 of German songs, sacred and secular, in Ott, Rhaw and Foster's collections. Eitner and Ambros judged his secular songs very favourably. The former describes a setting of 'Ach hilf mich Leid und sehnlich Klag', a 5, as excellent both in technique and expression. He also gives in shortened notes a characteristic setting of an old *Tanzlied* in triple time, 'Es ging ein wolbezogner Knecht'. Ott's 'Liederbuch' of 1544, reprinted in 1872, contains four songs by Mahu, three sacred and

one secular. The text of one of the sacred songs, 'Lobt Gott ihr Christen all', is a fierce diatribe against Roman abuses. Mahu also contributed a setting a 5 of Luther's 'Ein feste Burg' to Rhaw's 'Geistliche Gesänge' (1544).

**Mahy, Alfred.** See BRUSSELS.

**MAIA (Opera).** See LEONCAVALLO.

**MAICHELBECK, Franz Anton** (b. Reichenau nr. Constance, 6 July 1702; d. Freiburg i/B., 14 June 1750).

German composer. He was sent by some generous patrons to Rome to complete his musical training. He is afterwards described as being professor of the Italian language and *praesentarius* of the minster at Freiburg-im-Breisgau. By *praesentarius* would appear to be meant a prebendary or beneficed priest on the staff of a collegiate or cathedral church. Fétis took it to mean a "beadle" and mistakenly described Maichelbeck as "bedeau de la cathédrale de Freyberg [sic]", and unfortunately Eitner, in Q.-L., adopted Fétis's mistake, though it was corrected, and the word itself sufficiently explained, in an article by E. von Werra.<sup>3</sup> The whole staff of a collegiate church was denominated *praesentia*.

Maichelbeck's works are of some importance in the history of clavier music. He cultivated the lighter Italian homophonic style, which influenced the earlier development of the clavier sonata. His Op. 1 is entitled:

Die auf dem Clavier spielende und das Gehör vergnugende Cäcilie, das ist viii Sonaten, so nach der jetzigen welschen Art, Regel- und Gehör-mässig ausgearbeitet: . . . [Augsburg, 1736].

These eight sonatas are partly suites, having dance movements intermingled with adagios, allegros, capriccios and toccatas. The whole work shows the study of Italian models.<sup>4</sup> The only other known published work by Maichelbeck is his Op. 2 entitled 'Die auf dem Clavier lehrende Cäcilie . . .' (Augsburg, 1737). The first two parts of this work are theoretical, but the third consists of preludes, fugues and versets on the eight church tones, which, however, are treated not in any proper organ style, but in the lighter and more florid clavier style.

J. R. M.

**MAID MARIAN (Opera).** See BISHOP.

**MAID OF ARTOIS, THE.** Opera in 3 acts by Balfe. Libretto by Alfred Bunn. Produced London, Drury Lane Theatre, 27 May 1836. 1st perf. abroad, New York, 5 Nov. 1847. The opera was written for Maria Felicità Malibran.

**MAID OF HONOUR, THE (Opera).** See BALFE.

**MAID OF ORLEANS, THE (Opera).** See TCHAIKOVSKY.

<sup>1</sup> In Haberl's 'Kirchenmusikalisches Jahrbuch' (1897), pp. 28-30.

<sup>4</sup> For some illustrative quotations see Seiffert, 'Geschichte der Claviermusik', I, 332-34.

<sup>2</sup> His compositions belong to the German rather than to the Netherlands school and indicate that he was more Lutheran in his sympathies than Roman, and he died probably in Vienna; but his name is undoubtedly Flemish.

<sup>3</sup> See M.f.M., XXVI, 57.

**MAID OF PSKOV, THE** ('*Pskovitskanka*' ['*Псковутианка*'], also known as '*Ivan the Terrible*'). Opera in 4 acts by Rimsky-Korsakov. Libretto by the composer, based on a play by Lev Alexandrovich Mey. Produced St. Petersburg, Maryinsky Theatre, 13 Jan. 1873. With a new prologue, '*Boyarina Vera Sheloga*' ('*Боярыня Вера Шелогова*'), Moscow, 27 Dec. 1898. 1st perf. abroad, Paris, Théâtre du Châtelet (in Russian), 26 May 1909. 1st in England, London, Drury Lane Theatre (in Russian), 8 July 1913.

**MAID OF THE MILL, THE** (Opera). See ARNOLD (S.).

**MAIDEN'S PRAYER, THE.** See BADARZEWKA-BARANOWSKA.

**Maikov, Apollon Nikolayevich.** See Balakirev (song). Elgar (3 partsongs). Rakhmaninov (song). Rimsky-Korsakov (duet & 2 songs with orch., 13 songs). Serov ('*Judith*', lib.). Tchaikovsky (coronation cantata, 2 songs).

**Mailath, Johann.** See Schubert (song).

**MAILLARD, Jean** (b. ?; d. ?).

French 16th-century composer. He is said to have been a pupil of Josquin des Prés. Several masses by him were published separately by Le Roy and Ballard of Paris between 1557 and 1559, one of which, entitled '*Je suis déshéritée*', has a peculiar history and is of interest because of its connection with the work of Palestrina. It was republished by the same French firm, and about the same time, as being the work of another French composer, Nicholas de Marle, and there might thus have been considerable doubt as to its authorship, but it was also copied, probably at some earlier date, into the choir-books of the Sistine Chapel Rome, and there ascribed to "*Maylard*".

It thus became known to Palestrina, who adopted its themes for a Mass of his own, which was afterwards published as No. 3 "*sine nomine*", of the sixth book of his masses, 1592.<sup>1</sup> '*Je suis déshéritée*' was in fact a popular French song, on which many musicians, including Lassus and Gombert, but especially French writers, composed masses, and this may account for the confusion between Marle and Maillard, for Marle may also have composed a Mass on it which was confused with that of Maillard. The song itself, as set for four voices by Pierre Cadéac, may be seen in Eitner's selection of chansons (1899), No. 11; and a comparison of this with Palestrina's Mass will show that the tune, as given by Cadéac partly in the tenor, but even more completely in the descant, reappears in all the leading themes of Palestrina's work, and is given complete, to start with, in the three divisions of the Kyrie. Palestrina's Mass should thus, equally with that of Maillard, be denominated '*Je suis déshéritée*', though Palestrina himself left it without a name, out of defer-

ence, no doubt, to the later ecclesiastical scruples against the use of secular names and tunes for works intended for the church. But there is nothing really secular about the tune, and the opening of both song and Mass is identical with the opening strain of the oldest known German chorale tune, '*Christ ist erstanden*'.

Other works by Maillard besides the three Masses for four and five voices, and a '*Patrem*' for eight voices, are Magnificats, motets and chansons which appeared in the various collections of the time. Ambros describes his motets as characterized by a noble and expressive melodious elegance, and reckons him generally as one of the better masters of the French School. A chanson by Maillard, which has all this characteristic of melodious elegance, may be seen in Eitner's selection of chansons, No. 39. J. R. M.

**MAILLARD, Pierre** (b. Valenciennes, 1550; d. Tournai, 16 July 1622).

Flemish musical scholar. He was a choir-boy in the Flemish chapel in Madrid at the age of thirteen under the direction of Jean Bonmarché, who taught him composition. He was back in the Netherlands by 1570, in some musical post at Louvain, where he received two years' salary in 1572 which enabled him to study at the University there. Two years later he was at Antwerp and not long after he settled at Tournai as director of the music at the cathedral. He held several prebends and other church benefices in various places, but continued to live at Tournai to the end of his life. In 1598 the chapter commissioned him to have the cathedral Processional reprinted by Plantin of Antwerp and on 28 May 1606<sup>2</sup> he was given the place of Anselme Barbet as precentor. On 19 Aug. 1609 he received the privilege to print his treatise '*Les Tons, ou discours sur les modes de musique et les tons d'église et de la distinction entre iceux*', which appeared at Tournai on 15 July 1610. It was dedicated to the cathedral chapter and rewarded by them with a silver cup. E. B.

**MAILLART, Aimé** (actually **Louis**) (b. Montpellier, 24 Mar. 1817; d. Moulins, Alliers, 26 May 1871).

French composer. He was a pupil at the Paris Conservatoire, where he studied composition with Halévy and Leborne, and the violin with Guérin. He won the Grand Prix de Rome with his cantata '*Lionel Foscari*', but did not make his mark until some time after his return from Rome. The first of his six operas, '*Gastibelza, ou Le Fou de Tolède*' (libretto by Adolphe Philippe d'Ennery and Eugène Cormon, based on the ballad '*Le Fou de Tolède*'), was successfully produced in Paris, at the Opéra-National<sup>3</sup>, on 15 Nov.

<sup>1</sup> See Haberl's Preface to Vol. XV of Palestrina's works, complete edition of Breitkopf & Hartel, also his Catalogue of the Music of the Sistine Chapel, p. 28.

<sup>2</sup> Not 1583, as Fétis has it.

<sup>3</sup> Renamed Théâtre-Lyrique in 1852.

1847. 'Le Moulin des tilleuls' was given at the Opéra-Comique in 1849 and 'La Croix de Marie' at the same theatre in 1852; but the work which did most to keep his name before the public was 'Les Dragons de Villars' (libretto by Joseph Philippe Lockroy and Cormon), produced at the Théâtre-Lyrique on 19 Sept. 1856. It was enormously successful and long survived its composer, being even now occasionally performed in France and Germany (translated as 'Das Glöckchen des Eremiten').<sup>1</sup> Two later comic operas proved less lasting. 'Les Pêcheurs de Catane' (Cormon and Michel Carré), produced at the same theatre on 19 Dec. 1860, did not long survive, although it too was brought out in Germany; 'Lara' (based on Byron by the same librettists), produced at the Opéra-Comique on 21 Mar. 1864, was given in French in Belgium and Spain and translated into Polish, German and English (London, His Majesty's Theatre; 31 Jan. 1865). Maillart also wrote some cantatas, such as 'La Voie sacrée' (1859), 'Le 15 Août' (1860), etc. C. F., adds.

**MAILLOCHE.** See TAMPON.

**Maillot, A. F. Ève.** See *Fille de Madame Angot* (Lec. sq. operetta).

**MAINE, Basil (Stephen)** (b. Norwich, 4 Mar. 1894).

English author and music critic. He was educated at the City of Norwich School and went up to Cambridge as organ scholar of Queens' College. After taking his degree he became music and mathematics master at Durnford (1917) and was for a time assistant organist at Durham Cathedral. In 1921 he joined the staff of the 'Daily Telegraph' as an assistant music critic, and for the next dozen years or so musical journalism on several daily and weekly papers was his principal occupation in London. In 1935 he was appointed Broadcasting Critic to the 'Sunday Times'.

Maine's considerable histrionic gift, first cultivated during a brief period on the stage, was declared at the Norwich Festival of 1930 when he spoke the part of the Orator in the first performance of Bliss's 'Morning Heroes'. After this he was frequently in request for performances of works in which the speaking-voice has to be combined with music. Such are Honegger's 'King David', the narrative part of which he spoke in Gloucester Cathedral at a Three Choirs Festival, Cyril Scott's 'Ode to Great Men', Walton's 'Façade' and the part of the *compère* in Stravinsky's 'Soldier's Tale', a selection which sufficiently attests Maine's versatility of utterance. His success seemed largely due to the fact that he is sufficiently a musician to be able to avoid in his speech the unconscious imitation of musical rhythm and cadence. He was ordained in

1939 and became Rector of Beaumont-cum-Moze, Essex.

The most important of Maine's books on music is 'Elgar: his Life and Works' (2 vols.), which contains the fullest discussion possible during the composer's life. A book on Chopin (1933) and an essay in 'Great Contemporaries' (Cassell) on Paderewski may also be named. His novels and biographies are beyond the concern of this notice. Maine lectured on musical subjects on both sides of the Atlantic and before his dedication to the Church was a successful broadcaster. He published a few vocal compositions of which two choral songs, 'O Lord our Governour' and 'Praise to God', were sung at the Norwich Festival of 1936. H. C. G., adds.

BIBL.—MAINE, BASIL, 'On Music' (London, 1945).

**MAINVIELLE, Joséphine.** See FODOR—MAINVIELLE.

**MAINZER, Joseph** (b. Trier, 1801<sup>2</sup>; d. Manchester, 10 Nov. 1851).

German priest and musical educationist. His father was a butcher at Trier. He was educated in the cathedral there, learnt to play several instruments and developed considerable musical gifts, then spent some time in the coal-mines near Saarbrücken, with the view of being an engineer, and at length embraced the ecclesiastical profession and was ordained priest in 1826. His first practical introduction to music was as singing-master to the seminary at Trier, for which he published a 'Sing-schule' (1831). His political tendencies obliged him to leave Germany, and we find him in 1833 at Brussels writing an opera ('Le Triomphe de la Pologne', never performed) and editing the musical portion of 'L'Artiste'. His next destination, at the end of 1834, was Paris, where he opened workmen's classes for music and singing, joined the staff of the 'Gazette musicale' and wrote the musical feuilletons for 'Le National'. Between 1835 and 1841 he published several educational works on music, chiefly for young beginners, as well as other works, and an opera, 'La Jacquerie', which was condemned at the Théâtre de la Renaissance on 10 Oct. 1839.\*

In June 1841 Mainzer went to England, competed for the musical professorship at Edinburgh in 1844, lived there in 1842-47 and finally established himself at Manchester. In Feb. of that year Hullah had started his classes on Wilhelm's system in London, and Mainzer attempted to follow suit in the north, with considerable success. His 'Singing for the Million'<sup>3</sup> (1842) was at that time well known and went through many editions. He overworked himself and died much esteemed

<sup>2</sup> This date is established by the epitaph at Manchester. Riemann used to give 7 May 1807 as the date of birth.

<sup>3</sup> Fétis amusingly infers from this title that Mainzer expected to number a million pupils.

<sup>1</sup> For its production in London see DRAGONS DE VILLARS.

and regretted. A periodical started by him in July 1842 and entitled 'Mainzer's Musical Times' was the predecessor and basis of the present 'Musical Times'. G.

BIBL.—'Chambers's Journal', 14 Feb. 1852.  
'The Musical Herald', June 1895.

**MAIO (Majo), Giovanni (Gian) Francesco di** (b. Naples, 24 Mar. 1732; d. Naples, Nov. 1770<sup>1</sup>).

Italian composer. He was a pupil of his father, Giuseppe di Maio, and at the Conservatorio di Sant' Onofrio at Naples. For a time he seems also to have had lessons from Martini at Bologna. For some years he held the post of organist at the royal chapel of Naples, for which he wrote masses and other church music. But it is chiefly as a typical representative of the Neapolitan school of opera that he is remembered in history.

His first opera, 'Ricimero, re dei Goti' was produced in Rome on 7 Feb. 1759<sup>2</sup>: Goldoni was present at that performance and mentions it in his memoirs. Maio wrote six more operas for various Italian towns, 1760–63; the next two or three years he seems to have spent abroad, for new works of his appear in Vienna and Mannheim in 1764, in Madrid in 1765 and again at Mannheim in 1766. He never visited London, and none of his operas was given there in full; music by him occurs in several pasticcios produced at the King's Theatre, e.g. in 'Ezio' (1764), 'La clemenza di Tito' (1765) and 'Eumene' (advertised for 13 Mar. 1766 as "with new numbers by the celebrated Signor de Majo" [? father or son]).

"Ciccio di Majo", as he was affectionately called by his contemporaries, continued to write operas in Italy until his untimely death at the age of thirty-eight. Of his last work, 'Eumene', he finished only the first act. The other two were written by Giacomo Insanguine and Pasquale Errichelli, and the opera was produced some weeks after Maio's death, at the Teatro San Carlo, Naples, on 20 Jan. 1771; the first act only has been preserved.

Besides more than 20 operas Maio wrote several oratorios, masses, psalms, graduals, etc. Both his stage and church music are highly praised in Wilhelm Heinse's novel 'Hildegard von Hohenenthal' (1795–96). Apart from some airs published as illustrations in various books on the history of opera there are no modern editions of his works. A. L.

See also Errichelli (completion of 'Eumene'). Insanguine (do.).

<sup>1</sup> F. Piovano, in 'Notizie storico-bibliografiche sulle opere di Pietro Carlo Guglielmi' (Riv. Mus. It., 1909–1910), prints an extract from the 'Diario ordinario', Rome, of 8 Dec. 1770: "Con le lettere di Napoli si è ricevuta la notizia di esser passato da questa all' altra vita nello scorso mese di Novembre il celebre Maestro di Cappella Sign. Francesco di Majo. . ."

<sup>2</sup> Not at Parma in 1758, as is often wrongly stated. A MS copy of the score is in the B.M.

**MAIO (Majo), Giuseppe di (de)** (b. Naples, 5 Dec. 1697; d. Naples, 18 Nov. 1771).

Italian composer, father of the preceding. He entered the Conservatorio della Pietà dei Turchini at Naples in 1706 and studied there under Nicola Fago until 1718. He married the sister of the composer Gennaro Manna in 1728 and gave their son Gian Francesco his first musical instruction. The elder Maio succeeded Leo in 1744 as first master of the Neapolitan royal chapel and occupied this post until his death.

Besides much church music for the royal chapel he wrote comic operas ('Lo vecchio avaro', 1727, 'La milorda', 1728, 'La baronessa', 1729), a *serenata* 'Il sogno di Olimpia' (1747) and the *opere serie* 'Arianna e Teseo' (1747) and 'Semiramide' (1751).

F. W. (ii).

**MAIORANO, Gaetano.** See CAFFARELLI.

**MAISON À VENDRE, LA** (Opera). See DALAYRAC.

**MAISON DU DOCTEUR, LA** (Opera). See BIZET.

**MAISON ISOLÉE, LA** (Opera). See DALAYRAC.

**Maistre, Xavier de.** See GRISAR ('Voyage autour de ma chambre', opera).

**MAITLAND, John Alexander Fuller.** See FULLER-MAITLAND.

**MAÎTRE DE CHAPELLE, LE** (Opera). See PAER.

**MAÎTRE JACQUES.** See BARBIREAU.

**MAÎTRE WOLFRAM** (Opera). See REYER.

**MAÎTRES MUSICIENS DE LA RENAISSANCE FRANÇAISE, LES.** A collection of vocal and instrumental compositions by French composers of the Renaissance, based on the most authentic manuscripts and the best printed editions of the 16th century; with variants, historical and critical notes and transcriptions into modern notation. It was edited by Henry Expert and published in Paris (Alphonse Leduc) between 1894 and 1908.

Vol.

1. Lassus, O., 'Meslanges' (fasc. i).
- 2, 4, 6. Goudimel, C., '150 Psaumes de David' (fasc. i-iii).
- 3, 18, 19. Costeley, G., 'Musique' (fasc. i-iii).
5. Sermisy, C. de; Consilium; Courtoys; Deslougues; Dulot; Gascongne; Hesdin; Jacotin; Janquin; Lombart; Sohler; Vermont & anon.: 31 'Chansons musicales' (Attaignant).
7. Janequin, C., Chansons (Attaignant).
8. Brumel, Missa 'de beata virgine'. La Rue, Missa 'Ave Maria', 'Liber quindecim missarum'.

Vol.

9. Mouton, Missa 'Alma redemptoris'.
- Fevin, Missa 'Mente tota'.
- 'Liber quindecim missarum'.
10. Mauduit, 'Chansonnettes mesurées de I. A. de Baif'.
11. Le Jeune, C., 'Dodecacorde' (fasc. i).
- 12-14. Le Jeune, C., 'Le Printemps' (fasc. i-iii).
15. Regnard, F., 'Poésies de P. de Ronsard et autre poètes'.
16. Le Jeune, C., 'Mélanges' (fasc. i).
17. Du Caurroy, 'Mélanges'.
- 20-22. Le Jeune, C., 'Psalmes mesurés à l'antique', Vols. I-III.
23. Gervaise, C., Du Tertre, E. & anon., 'Danceries (musique instrumentale)', Vol. I.

K. D.

**MAÎTRISE** (Fr. = lit. "mastery"). A term formerly applied in France both to the quarters assigned in cathedrals and collegiate churches to the choristers and their master, and to the institution itself, which originally included a complete education, lay and ecclesiastical. These schools turned out many great men, several rising to be bishops and popes; among the latter Pope Urban IV, a cobbler's son, whose early years were passed in the "Psallette" at Troyes. Some centuries later, when the Maîtrises had undergone great changes, they were still the only establishments in which even secular musicians could obtain their training. From the Maîtrises the church obtained choristers, organists and *maîtres de chapelle*, and the world its favourite composers. Here also, although instrumental music was neglected and dramatic music positively forbidden, the regimental bands found their bassoon players and the lyric theatres their *clavecinnistes-accompagnateurs*, violoncellists and singers.

The Maîtrises were real schools of music, the pupils being maintained at the cost of the chapters. Indeed they much resembled the *conservatori* of Italy, both in their mode of administration and in the course of instruction given. They were not, however, all organized alike, but varied with local circumstances. Thus in some the boys, the master and the priests lived in common, in others separately; in some the maintenance of the children was in the hands of the master, in others there was a regular purveyor. But, in all, the main end was the study of music. Before the Revolution there were in France 400 Maîtrises and choirs, with as many *maîtres de chapelle*, maintained either by the chapters of cathedrals and collegiate churches, the *curés* or the monasteries. Each Maîtrise contained, on an average, from 25 to 30 persons, and the musicians thus

diffused throughout the country numbered in all about 10,000, of whom 4000 were pupils or choristers. There was naturally much rivalry among the different establishments, which was of great benefit to music.

The Maîtrises, though suppressed in 1791, were afterwards reconstituted, on a different footing. The Paris Conservatoire de Musique is now the great nursery of French musicians, but many a church has still its Maîtrise, where the choristers — boys and men — are trained by a *maître de chapelle* in all things necessary to ensure a good execution of plainsong and other sacred music. Choron's school of music, still in existence as the École Niedermeyer, is referred to elsewhere. Niedermeyer and d'Ortigue also founded a periodical called 'La Maîtrise', especially devoted to sacred music. It survived only four years. Besides Gantez's work ('Entretien des musiciens', Auxerre, 1643, very scarce) another book, also published in 1643 by Jean de Bordenave, a Canon of Béarn, 'L'Etat des églises collégiales et cathédrales', contains much information, though impaired by its want of method and arrangement.

G. G.

See also Choron. Conservatoire de Musique. Song-School.

**MAJD** (or **SHIHÁB**) **AL-DÍN**, **Abu'l-Futúh**, **Aḥmad ibn Muḥammad al-Ghazálí** (b. Tus, Khorasan, ?; d. ?, 1123 or 1125).

Islamic philosopher. He was the brother of Al-Ghazálí, whom he succeeded in 1095 as professor at the Nizámiyya College, Baghdad. He was a philosopher of probity and a keen dialectician. Seven works from his pen are known, one being a summary of his brother's great work, the 'Iḥyá' 'ulúm al-dín', entitled 'Lubáb al-iḥyá' ('The Quintessence of the Iḥyá'). Equally important is his own contribution to the question of the legality of listening to music (*al-samá'*) in a work entitled the 'Bawáriq al-ilmá'. This work, like his brother's, is a *súfi* defence of music, and is even more convincing and original than that of Al-Ghazálí. The Arabic text with an English translation is to be found in 'Tracts on Listening to Music' edited by James Robson (London, 1938).

H. G. F.

BIBL.—BROCKELMANN, CARL, 'Geschichte der arabischen Litteratur', I, 426 (Weimar-Berlin, 1898-1902).

FARMER, HENRY G., 'History of Arabian Music', p. 195, but correct title of Majd al-Din's book as above (London, 1929).

'Sources of Arabian Music', p. 43 (Bearsden, 1940).

See also Al-Ghazálí.

**MAJOR BASS.** See ORGAN STOPS.

**MAJOR, Ervin** (b. Budapest, 26 Jan. 1901).

Hungarian musicologist and composer. A son of the composer Gyula J. Major, he came in contact with music early. While still at the secondary school he started regular musical studies at the Academy of Music in Budapest, studying composition under Kodály from 1917

to 1921. He also studied philosophy at the University of Sciences, Budapest (1920-24), and obtained the Ph.D. degree at the University in Szeged with the dissertation 'A népies magyar muzsika és a népzene kapcsolatai', ('The Relationship between Hungarian Popular Art Music and Folk Music'), in 1930. From 1926 to 1928 he edited the periodical 'Zenei Szemle', from 1929 to 1930 he was on the editorial board of 'Muzsika' and in 1935 he launched yet another periodical, 'Magyar Muzsika'. From 1928 to 1944 he taught at the National Conservatory of Budapest, where he had been appointed successively professor of history of Hungarian music, poetics, theory of music and composition, and was also librarian; from 1925 to 1940 he gave lessons at the Academy of Music as well. In 1945 he was reappointed to the National Conservatory. He frequently lectures on the radio.

Among contemporary Hungarian musicologists Major occupies a unique position: apart from the Hungarian contacts of musicians abroad he has explored exclusively the events and personalities of his native country's music. To that considerable and as yet insufficiently investigated field he has applied his extensive scholarship, and it is due to his exhaustive researches that many gaps were filled in our knowledge of Hungarian musical history, especially one of its most important periods: the 18th and 19th centuries. Dealing with the relations with Hungary of Haydn, Mozart, Beethoven, Brahms and Rubinstein, he discovered many valuable details, both biographical and stylistic. As an authority on Liszt he has determined the Hungarian elements in the rhapsodies and this musician's place in the musical life of Hungary in general. He has done invaluable service with his pioneer work in connection with the indigenous 18th-19th-century musicians: Bihari, Csermák, Fusz, Lavotta, etc., the *verbunkos* composers. His reviews and criticisms, like his original monographs, are always based on accurate data and documentary evidence, and frequently bring to light fresh details unknown even to the authors under review. His contributions to the Hungarian Encyclopedia of Music ('Zenei Lexikon') on the native 18th-19th-century musicians are of fundamental importance for any further research.

As a composer Major cultivates a refined neo-romantic style; his subtle harmonic language discloses Kodály's influence; his Trio-Serenade and Sonata for cello and piano-forte may be considered as his most significant works. Unfortunately a number of his compositions were destroyed during the siege of Budapest in 1944-45. From the following catalogue his reviews and numerous articles are omitted.

## CATALOGUE OF WORKS

## CHAMBER MUSIC

- Trio-Serenade for 2 vns. & viola (1921).
- 'Bihari Dances', for 2 vns., 2 series (1929).
- 'Lavotta Dances' for 2 vns.; also for vn., cello & pf. (1930).
- 'Hungarian Dance' for vn. & pf. (1931).
- 'Andante all' ungherese' for tárogató & pf. (1931); also for orch. (1934).
- 'Andalgó' ('Andante') for cello & pf. after Mihály Mosonyi (1931).
- Sonata for cello & pf. (1932).
- 'Three Old Hungarian Tunes' for cello & pf. (1934).
- 'Allegro appassionato' for viola & pf. (1935).
- Sonata for tárogató & pf. (1935).
- 'Two Old Hungarian Dance Tunes' for harp (1935).
- 'Elegy' for clar. & pf. (1937).
- Sonata for bassoon & pf. (1938).
- 'Ode' for cello & pf. (1939).
- Sonata for double bass & pf. (1942-43).

## PIANOFORTE AND ORGAN

- 'Allegro all' ungherese' for pf. (1928).
- 'Andante religioso' for organ (1934).
- 'Evening Bells' for organ (1939).
- 'Ut a szonátához' ('The Way Leading to Sonata'), I (Budapest, 1945, in collaboration with István Szélenyi).

## VOCAL MUSIC

- Madrigal for 3 voices & pf. (1923).
- Instrumental transcriptions of old Hungarian music, songs, arrangements, &c.

## LITERARY WORKS

(also published separately)

- 'Verseghy Ferenc mint dal- és zeneszerző' ('Francis V. the Composer') ('Irodalomtörténeti Közlemények', XXXV, 3-4, Budapest, 1925).
- 'Fusz János és kora' ('John F. and his Times') ('A Zene', VII, 3, 4, 5, Budapest, Mar., Apr., May, 1925).
- 'A Ratio Educationis és a magyar zeneoktatás' ('The R.E. and Hungarian Music Education') ('A Zene', IX, 13, Budapest, 15 Apr. 1928).
- 'Bihari János' ('Zenei Szemle', XII, 1-2, 3-4, 5-7, Budapest, Feb.-Mar., Mar.-Apr., June-Aug. 1928; 'Magyar Zenei Dolgozatok', 2 ('Hungarian Essays on Music', 2)).
- 'Liszt Ferenc magyar rapszódái' ('The Hungarian Rhapsodies of F. L.') ('Muzsika', I, 1-2, Budapest, Feb.-Mar. 1929).
- 'Mihalovich Ödön' ('Muzsika', I, 5, Budapest, June 1929).
- 'Fáy András és a magyar zenetörténet' ('Andrew F. and Hungarian History of Music') (Budapest, 1934).
- 'A cigányzene Magyarországon' ('Gypsy Music in Hungary') (Budapest, 1935).
- 'A Rákóczy-induló körüli kutatások újabb eredményei' ('New Results in the Researches Concerning the Rákóczy March') ('Az Országos Liszt Ferenc Zeneművészeti Főiskola Évkönyve az 1936/37 Tanévről', Budapest, 1937).
- 'Liszt Ferenc és a magyar zenetörténet' ('F. L. and Hungarian History of Music') ('Forrástanulmányok Liszt magyar műveire' ('Source-Studies to Liszt's Hungarian Works') ('Ethnographia-Népélet', L, 3-4, Budapest, 1939; viz. 'Magyar Zenei Dolgozatok', 4-5 ('Hungarian Essays on Music', 4-5), Budapest, 1940).
- 'Erkel Ferenc műveinek jegyzéke. Bibliografiai kísérlet' ('Catalogue of the Works of Francis E. A Bibliographical Essay') ('Zenei Szemle', II, III, Budapest, 1947).
- 'A szabadságharc muzsikája' ('The Music of the Freedom Struggle') (1948, MS).

J. S. W.

**MAJOR INTERVALS.** See INTERVALS.

**MAJOR', Jakab Gyula** (i.e. **James Julius**) (b. Kassa, Hungary [now Kosice, Czechoslovakia], 13 Dec. 1858; d. Budapest, 30 Jan. 1925).

<sup>1</sup> Originally Mayer, changed in 1885.

Hungarian pianist, conductor and composer, father of Ervin Major. He went to Budapest and started his musical training at the Conservatory of Buda, continuing from 1877 at the Academy of Music, where he studied composition with Robert Volkmann and pianoforte with Ferenc Erkel. He graduated in 1882, became teacher at the Conservatory of the Budapest Music-Lovers Association and also taught music at state preparatory schools. In association with Gyula Káldy and Sándor Nikolits he established the Hungarian Music School (Magyar Zenciskola) in 1889, where he was pianoforte teacher until 1895. In 1894 he founded the Hungarian Ladies' Choral Society, whose conductor he remained for about ten years.

Major first appeared before the public at a pupils' concert of the Academy of Music on 29 June 1881, when an overture of his was performed. In 1884 his first Symphony was given at a concert of the Budapest Music-Lovers Association. Among his four operas three were produced: the first to reach the stage was 'Erzsike' in 1901. In 1907 he published the periodical 'Magyar Zenetudomány' ('Hungarian Musicology') in Hungarian and German with Antal Herrmann; but only three issues appeared. An accomplished pianist, he made many concert tours abroad, chiefly in Germany, where performances of his compositions were considerably more frequent than in Hungary. His works won him a number of prizes, the first of which was that of the Kolozsvár (now Cluj) Conservatory in 1889, and the two most important the Géza Zichy Prize of the National Conservatory (1906) and the Millennial Prize of a publishing-firm (1896).

Major belonged to the generation which followed the 19th-century national revival — the Erkel-Liszt-Mosonyi romantic school — and preceded the emergence of the 20th-century folk-music orientation. His style reflects the preoccupation with western habits of expression and technique which characterizes much of the music of this transitional period. Volkmann's influence is responsible for the German inspiration which is strongly evident in his compositions. The stimulus of the national idiom remains subordinate and is discerned only in his borrowing of folksongs (*i.e.* popular tunes) and his utilization of some of the more obvious elements of Hungarian music. On the whole his vocabulary is academic, but the nature description of 'Balaton', for example, shows some surprisingly advanced procedures.

BIBL.—'Harmonia', No. 2 (Budapest, 1894).

MAJOR, ROBERT, 'Major J. Gyula' ('A Zene', Vol. VII, 2, Budapest, 27 Feb. 1925).

'Zeneirodalmi Szemle', No. 7 (Budapest, 1895).

CATALOGUE OF WORKS<sup>1</sup>

## OPERAS

Op.

19. 'Dalma', 4 acts (libretto by Composer, after Mór Jókai).
41. 'Erzsike' ('Betsy'), prologue and 1 act (lib. by Antal Radó, after Eugén Manuel La Roche), prod. Budapest, Hungarian Royal Opera, 24 Sept. 1901.
30. 'Széchy Mária', 3 acts (lib. ? by Radó), prod. Kolozsvár, 1906.
78. 'Mila', 'Bosnian Folk Opera', 3 acts (lib. by R. Batka and M. Wassermann), prod. Pozsony, 1913.

## ORCHESTRAL WORKS

- Overture (1881).
- 5. Symphony No. 1, A mi. (1883-84).
- 16. 'Suite romantique' (? 1893) (also for pf.).
- 17. Symphony No. 2, B mi. ('Hungarian') (? 1890) (earlier version in 3 movements with chorus; revised version in 4 movements without chorus).
- 24. Serenade, G ma. for stgs. (? 1892).
- 25. Symphony No. 3, C mi. (? 1893).
- 26. 'Rapsodie hongroise', D mi. (also for pf.).
- 36. 'Scènes millénaires' (? 1901).
- 40. Symphony No. 4, F# mi. (? 1904).
- 55. 'Balaton', symph. poem (? 1906).
- 79. Symphony No. 5, D ma. (1910-12).
- Symphony No. 6 (? 1918), unfinished.

## SOLO INSTRUMENTS AND ORCHESTRA

- Pf. Concerto (1882).
- 12. 'Concert symphonique' for pf. (? 1888).
- 18. Vn. Concerto, A ma. (? 1895).
- 44. Cello Concerto, A mi.
- 49. Pf. Concerto, A mi.
- 63. Concert Fantasies (? 1905) (pf. version: 'Drei Konzertphantasien für Klavier').

## CHAMBER MUSIC

- String Quartet, A ma. (1882), ? lost.
- Trio, Bb ma., for vn., cello & pf. (1880) (? Op. 62).
- 4. Trio, C mi., for vn., cello & pf. (1881).
- 20. Trio, D ma., for vn., cello & pf. (? 1892).
- 21. String Quartet, C mi.
- 22. String Quartet, D mi. (1896).
- 32. Quintet, A ma., for 2 vns., viola, cello & pf. (? 1895).
- 39. Sextet, Bb ma., wind insts. & pf. (? 1902).
- 54. String Quartet, E mi. (? 1905).

## VIOLIN AND PIANOFORTE

29. 2 Sonatins (? 1897).
33. Sonata, D ma. (? 1882-83).
53. Sonata, G mi. (? 1907).
83. 'Barcarolle' (1917).
84. 'Mélancolie' (1917).

## VIOLONCELLO AND PIANOFORTE

76. 'A kis csellista' ('The Little Cellist') (1917).

## PIANOFORTE MUSIC

1. 'Vándorlások' ('Wanderings'), suite of 5 pieces (1885-86).
2. 'Traumbilder' for pf. duet (1883).
8. 'Capriccio' (1886).
9. 'Deux Morceaux' (1889).
11. 'Charakterstücke', 3 pieces (1894).
29. 2 Sonatins (? 1898).
31. 3 Sonatins (? 1898).
35. 'Magyar szonáta' ('Hungarian Sonata'), A ma. (1896).
42. 'Rapsodie hongroise', F ma. (? 1900).
51. 'Grosspapas Spieluhr', 10 pieces (1904).
56. 'Utazás a Balaton körül' ('Journey round Lake Balaton'), 7 pieces (1906).
58. 'Suite galante', 5 pieces (1906).
69. 'Devant les murailles de Jérusalem' (from Op. 63; also for voice & pf.).
71. 'Bosnische Rhapsodie' (1910-11), also for orch.
77. 'Bosnisch-Herzegovinisches Jugendalbum' (1910-1911).
82. 'Gyermekvilág' ('Children's World') (1917).
- 'Falusi zeneképek' ('Village Portraits') for pf. duet (1889).

<sup>1</sup> Based on printed sources and on a MS list in Prof. Ervin Major's possession.



- Op.*  
— 'Kocsóbeli képek' ('Pictures from Kocsó') (1887), unfinished.  
— Pianoforte Tutor (Budapest, 1891-99).

## SONGS

46. 'Lieder und Gesänge für eine Mittelstimme', book i.  
47. 'Lieder und Gesänge für eine Mittelstimme', book ii.  
48. 'Lieder und Gesänge für eine Mittelstimme', book iii.  
61. 'Nach dem Strike', male voice & pf. (Friedrich Adler) (? 1907).  
64. Sabbatarian Songs, collected & arr. (? 1907).  
65. 12 Hungarian Songs (? *Op.* 68).  
70. 'Boszniai dalok' ('Bosnian Songs'), collected & arr.  
— 'Dalgyűjtemény' ('Song Collection'), 18 songs.  
— 'Ünnepnapok' (József Kiss), Jewish religious songs in 12 vols. (1889-92).  
Also other songs and various choruses, *Opp.* 38, 43, 45, 57, 59, 60, 66.

J. S. W.

**MAJOR SCALE.** See INTERVALS. SCALE.**MAJORANO, Gaetano.** See CAFFARELLI.**MAKAROVA, Nina** (*b.* Yurin o/Volga, 12 Aug. 1908).

Russian composer. She is the daughter of a village schoolmaster. From early childhood she showed a passionate love of music and keen interest in Russian and Mari folksongs; at fifteen she began to study at the School of Music at Gorky and in 1927 went to Moscow, where her training continued under Miaskovsky. She graduated in 1935 from the Conservatory.

Makarova is attracted by both instrumental and vocal music — ballads and choruses appear alongside a Sonatina and six Studies for pianoforte, pieces for oboe, and finally a tripartite first Symphony, the latter being the composer's diploma work, performed for the first time in Moscow in 1938.

That year she wrote a series of settings to words by the Georgian poet Shota Rustaveli, the author of 'The Knight in the Tiger Skin'. In 1940 she began working on the opera 'Courage', dedicated to the young builders of the Soviet far-eastern town of Komsomolsk. Her songs, in particular the 'Children's Song to Stalin', were already popular before the second world war. Her later music has an added intensity. While continuing her work on the opera, she composed several patriotic songs — 'The Sea Song', 'The Urals Song', 'The Polar Song'.

The following is a summary of Makarova's chief works:

- 'Courage', opera (1940-42).  
Film music, 'The Happy Exchange' and 'The Land of Dolls'.  
'Cantata to Molotov', for solo voices, chorus & orch. (1940).  
'Children's Song to Stalin'.  
Mass Songs.  
Symphony, D mi. (1936).  
Sonata for vn. & pf.  
2 Melodies for vn. & pf.  
2 Melodies for oboe & pf.  
Sonatina for pf.  
6 Preludes for pf.  
Song cycle (Pushkin).  
Song cycle (Shota Rustaveli).

S. C. R.

**MAKLAKIEWICZ, Jan Adam** (*b.* Chojnaty nr. Warsaw, 24 Nov. 1899).

Polish critic and composer. He studied first with Biernacki (harmony), Szopski (counterpoint) and Binental (violin) at the Chopin School of Music, and then with R. Statkowski (composition) at the Warsaw Conservatory. In 1926 he won the scholarship of the Ministry of Education and went to Paris, where he continued his studies under Dukas at the École Normale de Musique. In 1928-30 he was professor of harmony at the Warsaw Conservatory. In 1931 his 'Japanese Songs' for soprano and orchestra were performed at the I.S.C.M. Festival at Oxford. Since 1932 he has been organist at the Church of the Holy Cross in Warsaw and conductor of a choir there. In 1934 he founded a periodical, 'Chór', devoted to choral music in which choral works by Polish composers have been printed. He also acted as music critic of the Warsaw daily 'Kurier Poranny' (1934-37). In 1932 he obtained the Polish State Music Prize.

Maklakiewicz belongs to the modernists, as is shown by the harmony and polytonality of his earlier works. His compositions include the following:

## BALLETS

- 'Cagliostro in Warsaw' (scenario by Julian Tuwim) (1937).  
'Shirokumi.'

## CHURCH MUSIC

- 'Polish Mass' for chorus & organ (1944).  
3 Latin Masses.

## CHORAL WORKS

- Prelude to 'Lilla Weneda' (tragedy by J. Slowacki) for solo voices, chorus & orch. (1925).  
'Święty Boże' ('Holy God') (poem by Jan Kasprzowicz), symphony for baritone, chorus & orch. (1927).  
'Pieśń o chlebie powszednim' ('Song of the Daily Bread') (1930).  
'4 Pieśni japońskie' ('Four Japanese Songs') (Rociu Umedy, trans. M. Wodzińska) for soprano & orch. (1930).  
5 Partsongs for unaccomp. chorus.

## ORCHESTRAL WORKS

- Symphonic Variations (1923).  
'Lyric Poem.'  
'Spanish Impressions' (1934).  
'Zarebski-Maklakiewicz', suite of Polish dances.  
'Ostatnie Werble' ('The Last Drum-Rolls'), poem composed in memory of Marshal Józef Piłsudski (1935).  
'Grunwald', symph. poem (Warsaw, 1944) (in which the earliest Polish song, 'Bogurodzica', is introduced).  
'Uwertura praska' ('The Prague Overture') (1947).

## SOLO AND ORCHESTRA

- Concertino for pf. & soprano (1928).  
Cello Concerto (State Prize-winner) (1932).  
Vn. Concerto (Prize-winner at Kronenberg) (1933).

## CHAMBER MUSIC

- 'Suita huculska' for vn. & pf. (1927).  
'Triptyque' for cello & pf.  
Songs for 2 mezzo-sopranos, harp & viola  
1. Reflection.  
2. Les Vierges aux crépuscules.

## SONGS

'Pieśń o burmistrzance' (1928).

'Preludes', 7 songs.

Also many arrangements of folk music, film music and incidental music for plays.

C. R. H.

**Makower, Ernest.** See British Council.

**Makuszyński, Kornel.** See Izbiński-Maklakiewicz (choral work).

**MALA VITA** (Opera). See GIORDANO.

**MALACHOWSKI**, (b. ?; d. ?).

Polish 16th-17th-century composer. Of all his works one only remains: 'Motetto de Resurrectione Christi: Resurrexit Dominus omnipotens' (1622) written for 2 sopranos, 2 altos, 2 tenors, 2 basses, 2 violins, double bass alto and tenor trombones and continuo (organ).

C. R. H.

**MALAGUEÑA.** A Spanish dance originating at Málaga and spread throughout Andalusia. It also often appears as an instrumental piece. Its music begins and ends on the dominant of the prescribed key.

See also Folk Music: Spanish.

**MALÁT, Jan** (b. Staré Bydžov, 16 June 1843; d. Prague, 2 Dec. 1915).

Czech folksong collector, teacher and composer. He was an enthusiastic collector of the folksongs of Bohemia, Moravia and Slovakia, and the results of his life-work are published as 'Český národní poklad' ('A Treasury of Czech National Songs') in a series of popular albums. A second collection, 'Zlatá pokladnice' ('The Golden Treasury'), is less of a household possession. He also harmonized a number of individual songs and transcribed a few in various instrumental arrangements.

Malát's original works include two operas, 'Stáňa' (Prague, 30 June 1899) and 'Veselé námluvy' (Prague, 12 Jan. 1908), Czech Dances ('Furiant', 'Round' and 'Obročák') for orchestra and several good partsongs and choruses. His accompaniments to the folksongs are full and pleasing, but his treatment of the national material is popular rather than scientific.

From 1913 to his death Malát was director of the Communal School for girls at Smíchov, a suburb of Prague.

R. N., adds.

**MALAWSKI, Artur** (b. ?, 4 July 1904).

Polish composer. He studied first at Cracow, then at the Warsaw Conservatory under K. Sikorski (composition) and W. Bierdiajew (conducting). He belongs to the *avant-garde* of Polish musicians. His 'Symphonic Studies' for pianoforte and orchestra were first performed at Sopoty on 30 Apr. 1948 at the 22nd I.S.C.M. festival and also given in Amsterdam in June 1948. His compositions include the following:

## CHORAL WORK

Cantata (words by T. Miciński) (1939).

## ORCHESTRAL WORKS

'Allegro capriccioso' for small orch. (1929).

'Sinfonietta' (1935).

Symphonic Variations and Fugue (1938).

Symphony (1943).

Toccata (1947).

## PIANOFORTE AND ORCHESTRA

'Symphonic Studies.'

## CHAMBER MUSIC

String Quartet No. 2 (1943).

## VIOLIN AND PIANOFORTE

'Bajka' ('Fairy Tale') (1928).

'Burlesque' (1940).

## PIANOFORTE MUSIC

Mazurka (1946).

'Miniatures' (1947).

C. R. H.

**MALBECQ (Malbecque, Malebeke, Mediatoris)**, **Guillaume (de)** (b. Malbecq[ue] nr. Soignies, ?; d. Soignies, 29 Aug. 1465).

Flemish priest, singer and composer. He went to Rome some time before Nov. 1431, when he is first mentioned as a singer in the pontifical chapel. He remained there until 1436 (except May-Aug. 1433). In 1437 he appears as chaplain and canon at Soignies, in 1449 he was almoner there and in 1460 dean. Five songs of his for 3 voices are in a collective Codex (213) in the Bodl. Lib. at Oxford.

'Adieu vous di mes seigneurs.'

'Dieu vous doit bon jour.'

'Ma volonté me changera.'

'Œuvres vostre huy.'

'Quant de la belle me parti.'

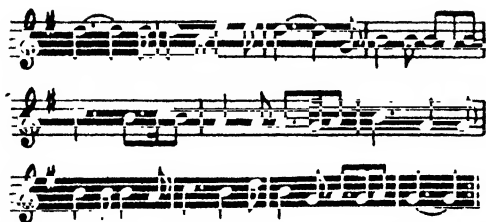
E. v. d. s., adds.

**MALBROOK.** A French nursery song of the 17th or 18th century. Its connection with the Duke of Marlborough as the "hero" of the words is doubtful. Upon the birth of one of Marie-Antoinette's children, about 1781, a provincial girl named, or nicknamed, Madame Pointrine, sang it to the child as a lullaby. The queen was immensely taken with the song, and presently all the court were singing it. The tune, as current in England towards the end of the 18th century, is as follows, as printed in Aird's 'Selections of Scotch, English, Irish and Foreign Airs', Vol. III (1788).



<sup>1</sup> Malbecq or Malbecque is a hamlet between Soignies and the village of Chaussée Notre-Dame, between which it makes a "junction" — hence probably the name Mediatoris.

<sup>2</sup> Republished in modern notation by Stainer ('Dufay and his Contemporaries').



The French words are a series of couplets beginning:

Malbrook s'en va-t-en guerre;  
Mironton, mironton, mirontaine,  
Malbrook s'en va-t-en guerre,  
Ne sait quand reviendra.

The lengthy song goes on to say "He will return at Easter" or perhaps at "Trinity". Malbrook does not return, and the lady mounts her castle and then beholds his page, who tells her that his lord is dead, etc.

The pretty and somewhat melancholy tune took Europe by storm, and numberless songs were set to it. The first English use of the tune the present writer can trace is a song on the defeat of the French and Spanish combined forces in the siege of Gibraltar on 13 Sept. 1782.

The first verse, out of many, runs:

D'Artois returns from Spain,  
Oh, what a rare campaign (*bis*).  
We thought that with a look  
He would the place have took;  
But the thunders of his wrath  
Was not a cracker worth.

This was published by Preston of London on a half-sheet music page.

About 1790, among other songs, the air was adapted to a lyric, 'The Maid of Primrose Hill'.

There have been many foolish statements made regarding the air. The favourite came from Chateaubriand, who, having heard (or fancied he had heard) the tune sung among the Arabs, assumed it to have been carried to the East by the crusaders and sung by them before the walls of Jerusalem.

The air is now known in England, with a new turn by way of climax, solely by the convivial song 'We won't go home till morning', with the second verse 'For he's a jolly good fellow'. F. K., adds.

**MALBROUGH S'EN VA-T-EN GUERRE** (Opera). See BIZET.

**MALCHAIR, Johann Baptist** (*b.* Cologne, c. 1727; *d.* Oxford, 12 Dec. 1812).

German violinist, composer and collector of national melodies. He was the son of a watchmaker and went early to England. He had a talent for water-colour painting, and taught drawing in ladies' schools. After being employed in London as a violinist, music teacher and concert promoter, he settled by turns at Bristol, Hereford and Lewes, where he taught army officers and by his amiable

qualities won many friends. Later he removed to Oxford, where he married. In 1760 he was appointed leader of the Oxford Music Room band. He painted many interesting views round about Oxford and made excursions into North Wales. Many of his drawings are in private hands at Oxford.

When William Crotch became organist at Christ Church, Oxford, in 1790, the two became great friends. In the Bodleian MS of Crotch the latter says, under the year 1792, that Malchair visited him daily and "sometimes brought a new tune for me to write down". Crotch, in his turn, visited Malchair every Sunday. Malchair took great pains in helping Crotch to gather materials for his 'Specimens of Various Styles of Music', which formed the basis of a series of lectures given by Crotch.

Crotch made handsome references to Malchair in the preface to the 'Specimens' and said: "To Mr. Malchair of Oxford (who has made national music his study), I am bound to acknowledge myself indebted for most of the national and other curious music which I am about to offer to the public in this work".

Malchair entered into the musical life of Oxford and was greatly esteemed, though he does not appear to have published any compositions. He was a violinist of considerable ability. In the Bodleian Library there are some notes made by Crotch on his friend's life in Oxford. The Folk-Song Society possesses a manuscript book of airs noted by Malchair.

F. K., rev. H. G. F.

BIBL.—CROTCH, WM., 'Airs' (Bodleian MS Mus 32). 'Specimens of Various Styles of Music' (London, n.d.).

TAPHOUSE, T. W. & WOODS, F. CUNNINGHAM, 'John Malchair' ('Mus. News', 15 Sept. 1894).

See also Crotch.

**MALCK (Malek), Stanisław** (*b.* Kleparz nr. Cracow, ?; *d.* ?).

Polish 15th-16th-century theorist. In 1502 he lectured on music at the University of Cracow.

C. R. H.

**MALCOLM, Alexander** (*b.* Edinburgh, 1687; *d.* ?).

Scottish scientist and author. He was a first-rate mathematician, his best known works being his two books on arithmetic (1713, 1730); but he also wrote an admirable book entitled 'A Treatise of Musick, Speculative, Practical and Historical', 8vo (Edinburgh, 1721); second edition, 8vo (London, 1730). An ill-made abridgment by an "eminent musician" appeared in London in 1776. In 1721 one Mitchell published 'An Ode on the Power of Musick', dedicated to Malcolm, the greater part of which is prefixed to the two editions of the treatise.

His work is the first important treatise on the theory of music issued in Scotland. Prior to it are the few pages of general instructions in the Aberdeen 'Cantus' (1662, 1666, 1682) and

a thin folio volume entitled 'An Introduction to the Knowledge and Practice of Thoro' Bass', by A(lexander) B(ayne), 1717. A copy, probably unique in its state, was sold at the Taphouse sale in 1905 and had bound up with it a contemporary manuscript essay on 'The Institutions of Musick wherein are sett forth the practicall principles of Musicall Composition'. Another manuscript treatise is of the 16th century and written in the Scottish dialect. It is mentioned by Hawkins and belonged to him; it is now in the B.M.

Hawkins and later writers speak in the highest terms of the merits of Malcolm's 'Treatise', the first edition of which contained 608 pages with engraved musical examples. Fuller-Maitland points out ('O.H.M.', IV, 346) that its advocacy of equal temperament precedes by a year the publication of the first part of Bach's 'Well-tempered Clavier'. The book was dedicated to the "directors of the Royal Academy of musick" (i.e. the Italian Opera in London), who are named individually. It is advertised as just issued, in the 'Edinburgh Evening Courant' of 6 Nov. 1721, and from this advertisement we learn that the author then lived "in the Cowgate, opposite Burnet's Close".

F. K., rev. H. G. F.

BIBL.—FARMER, HENRY G., 'A History of Music in Scotland' (London, 1947), pp. 322-23.

MAURER, MAURER, 'Alexander Malcolm in America' (M. & L., XXXIII, 1952, p. 226).

**MALCUŻYŃSKI, Witold** (b. Warsaw, 10 Aug. 1914).

Polish pianist. He studied pianoforte with Józef Turczyński at the Warsaw Conservatory, obtaining the diploma with distinction in 1936. He was also for a short time a pupil of Paderewski at the latter's Swiss residence of Riond-Bosson near Morges. At the third Chopin International Competition for pianists in Warsaw in 1937 he won the third prize. It was then that he made the acquaintance of a young French pianist, Colette Gaveau, who also competed in this contest, obtaining one of the further places, and he married her the next year. During the second world war he left France, where he was domiciled after his marriage, and went to Portugal and later to South America, appearing on the concert platform either as recitalist or as soloist with the orchestra. In 1942 he made his first appearance at the Carnegie Hall in New York. Since then he has toured widely in the U.S.A., Canada, Mexico and all countries of Latin America, and he was one of the first pianists to cross the Atlantic towards the end of the war (Apr. 1945), appearing in London with the London Philharmonic Orchestra, in the studios of the B.B.C. and giving a series of pianoforte recitals. In 1946 a suggestion<sup>1</sup> was made to the B.B.C. to arrange a recording session, which took

<sup>1</sup> The suggestion was made by the writer of this article.—Ed.

place at the Broadwood showrooms in London with Malcużyński playing Chopin's works on the very pianoforte on which Chopin had played in London in 1848. The recordings made there by Malcużyński were afterwards broadcast in the Polish and French Services of the B.B.C.

Although still a young man, Malcużyński has already obtained a position in the musical world as a pianist of the first rank, owing to his subtle interpretation, musicianship and personality. It has been said of him that "he wins the public before touching the keyboard".

C. R. H.

**Malczewski, Antoni.** See Opieński ('Maria', opera). Soltyś (M., 'Ukrainian Tale', do.). Statkowski ('Maria', do.).

**MALDEGHEM, Robert Julien van** (b. Denterghem, Flanders, 1810; d. Ixelles nr. Brussels, 13 Nov. 1893).

Belgian organist and composer. He became a pupil at the Brussels Conservatoire in 1835, studied with the director, Fétis, and obtained the Belgian Prix de Rome for musical composition in 1838.

He became organist of Saint-Jacques-sur-Coudenberg, Brussels, and started research in old music. He was the editor of the musical review 'Caecilia' (Bruges), but is chiefly memorable as the editor of 'Trésor musical', a collection in 29 volumes of vocal works, sacred and secular, by Flemish composers of the 16th century. It must, however, be said that this publication is not entirely reliable. Van Maldeghem was no musical scholar, but only an enthusiastic amateur. His mistakes have been corrected, partly by Charles van den Borren ('Inventaire des manuscrits de musique polyphonique se trouvant en Belgique' in 'Acta musicologica', V-VI), and recently more completely by Gustave Reese ('Maldeghem and his Buried Treasure: a Bibliographical Study' in 'Notes', Dec. 1943, 2nd Series, Vol. VI, No. 1, Washington, D.C.).

A. L. C.

BIBL.—REESE, GUSTAVE, 'Maldeghem and his Buried Treasure: a Bibliographical Study' ('Notes', 2nd series, VI, 1, 1948).

See also Trésor musical.

**MALDERE, van.** Netherlands family of musicians.

(1) **Guillaume van Maldere** (b. Brussels, [bapt. 27 July] 1727; d. ?), violinist. He was a violinist in the royal chapel of Brussels.

(2) **Pierre van Maldere** (b. Brussels, 16 Oct. 1729; d. Brussels, 3 Nov. 1768), violinist and composer, brother of the preceding. In 1746 he became second violin and three years later first violin in the royal chapel of Brussels. Duke Charles of Lorraine, governor of the southern or Austrain Netherlands, discovered his talents and took him under his protection. Van Maldere was in Dublin in 1751-53, where he conducted the "Philharmonic Concerts"

and published two books of 'Sonatas for two violins with thorough Bass for the Harpsichord . . . composed by P. van Maldere First Fiddle to H.R.H. Prince Charles Prussia's [!] Band of Musick at the Court of Brussels' (Mainwaring, Dublin). On 15 Aug. 1754 he conducted the Concert Spirituel in Paris and in 1757-58 he travelled to Austria and Bohemia with the Duke. On 8 May 1757 he played before the Empress Maria Theresa in Vienna. Dittersdorf, who heard him there, calls him one of the best virtuosi of the time in his Memoirs. On 5 Nov. 1758 his *opéra-comique* 'Les Amours champêtres' was performed in the imperial theatre at Schönbrunn.

Back in Brussels, van Maldere left the royal chapel and became *valet de chambre* to the duke — a purely honorary title. He was succeeded by his brother Guillaume as first violin in the chapel, and his other brother, Jean-Baptiste, became second. Pierre now followed his master wherever he went in Europe: Vienna, Paris, etc. He reached the highest peak of his career as a composer at this time. His works were published in London, Paris and Brussels, and performed all over Europe (France, Germany, Italy, Austria) and even in America (Pennsylvania). His symphonies in particular were loudly praised in France and Germany. He also wrote for the Grand Théâtre in Brussels, the Théâtre des Italiens in Paris and the imperial theatres of Vienna. He became conductor and co-director of the Brussels theatre, which he made one of the most important opera-houses of his time.

Van Maldere's works were known and admired by Mozart in Paris and by Haydn at Eisenstadt (in Prince Esterházy's chapel). Sulzer, in his 'Allgemeine Theorie der schönen Künste' (Leipzig, 1792) speaks of "... die Allegros in den Sinfonien des Niederländers Vanmaldere, die als Muster dieser Gattung der Instrumentalmusik angesehen werden können . . ." (p. 479). Burney, too, states<sup>1</sup> that his symphonies were well known in England. Belgian scholars consider that he was probably the first to introduce the bi-thematic technique into the first movement of the symphony.

#### OPERAS

- 'Le Déguisement pastoral', *opéra-comique* (1756) (Nat. Lib. Vienna).
- 'Les Amours champêtres' (1758).
- 'Les Précautions inutiles' (1760).
- 'La Bagarre' (1762) (B.M., Bibl. Nat. Paris, libretto & extracts).
- 'Les Sœurs rivales' (1762).
- 'Le Médecin de l'amour' (1766) (libretto Brussels Cons.).
- 'Le Soldat par amour' (1766).

#### PUBLISHED INSTRUMENTAL WORKS

- 'VI Sonatas for violins . . .', 2 books (Dublin, 1753).
- 'Six Quatuors pour 2 violons, alto & basse' (Brussels, 1757).

- 'VI Sonatas for 2 violins . . .' (London, 1758, Walsh in Catherine Street, Strand, 2nd ed. Paris, 1765, dedicated to Mgr de Montmorency).
- 'Six Symphonies pour 2 violons, alto, basse, 2 hautb. et 2 cors' (Brussels, 1759).
- 'VI sinfonie a più stromenti' (Paris, 1760; ded. to the Duc d'Antin).
- 'Sinfonia a più stromenti' (Paris, 1761, Col. Vernier).
- 'Symphonie' (Paris, 1764, Coll. 'Symphonies périodiques').
- 'Sei sinfonie a più stromenti' (Paris, Vernier, 1764); English ed. 'VI Select Overtures op. IV' (Longman, Luckey, London); 2nd English ed. 'Six Favorite Overtures in 8 Parts' (Longman, Luckey & Co., London).
- 'Six Symphonies', dedicated to Prince Charles of Lorraine (Brussels, 1766).
- 'Sei sinfonie a più stromenti' (Paris, Vernier, 1768).
- 'A second Set of Six Favorite Overtures in 8 Parts' (Longman, Luckey & Broderip, London, 1770).
- 'An Overture set for the Harpsichord, organ or Piano-Forte' (London, Longman, Luckey & Co., 26 Cheapside, arr. of Paris, 1764).
- 'Sonates pour le clavecin ou pianoforte, op. VII' (Brussels).

Copies of these works are in the libraries of the Brussels Cons.; Paris Cons.; B.M., King's Music Library; Bibl. Nat. Paris; Bibl. Steinfeld, Antwerp; State Lib., Berlin; City Lib., Leipzig; Bibl. Coronini at Cosice.

#### MANUSCRIPT INSTRUMENTAL WORKS

- 'Sonates pour violon & basse' (Brussels Cons.).
- 'Six sonates pour 2 violons & basse' (Milan Cons.).
- '6 Sonate a tre' (Ges. d. Musikfreunde, Vienna).
- 'Dieci sinfonie' (Milan Cons.).
- 4 Symphonies (Bibl. Estense, Modena).
- 4 Sinfonien' (State Lib., Berlin).
- 6 Sinfonien' (State Lib., Dresden).
- Overtures, concertos & symphonies (Collegium Musicum, Lititz, Pennsylvania, U.S.A.).

(3) **Jean-Baptiste van Maldere** (b. Brussels, 7 June 1737; d. ?), violinist, brother of the preceding. He also played the violin in the royal chapel of Brussels.

(4) **Jean-Baptiste van Maldere** (b. Brussels, 1770; d. ?), son of the preceding.

(5) **Joseph-Ernest van Maldere** (b. Brussels, 25 Oct. 1775; d. ?), brother of the preceding.

A. L. C.

- BIBL.—CLERCX, S., 'Pierre van Maldere' (Brussels, 1948).
- 'Monumenta Musicae Belgicae', Vol. II (1933), Vol. III (1936).

#### MALEBEKE, ? (b. ?; d. ?).

French or Flemish 15th-century composer. A chanson of his is preserved at Oxford, Bodl. Can. misc. 213. The beginning of the *cantus* is published by Dannemann.

E. D. (ii).

- BIBL.—DANNEMANN, E., 'Die spätgotische Musiktradition in Frankreich und Burgund vor dem Auftreten Dufays' (Strasbourg, 1936).

#### MALEBEKE, Wilhelmus. See MALBECQ.

**Malecki, Antoni.** See Jarecki (H., 'List żelazny', opera). Opieński ('Maria', do.).

**MALEDIZIONE, LA** (Verdi). See RIGOLETTO, of which this was the original title.

**MALEINGREAU, Paul de** (b. nr. Chimay, 23 Nov. 1887).

Belgian organist and composer. He studied at the Brussels Conservatoire in 1905-12, Gilson and Tinel being among his masters. In 1913 he became sub-professor for harmony, later taught the organ and became successively professor of sight-reading and transposi-

<sup>1</sup> 'Present State . . . Netherlands . . .'

tion and of organ playing. During the period of the German occupation he gave many recitals on private organs, and after the war continued his work of popularizing the best organ music and reviving forgotten masterpieces. In 1921-22 he gave, in a series of organ recitals in Brussels, the whole of Bach's works for that instrument. In 1924 he gained the Edmond Picard Prize for composition. The greater part of his work is for the organ, where, next to Bach, the influence most readily discerned is that of Franck. Though somewhat aloof from the contending currents of contemporary music, he displays some degree of modern freedom in harmony and in form, combined with personal inventiveness. In addition to his compositions he has written some theoretical works.

His works include masses and motets; oratorio 'La Légende de Saint Augustin'; 2 symphonies, a Suite and 'Éros et Psyché' for orch.; stg. Quartet; pf. Quartet; 2 pf. Trios; Quartets for horns, for flutes and for violas; Trio for trombones; Sonatas for vn. & pf., viola & pf. (2), cello & pf. and vn. & organ; 8 Sonatas, Sonatina, 'Les Angélus du printemps' (suite), 'Nocturnes' & other works for pf.; Preludes (7 books), 3 Symphonies, 5 Triptychs, 3 Suites, 'Opus sacrum' (2 books) & other works for organ; songs, &c.

E. E., adds.

**MALER, Wilhelm** (b. Heidelberg, 21 June 1902).

German composer. He studied successively under Grabner at Heidelberg, Haas at Munich and Jarnach at Cologne, and only during his student days at Heidelberg did he finally decide on music as a career. He thus came into contact with Reger's world through Haas at Munich and with Busoni's classicism through the latter's pupil Jarnach at Cologne, and both these influences became the decisive factors in forming Maler's style. On completing his studies at Cologne he became for a short period Grabner's successor at Heidelberg, and in 1925 he was appointed teacher of composition and musical theory by the Rhenish High School for Music at Cologne. From 1935 he worked in the same capacity at the University of Bonn. After the 1939-45 war he took up the directorship of the North-West German Music Academy at Detmold, which under his able leadership established itself as one of the leading institutions of this kind in post-war Germany and boasts of a teaching-staff comprising some of the finest German musicians.

Maler, like many of his German contemporaries, was strongly influenced by neo-baroque tendencies and by Hindemith's linear polyphony. In his later works he has turned to the classical forms and aims at a synthesis of neo-baroque and classicism and at a simplification of harmony. Without trying to avoid

the frictions caused by linear writing, he delights in a delicate beauty of sound. In the years between the wars he was closely connected with the German movement for the renewal of folk music, which is reflected in his writing. He made many arrangements of folksongs and wrote numerous works in the folksong idiom. These are largely two-part compositions in the manner of the medieval *bicenia* and consist of a folksong-like tune to which a counterpoint derived from the same tune is added. In his later works Maler takes a fresh interest in harmony, and without renouncing the folksong elements he experiments with the infusion of harmonic effects into linear writing. In his first group of works, which includes a Concerto for harpsichord and chamber orchestra and a 'Concerto grosso', linearity and movement are the predominant factors. A cantata based on poems by Stefan George and an oratorio, 'Der ewige Strom', which is a homage to Bach, are characterized by a vein of meditative poetry. His striving after simplicity and folksong-like melody finds its expression in his many compositions for the German Youth Movement. The underlying nature of more recent works such as the 'Rondo über eine alt-flämische Tanzballade' of 1937 and some of his chamber-music compositions is an almost classical serenity and a poetic, nature-loving dreaminess. His 'Music for String Orchestra' with a concertino of three solo instruments, written for the Donaueschingen Music Festival of 1937, marks Maler's return to the classical forms. His triple Concerto of 1940 (first performed in 1948) follows the form of the classical concerto with a marked predominance of the symphonic element over the use of the concertino (violin, cello and pianoforte).

Maler is also a teacher of outstanding repute, and this side of his personality has played at least as important a part in German musical life during the last two decades as his compositions. It is, perhaps, due to this side of his activities that during recent years comparatively little has been heard of him as a composer. His works include the following:

#### CHORAL WORKS

Cantata (Stefan George) for baritone, chorus & orch. (1930).  
'Der ewige Strom', oratorio for solo voices, chorus & orch. (1932).

#### ORCHESTRAL WORKS

'Rondo über eine alt-flämische Tanzballade' (1937).  
'Music for String Orchestra' (1937).  
'Serenade' (1941).  
Prelude, Ostinato and Pastorale on Christmas Carols.

#### SOLO INSTRUMENTS AND ORCHESTRA

Concerto for harpsichord & chamber orch. (1927).  
Vn. Concerto (1932).  
Concerto for vn., cello & orch. (1940).

Also 2 string Quartets; sonatas for pf., 'Der Jahreskreis'; kleine Interventionen für Klavier über deutsche

Volkslieder'; a quantity of 'Spielmusiken' for lay performers.

K. W. B.

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**MALHERBE, Charles Théodore** (b. Paris, 21 Apr. 1853; d. Cormeilles, Eure, 5 Oct., 1911).

French musicologist and composer. On the completion of his literary and legal studies (having reached the grade of *licencié*) he took up music and studied various branches of composition with Danhauser, Wormser and Massenet. From 1881 he contributed to various musical publications: 'Revue d'art dramatique'; 'Le Ménestrel'; 'Guide musical'; 'Le Monde artiste'; 'La Revue internationale de musique', and in 1896 was appointed *archiviste-adjoint* to the Paris Opéra, and 1898 succeeded Nutter as archivist. His private collection of musical autographs became one of the richest in the world, after those of the public libraries of Berlin, Vienna, London and Paris. He bequeathed them to the library of the Paris Conservatoire.

The following may be mentioned among Malherbe's works on music: Notices of 'Esclarmonde' (1889) and 'Ascanio' (1890); the 'Catalogue bibliographique des œuvres de Donizetti' (1897). In collaboration with M. A. Soubies: 'L'Œuvre dramatique de R. Wagner' (1886); 'Précis de l'histoire de l'Opéra-Comique' (1887; pseudonym, B. de Lomague); 'Mélanges sur Richard Wagner' (1892); 'Histoire de la seconde Salle Favart' (two vols., 1892 and 1893, crowned by the Institut); 'P. Tchaikovsky' (1901); 'Le Galliamathias musicum de Mozart' (Riemann 'Festschrift', 1909); a biography of Auber ('Musiciens célèbres', 1911). Malherbe edited with Saint-Saëns the collected edition of Rameau's works. He composed several *opéras-comiques* ('L'Ordonnance', etc., not published), incidental music for 'Les Yeux clos' (Paris, Théâtre de Odéon, 1896), orchestral and chamber music, as well as numerous transcriptions. G. F., adds.

**MALHEURS D'ORPHÉE, LES** (Opera). See MILHAUD.

**MALIBRAN, Maria Felicita** (born Garcia) (b. Paris, 24 Mar. 1808; d. Manchester, 23 Sept. 1836).

Franco-Spanish mezzo-contralto singer. She was the daughter of Manuel Garcia. When three years old she was taken to Italy, and at the age of five played a child's part in Paer's 'Agnese', at the Teatro dei Fiorentini, Naples. So precocious was she that, after a few nights of this opera, she actually began to sing the title part in the duet of the second act, a piece of audacity which was applauded by the public. Two years later she studied *solfeggio* with Panzeron at Naples. In 1816 Garcia took

her to Paris with the rest of his family, and thence to London in the autumn of 1817. At the age of fifteen she was made by her father to learn singing under his own direction. Two years had barely elapsed when (1824) Garcia allowed her to appear for the first time in Paris before a musical club which he had just established. There she produced a great sensation, and her future success was confidently predicted. Two months later Garcia returned to London, where he was engaged as principal tenor; and there he set on foot a singing-class in which the education of Maria was continued, if not completed. Fétis says that it was in consequence of a sudden indisposition of Giuditta Pasta that Maria's first public appearance was unexpectedly made; but this account is not the same as that given by Ebers or by Lord Mount-Edgcombe. The latter relates that, shortly after the repair of the King's Theatre,

the great favourite Pasta arrived for a limited number of nights. About the same time . . . it became necessary to engage a young singer, the daughter of the tenor Garcia who had sung here for several seasons. She was as yet a mere girl, and had never appeared on any public stage; but from the first moment of her appearance she showed evident talents for it both as singer and actress. Her extreme youth, her prettiness, her pleasing voice, and sprightly easy action, as Rosina in 'Il barbiere di Siviglia', in which part she made her début, gained her general favour; but she was too highly extolled, and injudiciously put forward as a *prima donna*, when she was only a very promising débutante, who in time, by study and practice, would in all probability, under the tuition of her father, a good musician, but (to my ears at least) a most disagreeable singer, rise to eminence in her profession.

Ebers says "her voice was a contralto, and managed with great taste".

Her London début took place on 7 June 1825. She was immediately afterwards engaged for the remainder of the season (about six weeks) at £500.<sup>1</sup> On 23 June she sang Felicia in the first performance of Meyerbeer's 'Crociato'. At the end of the season Garcia went, with his daughter, to the provincial festivals, and then embarked for New York. In this new sphere Maria rapidly improved and acquired confidence, experience and the habit of the stage. She appeared in Mozart's 'Don Giovanni', Rossini's 'Otello', 'Tancredi' and 'Cenerentola', and in two operas written for her by her father, 'L'amante astuto', and 'La figlia dell'aria'. She had scarcely made her début when the enthusiasm of the public knew no bounds; and, in the midst of her popularity, Garcia gave her in marriage to Malibran, an elderly and seemingly wealthy French merchant, in spite of her repugnance to the union. This marriage, celebrated on 25 Mar. 1826, was as unhappy as it was ill-assorted; a year had hardly elapsed before the young wife found herself, on Malibran's bankruptcy, free to leave him, and she

<sup>1</sup> Many details of Malibran's fees will be found in the 1st and 2nd editions of this Dictionary.



at once seized the opportunity. Her farewell performance in New York took place on 29 Oct. 1827, in Boieldieu's 'Jean de Paris', and she returned to France. Preceded by a bright reputation, she began by reaping a harvest of applause at private concerts, followed in Jan. 1828 by a great and genuine success, at Galli's benefit, in Rossini's 'Semiramide'. Her genius for dramatic singing was at once recognized, though her style was marred by questionable taste in her choice of ornament. This she had, in Paris, the best opportunity of correcting. Engaged for the season at the Italian Opera, she made her début there on 8 Apr. The public, at first doubting, soon welcomed her as a really great singer.

In the season of 1829 Malibran made her reappearance in London, where she shared the applause of the public with Sontag, and the same result followed her singing with that artist in Paris in the autumn. She was principal soprano at the Gloucester Festival of 1829 and was engaged again at the Italian Opera in Paris in Jan. 1830.

Sontag, marrying and retiring from the stage early in 1830, left Malibran mistress of the field. Henceforth she had no rival, but continued to sing each season in London and Paris with ever-increasing success. In 1830 an attachment sprang up between her and Charles de Bériot the violinist; and this ended only with her life. They built in 1831 a handsome villa at Ixelles, a suburb of Brussels, to which they returned after every operatic campaign. In the summer of 1832 a sudden inspiration took this impulsive artist to Italy in the company of Lablache, who happened to pass through Brussels; and an Italian tour was improvised, which was a sort of triumphal progress. Milan, Rome, Naples and Bologna were visited with equal success.

Malibran retired to Brussels in Dec. 1832, and her son, Charles Wilfrid, was born on 12 Feb. 1833. In the following spring she returned to London and sang, at Drury Lane, in English Opera. Having played in English versions of Bellini's 'Sonnambula' and Beethoven's 'Fidelio', she went to Naples, where she remained until May 1834, proceeding then to Bologna and thence to Milan. After a flying visit to London she was singing at Senigallia in July. On 11 Aug. she went to Lucca, where her horses were taken from her carriage, which was drawn to her hotel by enthusiastic admirers after her last appearance. She next went to Milan and thence to Naples, where she sang at the Teatro del Fondo in 'Otello' and at the San Carlo, on 31 Dec. 1834, in Rossi's 'Amelia'. Persiani's 'Ines de Castro' was produced at the San Carlo for her in the same winter. From Naples she went, in the same triumphant manner, to Venice, her arrival being announced by fanfares of trumpets.

There she was besieged with fresh enthusiasm, which followed her on her return to Paris and London. She returned in August to Lucca.

At this juncture her marriage was annulled by the courts in Paris, and on 26 Mar. 1836 she married Bériot, with whom she returned immediately to Brussels. In the following Apr., once more in London, she had a fall from her horse and received serious injuries to her head, from which she never entirely recovered. She returned to Brussels, whence she went to Aachen and gave two concerts there with Bériot. In Sept. she had gone to England again, for the Manchester Festival — at which her short, brilliant life came to an end. She sang through three days of the festival, but on Wednesday, 14 Sept., her last notes in public were heard. She died nine days later, at the Moseley Arms Hotel, Market Street. She was buried on 1 Oct. in the south aisle of the collegiate church, Manchester; but her remains were soon afterwards removed to Brussels, where they were reinterred in the cemetery of Laeken. Bériot erected a mausoleum containing a bust of the celebrated singer by the sculptor Geefs.

Malibran's charm seems to have lain chiefly in the peculiar colour and unusual extent of her voice, in her excitable temperament, which prompted her to improvise passages of strange audacity on the stage, and in her strong musical feeling, which kept those improvisations nearly but not quite always within the bounds of good taste. That her voice was not faultless, either in quality or uniformity, seems certain. It was a contralto with much of the soprano register superadded and with an interval of dead notes intervening, to conceal which she used great ingenuity with almost perfect success.

Many portraits of Malibran have appeared, none very good. A large one, after Hayter, representing her with a harp as Desdemona, is usually accounted the best; but it is only indifferent. Another, by R. J. Lane, showing her made up as Fidalma and afterwards in a stage-box in her usual dress, is much better. Among the biographies that by the Comtesse Merlin is little better than a romance.

Malibran composed and published many nocturnes, songs and chansonnettes; some of the pieces left unpublished were collected and brought out by Troupenas in Paris under the title of 'Dernières Pensées musicales de Marie-Félicité Garcia de Bériot'. J. M.

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See also Bellini. Bennett (R. R., opera on M.). Maid of Artois (Balfé, written for M.). Rossi (Lauro, dance in 'Amelia'). Vaccai (opera written for M.; ceremonial cantatas).

**MALILU** (Instrument). See **BABYLONIAN MUSIC**.

**MALINCONIA, LA.** A nickname for Beethoven's string Quartet in B $\flat$  major, Op. 18 No. 6. 'La Malinconia' was the composer's own name for the introductory part of the fourth movement.

**MALINOWSKI, Stefan** (b. Warsaw, 23 Jan. 1887; d. ?, 1943).

Polish composer. He was a pupil of Noskowski at the Warsaw Conservatory and later studied in Berlin. He published many pieces for pianoforte and songs, and received a prize at a competition in Paris in 1923. Besides he wrote 2 string Quartets (D minor and A major), a pianoforte Trio (A minor), a Sonata for cello and pianoforte (D minor) and variations for pianoforte. His operetta 'Kwiat paproci' ('The Fern Flower') was successfully performed in Warsaw and Cracow.

C. R. H.

**MALIPIERO, Gian Francesco** (b. Venice, 18 Mar. 1882).

Italian composer. He began to study the violin at the Vienna Conservatory in 1899, but, having failed at an examination, passed on to a harmony class. Returning to Venice, he continued studying counterpoint at the Liceo Musicale "B. Marcello" until 1902. In 1904 he took a diploma at the Liceo Musicale "G. B. Martini" of Bologna. He began his official career as a teacher in 1921 with an appointment as professor of composition at the Parma Conservatory, where, however, he remained for only two years. He then removed to Asolo, at the foot of Monte Grappa, where he took assiduously to composition. After a short period as director of the Istituto Musicale "C. Pollini" at Padua, he was in 1939 appointed director of the Liceo Marcello at Venice—a post he still occupies (1952)—and contributed much to the reconstitution of that school, improving its ancient domicile at the Palazzo Pisani and promoting important undertakings. His own private teaching of composition attracted students from all over the world and assumed the character and the authority of a modern artistic studio.

Malipiero's earliest compositions, most of them destroyed by him, reveal an essentially romantic nature and, to put it more exactly, a northern romanticism with its love of the supernatural and of nocturnal mystery; and this trait has remained noticeable in his later works, even where the musical expression tends

towards pre-romantic modes and styles, and where the composer's whole aesthetic outlook becomes an act of rebellion against 19th-century music. In his youth he constantly frequented the Biblioteca Marciana of Venice to familiarize himself with its collections of the 17th- and 18th-century Venetian masters, from whom he learnt a great deal. Thus, slowly maturing, he gradually cultivated an idiom which, while springing from these sources, became highly individual and conditioned by his own taste, so much so as to make it impossible to mistake his music for that of any other salient creative musical personality among his contemporaries. This affirmation of his individuality occurred between the years 1914 and 1918 with some of the most significant of his works, such as the second suite of 'Impressioni dal vero', 'Pause del silenzio', 'Poemi asolani' and 'Pantea'.

Malipiero's melodic invention took its departure from a happy compromise between 16th-century song and Gregorian chant: from the former he derived nobility and austerity of procedure—that is to say a certain monumental quality—from the latter some structural and modal characteristics, including a wavering between not very definite "major" and "minor" modes and his manner of syllabic treatment; and from both together rhythmic freedom and an aversion from thematic developments. For we cannot in Malipiero's case speak of "themes" in the traditional sense any more than of contrapuntal development. His melodies follow each other without connecting links, like so many episodes bound together merely by affinity or by contrast of colour. But his imagination is always full of vitality and his invention endlessly fertile, and this usually saves his music from giving any impression of repetitive or monotonous procedures, as it might otherwise do, being deprived of contrapuntal resources, and indeed actually does in a few specimens of his very copious output.

Applied to music for the stage, these principles of composition gave rise to dramatic works designed, as it were, in "panels", as for example in his first work for the theatre, the 'Sette canzoni' (1918) or the last, 'L' allegria brigata' (1943). The reasons which prompted the composer to abandon the principles of large-scale construction in opera—to which he occasionally reverted with not altogether successful experiments in Greek or Shakespearian tragedy (1935-39)—are the following, as he himself declared: dissatisfaction with the recitative which unfolds itself like an endless ribbon on one single level and imparts to the narrative that naturalistic tone which is the enemy of lyric transfiguration, and in general a taste for the kind of musical

discourse outlined above. In the operas just mentioned (to which the following with similar characteristics were added: 'Torneo notturno'—perhaps the best and most convincing,—'Il mistero di Venezia' and 'I capricci di Callot') a procedure which in psychology would be called "association by contrast" forbids dramatic dialectics, neither characters nor sentimental actions develop and there is no before and after: all the composer is concerned with is the musical fact, with sheer sound conjuring up a magical atmosphere. In the contest between reality and dream it is the latter which in the end gains the victory, even where incurable pessimism appears to point to the contrary.

Special mention must be made of Malipiero as editor of music of the past. His list of this kind of work is lengthy and includes among other things the complete edition of Monteverdi's works, to which he devoted long study and great enthusiasm. These undertakings are the more praiseworthy because he endeavoured to present works of the past in their entirety and as faithfully as possible, discreetly interpreting for the modern reader what might prove an obstacle to his comprehension, without adding, modifying or arranging anything—a rare example of editorial humility. Apart from his work on the Monteverdi edition, Malipiero is engaged (1951-54) in

collaborating in the collected edition of Vivaldi's works, in his capacity of artistic director of the Istituto Italiano per la pubblicazione e diffusione delle opere di Antonio Vivaldi, founded at Venice in 1947.

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## CATALOGUE OF WORKS

## OPERAS

Title	Libretto	Composed	Production
'Elen e Fuldano', 3 acts.	?	1907-9.	(Destroyed.)
'Canossa', 1 act.	S. Benco.	1911.	Rome, Teatro Costanzi, 24 Jan. (1914) (destroyed).
'Sogno d' un tramonto d' autunno', 1 act.	Gabriele d' Annunzio.	1913.	Unpublished and not produced.
'L' Orfeide', trilogy	Composer.	1918-22.	Dusseldorf, Municipal Theatre, 31 Oct. 1915.
1. La morte delle maschere.			Paris, Opera, 10 July 1920.
2. Sette canzoni.			
3. Orfeo, ovvero l' ottava canzone.			
'Tre commedie goldoniane'	Carlo Goldoni.	1919-22.	Darmstadt, Hessisches Landestheater, 24 Mar. 1926.
1. La bottega del caffè.			
2. Sior Todaro Brontolon.			
3. Le baruffe chiozzotte.			
'Filomela e l' infatuato', 3 acts.	Composer.	1924-25.	Prague, German Theatre, 31 Mar. 1928.
'Il mistero di Venezia', trilogy	Composer.	1925-28.	Coburg, Landestheater, 15 Dec. 1932.
1. Le aquile di Aquileia.			Mainz, Municipal Theatre, 8 Mar. 1928.
2. Il finto Arlecchino.			
3. I corvi di Venezia (see Ballets).			
'Merlino Mastro d' organi', 2 acts.		1927.	—
'Torneo notturno', sette notturni per la scena	Composer.	1929.	Munich, National Theatre, 15 May 1931.
1. Le serenate.			
2. La tormenta.			
3. La foresta.			
4. La taverna del buon tempo.			
5. Il focolare spento.			
6. Il castello della noia.			
7. La prigioniera.			
'La bella e il mostro', 1 act.	Composer, after Petroult.	1930.	—
'La favola del figlio cambiato', 3 acts.	Luigi Pirandello.	1933.	Brunswick, Landestheater, 13 Jan. 1934.

<i>Title</i>	<i>Libretto</i>	<i>Composed</i>	<i>Production</i>
'Giulio Cesare', 3 acts.	Composer, after Shakespeare.	1935.	Genoa, Teatro Carlo Felice, 8 Feb. 1936.
'Antonio e Cleopatra', 3 acts.	Composer, after Shakespeare.	1938.	Florence, Teatro Comunale, 4 May 1938.
'Ecuba', 3 acts.	Composer, after Euripides.	1939.	Rome, Opera, 11 Jan. 1941.
'La vita è sogno', 3 acts.	Composer, after Calderón.	1940.	Breslau, Municipal Theatre, 1943.
'I capricci di Callot', 3 acts.	Composer, after E. T. A. Hoffmann.	1941-42.	Rome, Opera, Nov. 1942.
'L'allegria brigata', <i>sei nozze in un dramma</i> .	After Italian novels of the 14th-16th centuries.	1943.	Milan, Teatro alla Scala, 4 May 1950.
'Mondi celesti e infernali', <i>tre atti con sette donne</i>	Composer.	1948-49.	
1. Sammuramai.			
2. Medea, after Euripides.			
3. Poppea, after Seneca.			
4. Maria, from Domenico Cavalca's 'Vita dei santi'.			
5. Romeo e Giulietta, after Shakespeare.			
6. Donna Rosaura.			
7. Lei.			

## BALLETS

- 'Pantea', symph. drama (1918-19).
- 'La mascherata delle principesse prigioniere' (1919).
- 'I corvi di Venezia' (No. 3 of 'Il mistero di Venezia', *see* Operas) (1925-28).
- 'Stradivario' (1947-48).

## CHORAL WORKS

- 'Canto di un pastore errante nell'Asia' (Giacomo Leopardi) for baritone, chorus & orch. (1909).
- 'San Francesco d'Assisi', mystery, for baritone, chorus & orch. (1920).
- 'La Principessa Ulafia' for solo voices, chorus & orch. (1924).
- 'La cena' for solo voices, chorus & orch. (1927).
- 'La Passione' for solo voices, chorus & orch. (1935).
- 'Missa pro mortuis' for baritone, chorus & orch. (1938).
- 'Santa Eufrosina', mystery, for solo voices, chorus & orch. (1942).
- 'Vergilii Aeneis', *sinfonia eroica* (Annibale Caro) for solo voices, chorus & orch. (1944).
- 'Li sette peccati mortali' (Fazio degli Uberti) for chorus & orch. (1946).
- 'La terra' (from Virgil's 'Georgics') for chorus & small orch. (1946).
- 'La festa de la sensa' (fragment from Horace) for baritone, chorus & orch. (1949-50).

## ORCHESTRAL WORKS

- 'Sinfonia degli eroi' (1905) (destroyed).
- 'Sinfonia del mare' (1906).
- 'Sinfonie del silenzio e della morte' (1910).
- 'Impressioni dal vero', set I (1910-11)
  1. Il capinero.
  2. Il picchio.
  3. Il chiù.
- 'Danze e canzoni' (1912).
- 'Per una favola cavalleresca: illustrazioni per orchestra' (1914).
- 'Impressioni dal vero', set II (1914-15)
  1. Colloquio di campane.
  2. I cipressi e il vento.
  3. Baldoria.
- 'Armenia', symph. transcription of Armenian songs (1917).
- 'Ditirambo tragico' (1917).
- 'Pause del silenzio' (1917).
- 'Grottesco' for small orch. (1918).
- 'Oriente immaginario', 3 studies for small orch. (1920).
- 'La Cimarosiana', 3 pieces by Cimarosa (1921).
- 'Impressioni dal vero', set III (1921-22)
  1. Festa in Val d'Inferno.
  2. I Galli.
  3. Tarantella a Capri.
- 'L'esilio dell'eroe', 5 symph. impressions (1926).
- 'Concerti per orchestra' (1931).
- 'Inni' (1932).
- 'Sette invenzioni' (1932).

- 'Quattro invenzioni' (1932).

- 'Sinfonia I (in quattro tempi, come le quattro stagioni)' (1934).
- 'Sinfonia II (elegiaca)' (1936).
- 'Sinfonia III (delle campane)' (1944).
- 'Sinfonia IV (in memoriani)' (1946).
- 'Sinfonia V' (*see* Solo and Orchestra).
- 'Sinfonia VI (degli archi)' for stgs. (1947).
- 'Sinfonia VII (delle canzoni)' (1948).
- 'Symphony in one movement' (1950).
- 'Sinfonia del Zodiaco (dalla primavera all'inverno)' (1951).

## SOLO AND ORCHESTRA

- 'Variazioni senza tema' for pf. (1923).
- Vn. Concerto (1932).
- Pf. Concerto No. 1 (1934).
- 'Il commiato' (Leopoldi) for baritone.
- Pf. Concerto No. 2 (1937).
- Cello Concerto (1937).
- 'Concerto a tre' for vn., cello & pf. (1938).
- 'Sinfonia V (concertante in eco)' for 2 pfs. (1947).
- Pf. Concerto No. 3 (1948).
- Pf. Concerto No. 4 (1950).
- 'Cinque favole' (anon., 16th cent.) for voice & small orch. (1950).

## CHAMBER MUSIC

- String Quartet (1907-10) (destroyed).
- 'Rispetti e strambotti' for stg. 4tet (No. 1) (1920).
- 'Stornelli e ballate' for stg. 4tet (No. 2) (1923).
- 'Ricercari' for 11 insts. (1923).
- 'Ritrovati' for 11 insts. (1926).
- 'Sonata a tre' for vn., cello & pf. (1927).
- 'Cantari alla madrigalesca' for stg. 4tet (No. 3) (1930).
- 'Epodi e giambi' for oboe, vn., viola & bassoon (1932).
- String Quartet No. 4 (1934).
- 'Sonata a cinque' for flute, vn., viola, cello & harp (1934).
- String Quartet No. 5 ('dei capricci') (1945).
- 'L'arca di Noè' for stg. 4tet (No. 6) (1947).
- 'Mondi celesti' for voice & 10 insts. (1948).
- String Quartet No. 7 (1949-50).

## VOCAL CHAMBER MUSIC

- 'De profundis' for voice, viola & pf. (1937).
- 'Quattro canzoni antiche' for voice & 7 insts. (1938).
- 'Le sette allegrezze d'amore' (L. de' Medici) for voice & 14 insts. (1945).

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- 'Canto notturno' (1914).
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- 'Bizzarrie lumineuse dell' alba, del meriggio e della notte' (1908).
- 'Poemetti lunari' (1909-10).
- 'Preludi autunnali' (1914).
- 'Poemi asolani' (1916).
- 'Barlumi' (1917).
- 'Rizonanze' (1918).
- 'Maschere che passano' (1918).
- 'Tre omaggi' (1920).
- 'Omaggio a Claude Debussy' (1920).
- 'Cavalcate' (1921).
- 'La siesta' (1921).
- 'Il tarlo' (1922).
- 'Pasqua di Risurrezione' (1924).
- 'Preludi a una fuga' (1926).
- 'Epitaffio' (1931).
- 'Omaggio a Bach' (1932).
- 'Preludi, ritmi e canti gregoriani' (1937).
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- 'Hortus conclusus' (1946).

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- 'I sonetti delle Fate' (Gabriele d' Annunzio) (1910).
- 'Cinq Mélodies' (1914-16).
- 'Keepsake' (G. Jean-Aubry) (1918).
- 'Tre poesie di Angelo Poliziano' (1920).
- 'Quattro sonetti del Burchiello' (1921-22).
- 'Due sonetti del Berni' (1922).
- 'Le stagioni italiane' (1923).
- 'Tre vocalizzi' (wordless) (1929).

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G. M. G.

**MALIPIERO, Riccardo** (b. Milan, 24 July 1914).

Italian composer and critic, nephew of the preceding. He is the son of the violoncellist Riccardo Malipiero and devoted himself to the study of music at an early age, taking diplomas in pianoforte playing in 1932 and composition in 1937. Having made a beginning as a pianist, he devoted himself entirely to the career of a composer and critic. Since 1945 he has been a convinced adherent of and propagandist for the twelve-note technique, and he therefore repudiates all his works written before that date and not con-

forming to that theory. Among his twelve-note compositions the following must be mentioned: 'Minnie la candida', opera in 3 acts (libretto by M. Bontempelli), produced at Parma in Nov. 1942; 'Cantata sacra' (words by St. Catherine of Siena) for solo voices, chorus and orchestra (1947); 'Symphony for orchestra' (1949); 'Piccolo concerto' for pianoforte and orchestra (1945); 'Quatre Poésies de Paul Éluard' for voice and pianoforte (1948), as well as other works for string quartet, for pianoforte and for voices.

Malipiero is music critic of the Milan daily 'Il Popolo' and has published studies of Bach and Debussy, and musical analyses of Berlioz's 'Damnation of Faust' and Ravel's 'L'Enfant et les sortilèges'. G. M. G.

**Maliser, Knud.** See Halling.

**MALISZEWSKI, Witold** (b. Mohylev o/Dniestr, Podolia, 20 July 1873; d. Warsaw, 18 July 1939).

Polish composer. As a child he received his first pianoforte lessons from his mother, herself an accomplished pianist, and lessons in violin playing from Alfred Kunkel at Tiflis. At the age of eighteen he entered the St. Petersburg Conservatory and began regular studies in composition and orchestration under Rimsky-Korsakov. In 1908 he was appointed to the post of director of the Imperial School of Music at Odessa. In 1921 he moved to Poland and settled in Warsaw, where he became director of the Chopin School of Music (1925-27). In 1931 he was appointed head of the Music Department in the Ministry of Education and won the State Music Award; in 1932 he became professor of composition at the Warsaw Conservatory, and a year later he founded the Chopin Institute in Warsaw.

Maliszewski's music may be said to belong to the late-romantic style of the present day. It is imbued with Slavonic lyricism and melancholy and scored with masterly craftsmanship and skill. His compositions include the following:

## OPERA-BALLET

- Op.*
- 24. 'Syrena' ('The Mermaid'), 4 acts, libretto by L. M. Rogowski and the composer, prod. Warsaw, 1928.
- 26. 'Boruta', lib. by Or-Ot, prod. Warsaw, 1930.

## CHORAL WORKS

- 28. 'Requiem' for solo voices, chorus, & orch. (1931).
- 29. 'Missa Pontificalis Papae Pii XI', for solo voices, chorus, organ & orch. (1931).

## ORCHESTRAL WORKS

- 8. Symphony No. 1.
- 12. Symphony No. 2.
- 13. 'Merry Overture' (1908).
- 14. Symphony No. 3 (1907).
- 21. Symphony No. 4, "To the new-born and re-discovered Native Country" (1924).
- Overture on themes by Schubert (sketches of the B minor Symphony) (1927).

- Op.*  
 30. 'Bajka' ('Fairy Tale'), scherzo (1932).  
 31. 'Legenda o Borucie' ('The Legend of Boruta, the Devil as a Polish Nobleman'), symph. poem (1932).

#### SOLO INSTRUMENTS AND ORCHESTRA

- Suite for cello (1923).  
 25. 'Kujavian Fantasy' for pf. (1929).  
 27. Pf. Concerto (1932).

#### CHAMBER MUSIC

2. String Quartet, No. 1, F ma.  
 3. String Quintet, No. 2, D mi.  
 6. String Quartet, No. 3, C ma.  
 15. String Quartet, No. 4, E♭ ma.

#### ONE INSTRUMENT AND PIANOFORTE

1. Vn. Sonata.  
 22. Cello Sonata.  
 Also many pieces for pianoforte solo and songs.

C. R. H.

BIBL.—WROCKI, E., 'Witold Maliszewski' (Warsaw, 1932).

**MALKO, Nikolay Andreyevich** (*b.* Brailov, 4 May 1888).

Russian conductor. He studied at the St. Petersburg Conservatory under Rimsky-Korsakov, Glazunov and N. Tcherepnin, after which, having decided to devote himself to conducting, he received lessons from Mottl at Carlsruhe. He became a professor at the Leningrad Conservatory and the conductor of the Leningrad Philharmonic Orchestra.

Malko has toured extensively and made known a great number of new Russian works. His visits to Great Britain have been frequent both before and after his leaving Russia for good and settling in the U.S.A. He left America for Denmark later and became conductor of the Royal Orchestra in Copenhagen.

M. D. C., adds.

**MALLAPERT, Robin** (*b. ?; d. ?*).

French 16th-century musician. He was master of the children at the Church of Santa Maria Maggiore in Rome for some time before 1538, when he was appointed *maestro di capella* of San Luigi dei Francesi there. He appears to have returned to Santa Maria about 1550.

E. B.

**Mallarmé, Stéphane.** See Arrieu ('Chansons bas', songs). Bernard (R., 3 songs with orch.). Cartan (2 songs). Debussy ('Après-midi d'un faune' for orch., 4 songs). Freitas Branco (L., 2 songs). Harsányi (song). Hindemith (symph. poem, 'Hérodiade'). Milhaud (11 songs). Ravel (3 poems, voice & chamber m.; 1 song). Salzedo (3 poems for sop., harp & pf.). Sauguet (2 songs).

**Mallefille, Pierre Jean Félicien.** See Smetana ('Two Widows', opera).

**Mallempre** (sculptor). See Balfé (bust of).

**MALLERY.** See MALLORIE.

**Mallet** (orig. Malloch), David. See Arne (1, 'Alfred' & 'Britannia'). Rule, Britannia!

**MALLING, Otto (Valdemar)** (*b.* Copenhagen, 1 June 1848; *d.* Copenhagen, 5 Oct. 1915).

Danish conductor, organist and composer. He studied in Copenhagen and later abroad. In 1872 he became choral conductor in Copenhagen, in 1878 organist at one of the churches there and in 1899 director of the

Conservatory. His compositions include choral works, a Symphony and other orchestral works, a pianoforte Concerto, chamber music, songs, etc.

E. B.

**MALLINGER, Mathilde** (*b.* Agram [Zagreb], 17 Feb. 1847; *d.* Berlin, 19 Apr. 1920).

Austrian soprano singer. She was first taught at Zagreb by her father, a professor of music and by Prof. Lichtenegger, later by Gordigiani and Vogl at the Prague Conservatory in 1863–66 and finally by Richard Löwy in Vienna.

On the recommendation of Franz Lachner she was engaged at Munich, where she made her début as Norma on 4 Oct. 1866. She was the original Eva in Wagner's 'Meistersinger', 21 June 1868. She made her débuts in Berlin as Elsa, 6 Apr. and Norma, 9 Apr. 1869. She was an excellent actress and a great favourite, married Baron Schimmelpfennig von der Oye in Berlin and remained there during her whole musical career until 1882. On leave of absence she played with success in Vienna, Munich, etc., and in Italian opera in St. Petersburg and Moscow, but with indifferent success. About 1871 a certain section of the Berlin public tried to establish her claim as leading singer as against Pauline Lucca, the then reigning favourite. Endless quarrels ensued on their account, which culminated in a performance of Mozart's 'Figaro' on 27 Jan. 1872, where they were both playing. On Lucca's entry as Cherubino she was hissed—in consequence of which she broke her contract in the following autumn and left for America. In 1890 Mathilde Mallinger became professor of singing in the Prague Conservatory, and in 1895 she returned to Berlin to teach in the Eichelberg Conservatory.

A. G.

**MALLINSON, (James) Albert** (*b.* Leeds, 13 Nov. 1870; *d.* Helsingør, 5 Apr. 1946).

English organist and composer. He studied mainly abroad and married the German singer Anna Steinhauer, who sang his songs on her tours with him in Germany and Denmark. In 1904 he became organist of the English Church at Dresden. Some time later in his life, probably during one of the world wars, he settled in Denmark. It was perhaps because of his prolonged absence abroad that his work was very little known in his native country, though his more than 300 songs include numerous settings of English poetry and many of them are of a high quality.

E. B.

**MALLORIE** 1, ? (*b. ?; d. ?*).

English 16th-century composer. There is a 5-part Miserere by him in Ch. Ch. partbooks (948/8), also the tenor part of an anthem, 'O consider mine adversities' by "Malorie"

1 Also Mallery, Malorie or Malory.

(B.M. Add. MSS 22,597/67). Another late-16th-century manuscript (B.M. Add. MSS 31,390) contains fantasies, In Nomines and arrangements of anthems, motets, etc., for viols by 16th-century (chiefly English) composers, and includes a 5-part In Nomine by "Malory", an arrangement of a 5-part anthem by him, 'Prayse the Lord, O my sowl', as well as a 'Sol re sol my sol' for 6 viols. These various compositions (all in manuscripts of the same period) are apparently the work of the same man. J. M. (ii).

**MALTEN** (real name **Müller**), **Therese** (b. Insternburg, 21 June 1855; d. Neuzschieren nr. Dresden, 2 Jan. 1930).

German soprano singer. She was taught by Gustav Engel of Berlin. She made her début as Mozart's Pamina and Weber's Agathe at Dresden in 1873, where she remained for thirty years as principal soprano, retiring at last on a pension. Her parts included Armida, Iphigenia, Fidelio, Jessonda, Genoveva, Leonora ('Trovatore'), Margäret; the heroines of Wagner; the Queen of Sheba in Goldmark's opera of that name; the Princess Marie in Kretschmer's 'Folkunger' on its production in 1874; Fulvia on the production of Hofmann's 'Arminius' in 1877, etc. On leave of absence she played in London, Berlin, Vienna.

In Aug. 1882 she appeared at Bayreuth as Kundry, at the instance of Wagner, who had a very high opinion of her ability, again in 1884, and at Munich, where she played the same part in private before King Ludwig, from whom she received the gold medal of Arts and Science.

She made a great impression on her London début at Drury Lane Theatre under Richter in 'Fidelio', 24 May 1882, and during the season as Elsa, 27 May, Elizabeth, 3 June, and Eva, 7 June. She reappeared in London at the Albert Hall on the concert production of 'Parsifal', 10 and 15 Nov. 1884, at a Richter concert in 1886 and at the Bristol Festival of 1896.

She possessed a voice of extraordinary compass, with deep and powerful notes in the lower register, and was an admirable actress, being especially successful in Wagner's operas.

A. C.

**MALVEZZI, Cristofano** (b. Lucca, 27 July 1547; d. Florence, 25 Dec. 1597).

Italian composer and musical editor. He was, in 1571, a canon at the church of San Lorenzo at Florence and on the death of Francesco Corteccia succeeded him as *maestro di cappella* to the Grand Duke of Tuscany.

He is known chiefly as the editor of a collection of dramatic intermezzi which were performed on the occasion of the marriage of the Grand Duke Ferdinand with Christina of Lorraine in 1589. The work was published in fourteen partbooks for voices and instruments under the title of:

*Intermedii et concerti, fatti per la commedia rappresentata in Firenze nelle nozze del . . . Ferdinando Medici e Madama Christiana di Lorena . . .* [Venice, 1591].

It is remarkable as a foreshadowing of the attempts made, a few years later, towards the creation of a proper dramatic music by means of vocal monody with instrumental accompaniment. It is not more than a foreshadowing, however, for the pieces are all written in a simple madrigal style for 3, 4, 5, 6 and 8 voices with *dialoghi* for 6 to 15 voices. The instruments employed are chiefly lutes and viols of different kinds with trombones and organ. Only in the larger pieces are all the instruments employed with the voices.

Besides the editor himself the composers represented are Luca Marenzio, Jacopo Peri, Emilio de' Cavalieri and Giovanni Bardi, the three latter becoming afterwards the creators of the later monodic style. The piece composed by Marenzio is entitled 'Il combattimento d' Apolline col serpente'. From this a madrigal chorus for four voices, 'O valoroso Dio', is reprinted by Kiesewetter<sup>1</sup>, who also gives three other pieces by Peri, Cavalieri and Archilei, which, though written in the simplest four-part counterpoint, were sung by one voice with one or two instruments playing the other parts.

Other works by Malvezzi are a book of madrigals for 5 voices (Venice, 1583) and one for 6 (Venice, 1584), also a book of *Ricerari* for 4 voices (1577). A canzona by him transcribed from Schmid's organ-tableture book (1607) is given by Ritter.<sup>2</sup>

J. R. M.  
**Malybrok-Stieler, Ottilie.** See Dvořák (4 songs).

**MALZEL.** See MAELZEL.

**Mameli, Giuseppe.** See Verdi ('Suona la tromba', cantata).

**MAMO-BORGHI, Erminia.** See BORGHI (A.).

**MANARA, Francesco** (b. ?; d. ?).

Italian 16th-century composer. He was ducal musician at the court of Ferrara and (according to Fétis) singer at Sant' Antonio, Padua, between c. 1548 and 1591. He composed 4 books of madrigals for 4 voices, 1 book of madrigals for 6 voices, psalms, vespers, etc.

\* E. v. d. s.

**MANCHESTER.** In the 15th century Manchester was a small town clustered round the Church of Saint Mary, Saint Denys and Saint George. In 1422 the Church was collegiate by Thomas, Bishop of Durham, under the gift from Thomas de la Warre, and provision was made in the foundation for singing-men. In 1578, when Elizabeth I dissolved the foundation and granted a new charter, the musicians and singing-boys were again provided for and a similar state of affairs applied when Charles I renewed the charter in

<sup>1</sup> In 'Schicksale und Beschaffenheit des weltlichen Gesanges' (1841).

<sup>2</sup> 'Geschichte des Orgelspiels', No. 9.



1638. Then the music of the Church deteriorated until Nicholas Stratford, afterwards Bishop of Chester, went to Manchester as warden in 1667 and resuscitated it. The point of recording these matters is that where professional musicians are to be found we may be sure that some form of organized music-making exists; there is, for example, the case of the Oldham singers who travelled to Manchester in 1696 to sing to the Father Smith organ in the Collegiate Church.

On the secular side the records are even more scanty, but the Manchester Court Lect Records of 1563 give the number of town waits as two and later mention that the band was increased to four.

The first known concerts date from 1744. It has been maintained that they were instituted as a secret meeting-place for the underground Jacobitism of the district, and certainly among the list of subscribers may be found many names that were to become historically associated with the rebellion of the following year. But for the most part the subscribers were drawn from the leisured and monied classes, whose aim was centred in culture. The subscription of five shillings had been collected from 165 persons when the concerts began on 2 Nov. 1744. Six concerts were given during the first quarter, and some of the items of expenditure are revealing in the estimation of comparative values. The performers received anything from half a guinea to one and a half guineas; tickets and advertisements for the first concerts cost 5s. 6d.; candles cost 5s. 4d.; the door-keeper's wages amounted to 3s. 6d. "Accidental disbursements" figure several times at charges of 2d. to 1s. 4d., and a "drink to porter" was 6d. The use of a harpsichord was perhaps not unduly heavy at one guinea for the quarter, but tuning could be reckoned among the more remunerative professions at 15s. The room was hired at 5s. per night.

The number of subscribers increased to 181 for the second quarter and then, for the third, was reduced by nearly one hundred — the result of the rebellion which set friend against friend and made public assemblies difficult. Fees were reduced, but in spite of this a loss of 8s. 5d. ensued, to offset the previous surplus of £6:6:11. The fourth quarter, beginning on 3 Sept. 1745, indicates returning interest and a different system: instead of a direct subscription "season" tickets were sold to the number of 131.

Some music was bought in the early days, obviously to become the property of the subscribers. Forty-eight overtures by Handel cost £2:7:0, the concertos of Corelli were 15s., with another 15s. for the binding, while from the surplus of the second quarter Geminiani's concertos and the binding thereof cost £2:17:0. As

may be expected this was the music largely drawn upon for the programmes, but other eminent living composers were also included. The programme of the first concert is a fair sample of the "music's" structure:

1st Act: Overture to 'Otto'; Song; German flute Concerto; Song; First of Tassarini; Third Sonata, first set of Corelli. 2nd Act: Second Concerto of Corelli; Lesson upon the harpsichord; Song; Second Sonata, second set of Corelli; Solo, German flute; Third of Tassarini.

Among the other composers subsequently called upon were Vivaldi, Hasse, John Humphreys (five concertos and a sonata), Arne and Felton.

The last concert of which any record survives was on 20 Aug. 1745, but a manuscript list of subscribers for Dec. of that year shows the amount of collected moneys to be 102 guineas. Although there is no account available of the subsequent course of these concerts it is possible that they continued and formed the parent body for the Gentlemen's Concerts. The orchestra would be mainly amateur — the ripieno strings of the concerto grosso? — with usually three professionals and a harpsichordist.

In 1753 the first regular theatre was erected in the town. Theatrical performances were on sufferance only and, to cover any possible legal disability, were advertised as "concerts", with the dramatic shows thrown in gratis. One from 1760 will illustrate the point: the concert, "to begin at 6. o'clock in the evening, to whatever company may happen to be in the house", was in six parts and, between, for the further amusement of the ladies and gentlemen, will be presented gratis, a tragedy called 'Theodosius, or The Force of Love', all the characters exhibited by persons without hire, gain, or reward; to which will be added a farce. . . .

In 1775 the first Theatre Royal, legalized by act of Parliament, was able to perform plays without subterfuge; but by that time music was again independent of the theatre's "vicarious" support, for the Gentlemen's Concerts were now firmly established. Musical festivals came on the Manchester scene in 1777 with a three days' affair, others following at irregular intervals; notably those of 1828 — a truly magnificent ceremony of civic dimensions — and 1836, at which Malibran died. To some degree these appear to have been backed by the Gentlemen's Concerts, which had been established in 1770 and had the unique distinction of running in unbroken succession until 1920.

The founding of the Gentlemen's Concerts was a very important event, in spite of the fact that the original orchestra consisted of twenty-four amateur flautists<sup>1</sup>, since it eventually

<sup>1</sup> "It is a little singular that *all* the original founders of the Concerts were performers on the *flute*! . . . and it was some months . . . before it was joined by a performer on the violin. A taste for music has since that period rapidly increased. . . . It was the first amateur Concert in the kingdom" (Aston, 'Manchester Guide', 1804).

resulted in the formation of the Hallé Orchestra.

The Gentlemen's Concerts hall merited a description in the 'Encyclopaedia Britannica', which was quoted in the preface to the Manchester Directory of 1794: "An elegant building capacious enough to accommodate twelve hundred persons". The foundation stone was laid in 1775, and when the hall was opened two years later it was the earliest place in northern England specifically devoted to concert-giving. The "season" consisted of twelve concerts, six miscellaneous and six choral, at a cost of four guineas, but the activities were greatly increased by private concerts, every Tuesday evening, one of these each month being preserved for practice and rehearsal for the public concerts. The Society flourished and migration to more commodious premises followed in 1831. This building was demolished to make room for the Midland Hotel, but provision was made in the sale of the site for a concert-room to be built inside the hotel and reserved for the use of the Society.

The musical trend of these concerts probably reflects that of England in general, with their early insistence on Handel and the Italian string composers and the swing towards the Austrian and the German composers after the turn of the century. Mozart and Haydn figure frequently in the programmes and Beethoven becomes increasingly prominent: in 1806 a 'Grand Sinfonia' by Beethoven was announced — at a time when only his first three symphonies had been composed.

It must be remembered that at the time Manchester was little more than a small town, under the dominance of the Lord of the Manor, Sir Oswald Mosley, the shadow of its inlying dusty streets that were to come not even projected on the smiling green meadows — ten minutes' walk in any direction would lead into the fields. Industrialism was just tentatively grasping for its stranglehold. The streets were ill-paved and lighted only with guttering torches and the ghostly glow of lanterns. The leaven of the French Revolution was fermenting the spirit of tolerance that a gradual acceptance of the "new order" (a new king and a foreign dynasty) had invoked. In the circumstances it may readily be perceived that the Gentlemen's Concerts were in the nature of a meeting-place for the privileged, from which the turbulent reforming elements were rigidly excluded — many years were to elapse before the working classes had leisure, opportunity or culture enough to take kindly to the orchestra. In 1800 the country was on the verge of famine. For another fifteen years the Napoleonic wars were a constant menace and drain on the national resources. A riot in 1812 wrecked the Manchester Exchange. But through it all the concerts went serenely forward. Surely only a great love of music — apart from the quality

we now call "escapism" — could have ensured this continuity. And, still more remarkable, taste and appreciation were quietly progressive.

Much has been written to the effect that it was the influx of German merchants, brought by the cotton trade, that made Manchester musical. But in these early beginnings there is no particle of evidence to support the view. The subscribers were natives of Manchester and the surrounding districts, the performers were mainly English, as was the whole foundation. The demand for tickets was sustained and denoted a wide interest: a circular letter in 1807 deals with the impossibility of increasing the number of admissions since the concert-hall could not then be enlarged. True, much of the music performed was from what is loosely called the "German school" (although there are few real Germans in it), but that was then the most flourishing and active in the whole world. Nevertheless, the whole of the then available music had its claims considered.

In 1819, the stress of the Napoleonic wars past, a more public kind of subscription concert was organized in the winter season and had at least two years of success: it seems likely that this was an offshoot of the Gentlemen's Concerts and that the same orchestra was employed for both series, but the Exchange Rooms were used and not the concert-hall.

The year 1850, after eighty flourishing years, with never a check in its prosperous onward march, appears to be a reasonable time to review the accomplishments of this remarkable "institution", as its directors were fond of calling it. Manchester had then reached the point when its population was approximately nearly one-half of its present numbers: the city had expanded but had not yet begun to sprawl. It had settled down to civic dignity; education was slowly and painfully becoming a factor in social progress. The effects of the latest French Revolution, 1848, were less apparent economically than the "hungry forties", then being relegated to the hinterland of unpleasant memories, and although London was filled with French musicians, by race and adoption, Manchester could perceive only a glimpse of the cultural blessing that had descended upon it.

Manchester was lucky to escape the full force of the all-pervading Italian opera of the eighteenth century in London, but it could not entirely get away from the vogue of Handel and the Hanoverian patronage of German music. Later, to spread the blight still farther on native creative — not executive — music, another factor was allied to court encouragement to aid the encroachment: commercial immigration — the influx of foreigners to exploit the rich markets of northern England. Manchester was again fortunate in retaining so

many of its own special characteristics at first. By 1850, however, the relentless pressure was apparently breaching the wall of subconscious resistance — it would be too much to suggest that it was ever conscious. Albert, the Prince Consort, a great music-lover and a mild composer, was adding the weight of his prestige to the fairly considerable German colonies, who were forming singing-societies (the Bradford Liedertafel was founded in 1846 and for some time gave an annual concert in conjunction with the Manchester Liedertafel), although it is doubtful if they had any artistic worth at first. The Schiller-Anstalt was instituted as a centenary tribute to the poet in 1859 and furnished the Manchester Liedertafel with headquarters, but its own chamber concerts were not organized before 1886.

There were other considerations at work: music was at last being brought into the consciousness of the working classes. Vocal music had been gaining ground since the formation of classes in the Mechanics' Institute in 1835. The Lyceum, an offshoot, carried the notion farther and gave "concerts of a superior character", vocal and instrumental, as well as leading to the formation of the Popular Choral Society. Mainzer was in Manchester, developing his scheme of "Singing for the Million" from about 1842. But this activity needed room, a building capable of housing performers and a large audience. And this it did not have until the Free Trade Hall was built.

The Free Trade Hall was a wooden pavilion at first, but was replaced by a brick building after three years. Six months after the brick building was opened John Hullah led 1500 performers in a mammoth "concert" by the Lancashire and Cheshire Workmen's Singing Classes (10 June 1843). Concerts were also organized by the Lancashire and Cheshire Philharmonic Institute, with headquarters in Manchester, after 1845, while a lengthy series of "Music for the People" concerts began in 1848. The more exclusive Gentlemen's Glee Club was founded in 1830, to become a war casualty in 1939. The report of the third annual meeting of the Lancashire and Cheshire Philharmonic Institute, 7 July 1845, makes clear the idea behind its concerts: it was to rescue music from the gin-shops, the proprietors of which were using it as a bait for custom. As far as the people in general were concerned orchestral music was a dead letter — the brass band, which had made tremendous strides from 1845 onwards, was the working man's idea of instrumental music. Where orchestral instruments were practised it was almost entirely with the thought of accompaniments to oratorios.

The hopeful outlook induced by the turn of the century must have affected the directors of the concert-hall. As far as music went there

was no conservatism: all the best composers were known and loved. But there was dissatisfaction with the orchestra. Hitherto the functions of leader and conductor had been combined; now it was felt that a permanent conductor should be appointed, who would also undertake the general management, in addition to the leader. Hallé was appointed in Nov. 1849 and began his duties on 1 Jan. 1850. Energetically he set about the task of reorganization. Some players were retained, some discarded, and the vacancies were filled through London auditions. By Mar. there was a new orchestra of forty, with salaries ranging from £10 to £42, Hallé himself receiving £120 per annum, which was later increased to £150 "in consideration of his playing a solo or taking part in concerted pieces". The Society at this time was predominantly Mancunian, but shortly afterwards the first German, Salis Schwabe (who entertained Chopin in Manchester in 1848), was appointed to the Committee.

A few years later one of the greatest exhibitions of art treasures the world has known was held in Manchester. That the music to accompany the ceremonies and to embellish the moments of relaxation might be worthy of the exhibition, Hallé was invited to form an orchestra and conduct it. The Gentlemen's Concerts' orchestra was the nucleus of this new band, but it was strengthened by the inclusion of international instrumentalists. Immediately recognized as a notable achievement, the orchestral playing impressed all who heard it to such an extent that Hallé was loath to relinquish the band at the termination of the Exhibition. He therefore took over the responsibility and decided to give a series of public orchestral concerts. The first was on 30 Jan. 1858, in the Free Trade Hall. This was the beginning of the Hallé Orchestra, now the oldest permanent orchestra in Britain and about the fourth oldest in the world.

The orchestra was Hallé's private property, and the concerts were run by him at his own risk — the profits of the first series of sixteen were half a crown, presented to him by his manager in the shape of ten bright new three-penny pieces. Apart from a high standard of performance and a constantly improving type of work, Hallé instituted the principle of a proportion of cheap seats (1s.) and so invited the masses, apart from the classes, to orchestral concerts. His policy was eminently successful, and when he died in 1895 the Hallé concerts had become a national institution.

After three years under the jurisdiction of three private guarantors, Gustav Behrens, Henry Simon and James Forsyth, the Hallé Concerts' Society was formed in 1898 and the following year the greatest conductor of his day, Hans Richter, came from Vienna to take

control until 1911. Richter enhanced the technique of the orchestra's ensemble playing, left his fingerprints on the classical tradition, popularized Richard Strauss (then a progressive and advanced young modernist) and established Elgar's reputation — Elgar was among the first of modern English composers to receive sympathetic treatment from a continental conductor.

Richter's retirement left Michael Balling in charge, until 1914, but Balling did little more than emphasize Richter's teaching, and it was left to Sir Thomas Beecham, during the fateful years of the first world war, to guide both orchestra and audiences in a new and brilliantly successful direction — towards modern music and the Russian national school. After the war Beecham gradually retired and his place was eventually taken by Sir Hamilton Harty in 1920. Harty acknowledged that the orchestra was first-rate when he was appointed permanent conductor and proceeded to enlarge on Beecham's foundations. It was not long before Harty, emulating Hallé's example, took the orchestra to London. He retired in 1933, and from a group of guest conductors sprang (Sir) Malcolm Sargent, who carried on through those early dark days of the second world war when the Hallé lost its "home", the Free Trade Hall and had to find refuge in cinemas and theatres.

The war did not cause any decline in scope: on the contrary, a new demand arose for the consolations of good music, and vast new audiences were created. The orchestra was required to play in many places that had not hitherto heard a symphony concert. Homeless, driven from the theatre that had housed it for a space after the destruction of the Free Trade Hall, compelled to give its weekly concerts in the outskirts of the city, harassed by air-raids, hampered by the black-out regulations, depleted by the withdrawal of experienced players to serve in the forces, the orchestra still flourished and augmented its activities. It found its best venue, one capable of holding the vast new audiences, in the arena of the circus at Belle Vue, and even the restricted transport did not keep crowds from travelling miles on cold, wet, miserable days to hear the finest music.

In 1943 the demands for the services of the orchestra became even more insistent, and reorganization was inevitable and urgent. Philip Godlee, the chairman, sent a cable to (Sir) John Barbirolli, at that time conductor of the New York Philharmonic Society, inviting him to return to England and to take charge. Barbirolli's response was immediate: he had been longing to come back to the land of his birth and to do something to make the war-shattered conditions more bearable.

Barbirolli's first acquaintance with the

orchestra was in 1934, when, at the age of thirty-four, he arrived in Manchester to conduct as deputy for the sick Sir Edward Elgar. The tremendous impression created by his ardent and vivid personality resulted in several more visits before he left England for New York the following year. The reorganization of the orchestra split it into two parts, one, the greater, portion going to the B.B.C. Northern, the other remaining with the Hallé. In consequence Barbirolli came to an orchestra made up to strength with many untried players. He achieved a modern miracle. Within an amazingly short space of time a perfectly co-ordinated body arose, capable of performing the most difficult works in a completely satisfying manner.

One highly important outcome of the reorganization was the issue of a yearly contract to the players, assuring them of an adequate salary and employment independent of outside engagements during the summer. After a short period on a full-time basis the first world war had caused a reversion to the old practice of guaranteeing a season of approximately seventy concerts, with a fixed fee for each individual concert and rehearsal. Now, with the prospect of something like two hundred concerts yearly, the Committee thought the time ripe for a truly permanent orchestra. Strangely enough, the first move came from without the city. Professor F. H. Shera, on behalf of the Sheffield Philharmonic Society, propounded a scheme at the end of 1942 to use the Hallé Orchestra to establish regular symphony concerts, if possible municipally supported, in Manchester, Sheffield, Bradford and Leeds. The overriding claims of a parochial patriotism almost at once ruled out Leeds, while Bradford could only take a strictly limited number of concerts with safety. And so it was left to Manchester and Sheffield to work out a scheme. Municipal support was not forthcoming at the time but, by country-wide tours and short series of concerts in other Lancashire and Yorkshire towns the Orchestra was made virtually self-supporting, at a cost, however, of considerable strain on the players. Eventually, from grants by the Arts Council, the Manchester Corporation and several other municipalities, it has been possible to reduce the excessive number of concerts; but the financial position is still, in 1953, not entirely satisfactory. In recent years the Hallé Orchestra has made several foreign tours, with a great measure of artistic success and critical acclaim.

Leonard F. Behrens, a son of Gustav Behrens, is the present chairman of the Hallé. Kenneth E. Crickmore, formerly the director of the Sheffield Philharmonic Society, was appointed general manager in 1951. There was then a deficit of some £17,000. By energetic reorganization Crickmore has re-

duced this to £3000 and has induced the Corporation (1952) to grant a subsidy of £9000 for the next three years. He has also organized highly successful "Industrial" concerts with over 200 firms backing the venture: the programmes which are attracting a new type of enthusiastic audiences are those of the normal symphony concert, without novelties. George Weldon, who was appointed as the Society's associate conductor in 1952 — to relieve Sir John Barbirolli in some of the heavy commitments — is the usual conductor.

Philip Godlee, the former Chairman of the Hallé, the Tuesday Midday Concerts, the Manchester Chamber Concerts' Societies and several other music-making organizations, who died in 1952, was a business man with a strange disregard for money-making. He was a string player of attainment who, with his children, could put on a very capable string quintet. His was the vision that guided the Society through its last difficulty.

Side by side with the Orchestra the Hallé Choir has also had its vicissitudes. Hallé was a great lover of vocal music — perhaps he inherited it from Manchester — and the number of choral concerts in a season would roughly balance the number of instrumental. For his earliest concerts he used the ready-made Manchester Choral Society, founded in 1830, but after a time formed his own choir and conducted it until he found it too much for him and handed it into the charge of his friend Edward Hecht. Richter reduced the number of choral concerts to six in the season, but after the first world war the interest had begun to wane and Harty was content to give only two or three annually. The second world war caused an almost total eclipse, except for the Christmas 'Messiah' performances, but through the efforts of Arthur Gregson and the new chorus master, Herbert Bardgett, by 1945 the choir had been rebuilt into a remarkably efficient force of 250 voices. Among the famous chorus masters in the past were R. H. Wilson, Harold Dawber and Dr. Herman Brearly.

The reopening of the Free Trade Hall after restoration, with an interior entirely rebuilt inside the old façade, in Nov. 1951, gave back to the Orchestra its traditional home. The hall seats approximately 2600 and is excellent acoustically. It is the property of the Manchester Corporation, an all-purpose hall, and thus available generally for concerts outside the Hallé series. The Education Authority of the city finances regular concerts there by the Hallé Orchestra conducted by Arthur Percival, the deputy leader, to children of secondary-school age.

The Royal Manchester College of Music was founded in 1893, with some eighty students who were required to take a full and co-ordinated course of study. Sir Charles Hallé

was the first principal. By the second year 140 students were enrolled. In 1948 extensions with additional class-rooms were opened. In 1923 the College was incorporated by royal charter, although the title of "Royal" has dated from the inception and was conferred by Queen Victoria. When Hallé died in 1895 Adolph Brodsky was appointed principal, and he held the post until his death in 1929, when R. J. Forbes, a former student and professor, took up the reins. He retired in 1953. The College has always worked in close co-operation with the Victoria University of Manchester; the Vice-Chancellor of the University, Sir John Stopford, is Chairman of the College Council. The University has no chair of music, but the Music Department is under the control of the Reader in Music, Humphrey Procter-Gregg, one full-time and one assistant lecturer.

Manchester has three prominent amateur orchestras, one of them, the Gorton Philharmonic Society, established as long ago as 1854. It holds weekly open rehearsals on Sunday mornings which have a large public. Many professionals (theatre musicians anxious to play worth-while music) play in an amateur capacity under the direction of Oswald E. Wallis. Occasional full-scale concerts are given in the King's Hall, Belle Vue. The Beethoven Society, conductor C. J. Lockett, was founded in 1883 and goes steadily on its course, while the College of Adult Education Symphony Orchestra, conducted by Cecil H. Cohen, gives ambitious concerts with its avowed object of enabling "ordinary people in non-musical occupations to gain experience in ensemble playing, to study and appreciate great works and so be able to listen to famous orchestras with a deeper and fuller understanding". To supplement these is the professional Manchester (Ladies) String Orchestra, chairman Mrs. J. Russell Scott, conductor Clarice Dunington, which gives concerts in Manchester and anywhere within a radius of 150 miles.

Chamber music, always the preserve of the musically sophisticated, has had its intermittent periods of prosperity. Hallé, in addition to his numerous other musical activities, was early in the field. Brodsky founded his famous Quartet in 1895: its first public appearance was in the Schiller-Anstalt on 11 Nov., followed by three "informal" concerts in the Royal Manchester College of Music; but it was fully launched in Dec. 1896 and thereafter gave six successful concerts every season for many years, devoting the profits to the Sustentation Fund of the College. Brodsky's influence was apparent in his pupils, and when Arthur Catterall in turn formed his own Quartet it included two other Brodsky pupils, John Bridge and Frank Park. Leonard Hirsch, also taught by

Brodsky, formed a fine Quartet after Catterall left for London, and when the B.B.C. attracted Hirsch in turn to London, Henry Holst, then professor of the violin at the College, took over the Quartet. The mantle has now fallen on the shoulders of Laurance Turner, the leader of the Hallé Orchestra, a former member of the Yorkshire String Quartet (which soon adopted his name as the title), and the re-formed Catterall Quartet (in London). The present Quartet (the third to bear his name) was re-constituted in 1940, when he was appointed leader of the Hallé and B.B.C. Northern Orchestras, and ever since has been gaining ground with its finely adjusted and sensitive playing, often augmented by Hallé principals for chamber works outside the string quartet. Teams of international repute are brought to the city by the Manchester Chamber Concerts Society (1936) and the six yearly concerts have proved so successful that they are now given in the more capacious Lesser Free Trade Hall instead of the Library Theatre because of the demand for seats.

The Tuesday Midday Concerts were started in 1916 to combat war strain by providing music during the lunch hour. Their success ensured continuance after the war and in 1922 they were put on a permanent footing, with Edward Isaacs as director. The idea now was to provide a platform for young artists of merit as well as established artists. Many first performances of important solo and chamber works have also been given. There are about thirty concerts each year.

Since the death of Brand Lane there has been no organized series of celebrity concerts in the city, but the chorus he founded in 1880, to fill in the spots on his "star" programmes, is still in existence under the name of the Manchester Philharmonic Society. For a time Lane ran his own orchestra, but this turned out to be in effect the London Queen's Hall Orchestra with Sir Henry J. Wood conducting. Later he utilized the Hallé, but still kept Wood as conductor.

The Manchester Contemporary Music Centre was formed out of the remnants of the British Music Society and still survives; it is content mainly with private meetings at which new works are performed, but, whenever funds permit, it launches into concerts. The performers are drawn from the members, many of whom are professionals.

The Town Hall organ is a fine Cavallé-Coll and there is also a very good Henry Willis in the Whitworth Hall of the Victoria University. Recitals are sporadic, but the organ in the College of Technology is frequently played to lunch-time audiences.

Particulars of the Henry Watson Music Library will be found elsewhere.<sup>1</sup> J. F. R.

<sup>1</sup> See LIBRARIES: GREAT BRITAIN (MANCHESTER).

**ANCHICOURT, Pierre de** (b. Béthune, Ar. Pas., c. 1510; d. Madrid, 5 Oct. 1564).

Flemish composer. He became a chorister at Arras Cathedral in 1525 and in 1539 was appointed choirmaster of the collegiate chapel at Tournai. In 1545 he filled the same post at the cathedral there and is said to have been chapel master at Antwerp Cathedral in 1557-1560. In the latter year he went to Madrid as *maestro de capilla* in the royal chapel, in succession to Nicolas Payen, who had died there in 1559.

Manchicourt's works were numerous and enjoyed a great reputation, beginning to appear as early as 1532 and continuing after his death until 1580. The first were two masses, 'Deus in adjutorium' and 'Surge et illumina', which appeared in Paris in the first two volumes of Attaignant's collection of 1532. The same printer published two others, 'C'est une dure départie' and 'Povre cœur', in 1546. The same year Susato of Antwerp included two masses in his 3-volume collection, 'Guidés vous que Dieu' and 'Gris et terne'. In 1556 Duchemin of Paris brought out the mass 'Quo obiit dilectus tuus'. Manchicourt wrote at least 12 other masses as well as numerous motets, published in collections by Moderne, Gardano and Attaignant. He also wrote over 50 madrigals and chansons, published in various collections between 1533 and 1555.

Some volumes contain works exclusively or almost exclusively by Manchicourt; a book of motets, nineteen in all, a 4-6, was published by Attaignant in 1539, another book of motets containing 14 a 5-6 was published by Phalèse at Louvain in 1554. This latter volume was dedicated by Manchicourt to Antoine Perrenot, Bishop of Arras, known afterwards as Cardinal Granvelle, and probably it was to him that the composer owed a canonry at Arras. In 1545 Susato of Antwerp published a book of 29 chansons by Manchicourt. One of these, 'Sortez mes pleurs', has been reprinted in Commer's 'Collectio', Vol. XII. Eitner speaks in the highest terms of a motet, 'Vidi Speciosam', a 8, taken from the 'Thesaurus' of Montanus and Neuber (1564).

J. R. M., rev.

**MANCINELLI, Luigi** (b. Orvieto, 5 Feb. 1848; d. Rome, 2 Feb. 1921).

Italian violoncellist, conductor and composer. At the age of twelve he went to Florence to be a pupil of Sbolci. He showed great aptitude for the cello and his progress was very rapid. His professional career began at Florence, where he was for a time one of the first cellists in the orchestra of the Teatro della Pergola. He was engaged in the same capacity at the Teatro Apollo in Rome in 1874, when this theatre, by unexpected circumstances, was left without a conductor. The impresario

Jacovacci, thought of trying the ability of his first violoncellist, of whom he had heard favourable reports; and so Mancinelli was suddenly raised from the ranks to appear as a conductor. 'Aida' was the first opera conducted by him.

In the following year Mancinelli was engaged to be the musical director at Jesi during the festivities of Spontini's centenary. On this occasion he revived Spontini's 'La Vestale', and he was re-engaged for the direction of the orchestra of the Apollo. In 1876 he had his first success as a composer with his intermezzi to 'Messalina', a drama by Pietro Cossa. The following year he wrote intermezzi to the 'Cleopatra' of the same author.

Mancinelli left Rome in 1881 for Bologna, where he was engaged to be the Principal of the Liceo Musicale and at the same time conductor of the Teatro Comunale and *maestro di cappella* of San Petronio. During his stay there he composed two masses and many other sacred pieces, introduced several improvements at the Liceo, organized a symphony and quartet society, and was the first to acquaint the Bolognese with vocal and instrumental music by foreign composers. On 2 Oct. 1884 he gave the first performance at the Teatro Comunale of his opera 'Isora di Provenza', which was well received. The libretto, by Angelo Zanardini, was based on Victor Hugo's 'La Légende des siècles'.

After five years Mancinelli left Bologna, attracted, perhaps, to other countries by the prospect of pecuniary improvement in his position. During the season of 1886 he visited London and gave a concert, at which he conducted classical works and some of his own compositions. The success of this concert brought him an invitation to write an oratorio for the next Norwich Festival and the engagement to conduct the Italian Opera during the Jubilee season at Drury Lane Theatre. His powers as a conductor received full recognition, and his oratorio 'Isaías', performed at Norwich in Oct. 1887, was unanimously praised. He was re-engaged by Harris as conductor for the season of 1888 at Covent Garden and revisited London annually many times. His opera 'Ero e Leandro', set to Boito's libretto first composed by Bottesini (1879), was first performed in concert form at the Norwich Festival on 8 Oct. 1896 and presented on the stage in Madrid on 30 Nov. 1897 and in London, at Covent Garden, on 11 July 1898.

From 1888 to 1895 Mancinelli held the place of musical director and conductor at the Theatre Royal of Madrid. He was conductor of the operatic enterprises carried on by Harris at the Metropolitan Opera, New York.

His third important opera was 'Paolo e Francesca' (libretto based on Dante by Arturo Colautti), produced at Bologna on

11 Nov. 1907. An earlier opera had been 'Tizianello', produced at the Teatro Nazionale in Rome on 20 June 1895, and a later one, 'Il sogno di una notte d'estate' (libretto by Fausto Salvatori, based on Shakespeare), written in 1917, was posthumously published in 1922. It was never produced, but an orchestral fragment was performed. He also wrote the symphonic poems with chorus, 'Frata Sole' (1918) and 'Giuliano l'apostata' (1920) to accompany films of the same titles. His cantata 'Saint Agnes' was given at the Norwich Festival of 1905.

F. R. (ii), adds.

BIBL.—OREFICE, G., 'Luigi Mancinelli' (Rome, 1921).

**MANCINI, Francesco** (b. Naples, 1679; d. Naples, 11 June 1739).

Italian composer. He was a pupil at the Conservatorio di San Loreto at Naples and afterwards a teacher there and its principal master in 1728. He composed at least twenty operas for performance at Naples, some oratorios and other works, and his reputation in Italy was very high.

Mancini has some importance in English musical history by the production of his opera 'Idaspe fedele' ('Hydaspes') at the Haymarket on 23 Mar. 1710.<sup>1</sup> It followed the anonymous 'Almahide', performed in the Jan. of the same year. These two were the first operas to be sung wholly in Italian in London, earlier works, in which English and Italian singers appeared, being sung in a mixture of both languages.

'Idaspe' was brought on the stage by Nicolini, and the libretto, probably by Giovanni Pietro Candi, was dedicated to the Marquis of Kent, then Lord Chamberlain. It was lavishly staged, and Valentini and some other Italians appeared in it next to Nicolini, as well as Marguerite de l'Épine, who afterwards married Pepusch.

One of the features of the piece was a combat between Nicolini and a sham lion, which is the subject of Addison's amusing satire in No. 13 of 'The Spectator', published nearly a year after the first performance, in the issue dated 15-26 Mar. 1711; but as the work was repeated until 1716 and had forty-six performances, there is no reason to suppose that Addison must have been present at the actual production.

The songs in 'Idaspe' were published in a folio volume by Walsh & Hare soon after the production of the opera. A parody, 'Harlequin-Hydaspes, or The Greshamite', "a Mock-Opera in 3 acts" by Mrs. Aubert, was given at the Lincoln's Inn Fields Theatre on 27 May 1719, with music partly from 'Idaspe' and partly from other contemporary operas heard in London.

F. K., rev. A. L.

<sup>1</sup> Burney's date, 23 May, is clearly a misprint.



**MANCINI, Giambattista** (b. Ascoli, 1716; d. Vienna, 4 Jan. 1800).

Italian singing-master. He was a pupil of Bernacchi and Martini. He became a famous teacher of singing and settled in Vienna about 1760 as singing-master to the imperial princesses. He produced a book on the art of *fioritura* singing called 'Pensieri e riflessioni pratiche sopra il canto figurato' (1774), which was twice translated into French. His estimate of Farinelli's art is of interest.<sup>1</sup>

H. C. C.

**MANCINUS** (actually **Mencken**), **Thomas** (b. Schwerin, 1550; d. Wolfenbüttel, c. 1620?).

German composer. He was cantor of the cathedral school at Schwerin from 1572 to 1578, in 1584 became a member of the chapel of the Duke of Brunswick at Wolfenbüttel and in 1587 was appointed *Kapellmeister* there. He was afterwards employed as librarian to the duke.

Mancinus is the composer of two simple settings of the Passion according to St. Matthew and St. John, first published in 1620 and since reprinted in Schöberlein's 'Schatz des liturgischen Gesanges'. With the exception of a book of secular German songs for 4 and 5 voices his other works are mostly occasional compositions for weddings and funerals, in the form of motets and madrigals, with Latin or German words.

J. R. M.

BIBL.—FLECHSIG, W., 'Thomas Mancinus, der Vorgänger von Praetorius im Wolfenbütteler Kapellmeisteramt, mit neuen Beiträgen zur Geschichte der Wolfenbütteler Hofkapelle im 16. Jahrhundert' (Wolfenbüttel, 1932).

**MANDIKIAN, Arda** (b. Smyrna, ?).

Greek soprano singer. She studied at the Athens Conservatory under Elvira de Hidalgo and Alexandra Trianti. Since 1942 she has given many recitals in Athens, devoting particular attention to the extant fragments of ancient Greek music. She first visited England in 1948, and in a programme given at Morley College in the following year sang all six of the ancient Greek hymns which have survived in complete form. Scholarly considerations apart, these re-creations of a forgotten musical language had an unusually convincing sound; the programme aroused wide interest and was repeated in many universities and for the B.B.C. Third Programme.

Arda Mandikian has also sung for the B.B.C. in Kalomiris's 'Shadowy Waters' (a Greek opera based on Yeats's play). She gave a distinguished performance as Dido in the Oxford University Opera Club's production of Berlioz's 'Les Troyens' in 1950, and in the following year sang for the same Club the principal part in the world première of Egon Wellesz's opera 'Incognita'.

D. S.-T.

**MANDOLA.** See **MANDORE.**

<sup>1</sup> See FARINELLI.

<sup>2</sup> Kade gives 1621.

**MANDOLINE** (Ital. *mandolino*). A small and very beautifully formed stringed instrument of the lute kind, with deeper convexity of back than the lute. It is, as its name implies, less in size than the *mandola* or *mandora*, a much scarcer instrument.<sup>3</sup> *Mandola*, or *mandorla*, signifies "almond", and it has been supposed that the shape of the instrument has given it the name. But this cannot be accepted, since the almost universal use of the syllable "man" unchanged, or changed by phonetic variation to "ban", "pan", "tan", etc., for the first syllable of names of lute instruments from East to West, removes it to a wider etymological field.

There are two varieties of mandoline, the Neapolitan (see *PLATE* 70, Vol. VIII, p. 146 v, No. 2) and the Milanese; the former having four pairs of strings, the latter usually five. The Milanese *mandurina* is tuned:



There is one at the Victoria and Albert Museum in London, tuned:



The Milanese variety, however, is rare in comparison with the Neapolitan, the tuning of which is like that of the violin, in fifths. The lowest pair of strings is of gut, spun over with silver or copper, like a guitar first string, the next of steel also spun over; the second and first pairs are of steel only. Mahillon<sup>4</sup> says that the lowest pair is of gut, the third pair of steel, the second pair of copper and the first pair of gut. Berlioz recommends that the G strings should be of gut spun with wire, the D strings of brass, the A of steel and the E of thin gut. The mandoline is played with a plectrum of tortoiseshell, whalebone, horn or ostrich-quill, more or less flexible, which is held in the right hand, the left being employed to stop the strings, for which purpose there are seventeen frets across the finger-board. The range of the instrument is two octaves and one note, from g to a". The serenade in Mozart's 'Don Giovanni', "Deh vieni", was written to be accompanied by the mandoline, and Grétry wrote a charming accompaniment for it in the serenade in 'L'Amant jaloux'. There is a song with mandoline accompaniment in Michael Arne's 'Almena' (1764). An early English publication was '18 Divertimento's for 2 Guitars or 2 Mandelins [*sic*].

<sup>3</sup> For a discussion of the two different instruments confused under these names, see Curt Sachs, 'Real-Lexikon der Musikinstrumente' (Berlin, 1913), pp. 251-252.

<sup>4</sup> Catalogue of the Musical Instruments in the Brussels Conservatoire, p. 245.

Properly adapted by the best Masters' (London, Oswald, c. 1750). The mandoline was first heard in England at a concert given for the benefit of Sodi (at Hickford's Rooms, London, on 25 Mar. 1713), who was announced to play "a Concerto on the Mandoline, being an Instrument admired in Rome, but never Publick here". Handel introduced the mandoline into 'Alexander Balus' produced on 9 Mar. 1748. In 1750 Sodi played solos on the mandoline in Paris, and on 17 Mar. 1766 Leoné performed on this instrument at Hickford's Rooms, London.

The mandoline is not, of course, the correct instrument for Don Juan, who would have played a *bandurria*, a kind of half-guitar and truly national Spanish instrument, sometimes incorrectly called a mandoline. The back of the *bandurria* is flat; all it has in common with the mandoline is that it is played with a plectrum of tortoiseshell, called in Spanish *pua*, and that it is the practice to insert a plate of the same substance in the table below the sound-hole to prevent the plectrum from scratching. The *bandurria* has now twelve strings tuned in pairs, though in the 17th century it had only half that number: the higher three notes of catgut, the lower of silk overspun with metal. It is tuned much more deeply than the mandoline:



The compass is in all three octaves (G# to g#').

In Spain the *bandurria* is not exclusively a popular instrument. A trio of two *bandurrias* and a guitar is an admirable combination for the performance of serious music in the open air; pieces by Falla, Albéniz, Granados, Debussy and even Domenico Scarlatti have been arranged for it, with very happy results.

Beethoven's friend Krumpholtz was a virtuoso on the mandoline, and this probably explains the fact of Beethoven's having written a piece for the instrument (Thayer, II, 49). The autograph is to be found in the volume of manuscript sketches and fragments preserved in the B.M., Add. MSS 29,801. Though entitled 'Sonatina per il mandolina [*sic*]', it is only in one movement, and was probably printed for the first time in the first edition of this Dictionary. Together with an Adagio in E♭ major for mandoline and harpsichord it is contained in the supplementary volume (series xxv) of Beethoven's works in Breitkopf & Härtel's complete edition.

The mandoline is occasionally used as an orchestral instrument, e.g. by Verdi ('Otello'), Mahler, etc., but is effective in the orchestra only if the rest of the score is

reduced to the most delicate shades of tone.

A. J. H., rev., adds. J. B. T. & W. H. G. F.

BIBL.—WOLKE, KONRAD, 'Die Geschichte der Mandoline' (Berlin, 1940).

**MANDORE** (*mandora*, *mandole*, *mandola*, *lutina*, *testudo minor*). An instrument of the lute class with a rounded-back body and a short neck; a smaller and simpler lute (see PLATE 42, Vol. V, p. 432, No. 1). The name is possibly derived from the oriental word *Pandoura*, but is more probably due to the almond-shaped form of the body. The instrument is found as early as the 11th century and was popular with the *jongleurs* during the two centuries following. It does not appear to have been so much esteemed in England as the citole and gittern. It is often depicted in the hands of angelic musicians, played held across the breast. During the period of the lute's supremacy it continued to lead a parallel but humbler existence, and may be said to survive, somewhat altered, as the mandoline.

In its earliest form the mandore had four or five strings, which, like those of the lute, became paired somewhere about the middle of the 14th century. It was usually half to three-quarters the size of the normal treble lute, but its form and relative proportions show more variation than the lute's. The peg-box was nearly always a prolongation of the neck and not bent back like that of the lute. It was originally played with a quill or plectrum, but by the end of the 16th century the finger technique was also commonly used. Praetorius in 1619 confirms that a quill, one finger or several fingers could be used to pluck the strings, and he gives tunings c' g' c'' g'', g' d' g'' d' and c a c' a' c''. These tunings point to an open string-length of half to three-quarters of that of a treble lute. In addition to these tunings, the lute tuning c' f' a' d'' is also found, from the mid-16th century onwards. The smallest size of mandore was sometimes called *pandurina*. Praetorius says that these, also named *Bandurichen*, *Mandoër* or *Mandurinichen*, were in common use in France, for playing popular airs and dances, and that they could conveniently be carried under the performer's cloak. Mersenne (1636) describes the mandore as being about 1½ ft. long, with nine frets and four courses of strings. If it had more courses it became a *mandore luthée*—a small lute. He gives the c' g' c'' g'' tuning, and, with *cordes avallées*, c' g' c'' f'' and c' g' c'' c''.

Music is found in the early 17th century for a five-course instrument tuned g c' g' c'' g'' and c' f' a' d'' g'' ('the old tune of the lute'). In the following century six- and eight-course mandores were used, tuned d g c' f' a' d'' and A d g c' f' a' d' f''. Large

<sup>1</sup> See PANDORE and TAMBURA.

mandores were sometimes made from old lutes, and these must have been tuned relatively lower. The pandurina returned to popularity, particularly about 1750-80, under the name Milanese mandoline, and a number of pretty specimens survive. By the early 19th century, however, the mandore had gone out of use in western Europe.

It is unlikely that much music for the mandore was ever written down. The music that survives is written in the French system of tablature on four to six lines. There are a few pieces among the B.M. manuscripts (Add. 31392, ff. 39b-44; Stowe 389, f. 1). A larger collection is found in the manuscript of John Skene (d. 1644) in the National Library of Scotland (Adv. MS 5. 2. 15), written for a five-course mandore and consisting of simple popular airs and dances, played with the fingers. Mandore music manuscripts used to exist (according to Wolf) at Augsburg, Berlin, Hamburg and Leipzig. Mersenne prints an 'Alcmande' in four-line tablature as an example of music for the mandore, and a Sonata for mandore and violin was printed in Vienna in 1770 ('Der musikalische Dilettante').

A fair number of instruments of all sizes survive in instrumental collections, some much decorated and inlaid. M. W. P.

**MANDRAGOLA, LA** (Opera). See CASTELNUOVO-TEDESCO. WAGHALTER.

**MANDYCZEWSKI, Eusebius** (b. Czernowitz, 18 Aug. 1857; d. Vienna, 13 July 1929).

Austrian musical scholar. The son of a Greek Orthodox priest, he studied with Nottebohm in Vienna and there laid the foundation of his profound scholarship in the masters of the Viennese school. His publications are by no means commensurate with his learning, but we owe to him the complete edition of Schubert's works, and the plan for that of Haydn's, which unfortunately broke down, but still forms the basis of that newly planned in 1949.

In 1887 Mandyczewski was appointed keeper of the archives of the Gesellschaft der Musikfreunde and in 1897 began his connection with the Vienna Conservatory, where he taught the history of music and of instruments, counterpoint and composition. H. C. C.

**MANELLI, Francesco** (b. Tivoli, 1595; d. Parma, Sept. 1667).

Italian bass singer and composer. He was a singer at Tivoli Cathedral from 1605 until 1624 and *maestro di cappella* there from 1627 until Jan. 1629. In 1633 he was in Rome, where his wife Maddalena sang in several operas, and about 1636 he settled at Venice, where his wife in that year collected and edited his 'Musiche varie', the only work by Manelli which has been preserved (copy at the Breslau Library). It contains cantatas, arias, *can-*

*zonette* and *ciaccone* (one cantata is reprinted in Hugo Riemann's 'Kantatenfrühling', 1912). About 1645 Manelli went to Parma, where he spent the last years of his life in the service of the Duke Ranuccio II.

Although none of Manelli's works for the stage has survived, it is as a composer of operas that his name will be remembered, for the first public opera-house in Italy, the Teatro Tron di San Cassiano at Venice, was inaugurated with his 'Andromeda' in Feb. 1637. The libretto was written by Benedetto Ferrari and Manelli himself sang the bass parts of Nettuno and of Astarco Mago. He wrote two more operas for Venice, 'La Maga fulminata' (1638) and 'Alcate' (1642). A third one, 'Adone', which some scholars consider to be by Monteverdi, has also been attributed to him. He also wrote several for Parma, the last of which, 'Licasta', was given there in 1664.

A. L.

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See also Ferraro (B., 2 libs.).

**MANÉN, Juan** (b. Barcelona, 14 Mar. 1883).

Spanish violinist and composer. He wrote the operas 'Neron y Acte' (produced at Barcelona in 1903 and performed at Leipzig, Dresden, Cologne, Wiesbaden), 'Cami del sol', produced at Brunswick in 1926 as 'Der Weg zur Sonne'; another, 'Giovanna di Napoli', was also given at Barcelona in 1903. Others works are a Symphony, a violin Concerto, caprices for violin and orchestra, and other works and transcriptions for violin. He has edited the complete works of Paganini, and is a violinist of outstanding ability.

J. B. T.

**MANENTI, Giovanni Paolo** (b. ?; d. ?).

Italian 16th-century composer. He was musician to the Grand Duke of Tuscany in 1574 and was still living in 1586. He composed 3 books of madrigals for 4-6 voices, a book of songs ('Li pratolini') for 5 voices and single numbers in collective volumes. E. V. D. S.

**Manet, Édouard.** See Chabrier (friendship).

**MANFRED.** For music: works based on the dramatic poem see BYRON.

**Manfredi, Eustachio.** See Scarlatti (1, 'Dafni', lib.).

**MANFREDINA.** See MONFERRINA.

**MANFREDINI, Vincenzo** (b. Pistoia, 22 Oct. 1737; d. St. Petersburg, 16 Aug. 1799).

Italian composer. He was the son of a musician, Francesco Maria Manfredini (1688-1748, composer of several oratorios) and the brother of the *castrato* singer Giuseppe Manfredini. He studied with his father and later with Perti at Bologna and with Fioroni at Milan. Together with his brother he went to Russia in 1758, where he succeeded Raupach as court composer. Displaced by Galuppi,

he returned to Italy in 1769, lived at Bologna (where he met Mozart<sup>1</sup>) and Venice, but visited Russia once more in 1798, at the request of his former pupil, then Tsar Paul I.

Manfredini's works comprise several operas, performed at St. Petersburg ('Semiramide', 'L' Olimpiade', 'Carlo Magno' etc.), Bologna ('Armida') and Venice ('Arteserse'); several cantatas, a Requiem for the Tsaritsa Elisabeth, ballets and harpsichord sonatas; also some theoretical works, such as 'Regole armoniche . . .', 1775<sup>2</sup>, and 'Difesa della musica moderna', 1788 (directed against Arteaga's 'Rivoluzioni del teatro musicale italiano').

A. L.

**MANGEOT, André (Louis)** (b. Paris, 25 Aug. 1883).

English (naturalized) violinist of French birth. Having settled in London, he made two important contributions to English musical life: he promoted concerts of chamber music in which the classics provide ballast for a large cargo of out-of-the-way music, both ancient and modern, and he edited for modern performance the comparatively little-known string music by English composers of the 17th century, including Purcell's *Fantasies*, in which he collaborated with Peter Warlock. His flair for programme-building is equalled by his discernment for outstanding instrumentalists from abroad whom he introduced to the British public.

The Music Society, which he founded in 1919, gave 89 concerts in the 16 years of its existence and provided Mangeot with his base of operations. In the crypt-like room of the St. John's Institute at Westminster he introduced many important works ranging from sonatas by Bax and Delius to Schoenberg's 'Pierrot lunaire' and Stravinsky's piano Concerto. The International String Quartet, also started by him in 1919, and led by him alternately with Boris Pecker, took a great share in these concerts. But it was also an instrument for giving effect to a policy of international exchange of British and foreign music and musicians. It made a point of playing the works of English composers, both old and modern, on its numerous foreign tours. In return foreign artists played at the concerts of the Music Society or introduced to London the corresponding productions of their fellow-countrymen.

In later years Mangeot pursued a policy designed to catch a wider public by instituting a series of monthly smoking concerts at Wigmore Hall, for which he revived the name of "Monday Pops" (1937).

As a violinist Mangeot has concentrated on

chamber music, but at one time he played in the Queen's Hall Orchestra and at Covent Garden under Richter. He was a pupil of Marsick at the Paris Conservatoire and has done some teaching in England, notably at the Leys School, Cambridge, but his most important educational work has been as a coach to the ensemble classes at Oxford (O.U.M.C.), of which he is an honorary member, and at Cambridge (C.U.M.S.).

In 1948 a new team, the André Mangeot Quartet, was formed, with Antonia Booth, Maxwell Ward and Joan Dickson as his associates.

F. S. H.

**MANGOLD.** German family of musicians.

(1) **August Daniel Mangold** (b. Darmstadt, 25 July 1775; d. Darmstadt, 1842), violoncellist and composer. About the beginning of the 19th century he was solo cellist at the Frankfurt o/M. theatre. He toured for some time with his nephew (2) and in 1814 became solo cellist of the grand-ducal orchestra at Darmstadt with the title of *Konzertmeister*. He wrote solos, etc., for his instrument.

(2) **Wilhelm Mangold** (b. Darmstadt, 19 Nov. 1796; d. Darmstadt, 23 May 1875), violinist and composer, nephew of the preceding. He studied under Rinck and Vogler, and through the recommendation of Spontini and Méhul he was permitted to study at the Paris Conservatoire under Méhul and Cherubini in 1815-18. He was an excellent violinist, and after a tour with his uncle in Holland he became court *Konzertmeister* at Darmstadt in 1819 and court *Kapellmeister* in 1825. He composed several operas, overtures, chamber music, etc.

(3) **Karl Ludwig Armand Mangold** (b. Darmstadt, 8 Oct. 1813; d. Oberstdorf, Allgäu, 5 Aug. 1889), conductor and composer, brother of the preceding. He received his first musical education from his father and brother. In 1836-39 he studied at the Paris Conservatoire and in 1848 he became court musical director at Darmstadt. After being pensioned he conducted the Mozart Society from 1869 to 1873.

Mangold composed operas, oratorios, cantatas, orchestral works, etc., his chief claim to fame resting on his excellent part-songs for male voices. He wrote, independently of Wagner, an opera, 'Tanhäuser', which was produced at Darmstadt on 17 May 1846 and revived there, with a new libretto, as 'Der getreue Eckart', as late as 17 Jan. 1892. The change was probably made not only to avoid comparisons with Wagner, but also to reduce the absurdity of the original book, which ended happily with Tannhäuser's marriage.

J. A. F.-M., adds.

#### MANHATTAN SCHOOL OF MUSIC.

A school of music established in New York in 1918 by Dr. Janet D. Schenck, together with a

<sup>1</sup> See Leopold Mozart's letter to his wife; Bologna, 4 Aug. 1770.

<sup>2</sup> Several editions under various titles; cf. A. Monici, Riv. Mus. It., XXIII.

self-perpetuating Board of Trustees. The school is empowered to grant both the Bachelor and Master of Music degrees. It attracts pupils from some 38 states and 22 foreign countries and has an enrolment of approximately 650 students, including a preparatory department. Harold Bauer, the pianist, was closely associated with the school from the first as music adviser, faculty member and trustee. Its present (1954) teaching-staff of seventy includes Hugh Ross, choral department; Friedrich Schorr, vocal department; Gustave Reese, musicology; Vittorio Giannini and Howard Murphy, composition and theory; Hugo Kortschak, violin; Diran Alexanian, cello. Woodwind and brass teachers are well-known members of the Philharmonic Symphony and the National Broadcasting Company orchestras. The school is housed in a modern building given by Mrs. John Hubbard, honorary president of the Board of Trustees.

E. B.

**MANICORDE.** See CLAVICHORD.

**MANIER** (Ger., lit. "manner"). The word is derived, like the English "manner", through the French *manière*, "a manner", and *manier*, "to handle", from the Latin *manus*, "hand". It has two entirely distinct meanings, one dealing with the aesthetics of music, the other with its technicalities. In the first of these connotations the word signifies "mannerism" or the faulty adherence to some peculiarity in style, bringing such peculiarity into undue prominence.

The second meaning of the word is the same as the French *agrément*, ornaments introduced into and built upon the melody, whether indicated by small notes or marks, or added at the will of the performer.

J. M.

See also Ornaments.

**MANKELL.** Swedish family of musicians of German descent whose name was originally Mangold.

(1) **Johann Heinrich Mangold** (b. Umstadt, 1689; d. ?, 1773), town musician at Umstadt.

(2) **Johann Wilhelm Mangold** (b. Umstadt, 1736; d. Darmstadt, 1806), son of the preceding. He went to Darmstadt in 1764 and became an instrumentalist in the orchestra there. Five of his sons, Georg, August Daniel, Ludwig, Paul and Carl Friedrich, were musicians at Darmstadt.

(3) **Johann Hermann Mankell** (b. Darmstadt, 1769; d. Karlskrona, ?), the founder of the Swedish branch of the family, possibly the son or the nephew of the preceding. He migrated to Paris and eventually settled in Sweden, at Karlskrona, in 1832. Of his seven sons six were musicians. The most notable was

(4) **Carl Abraham Mankell** (b. Christiansfeld, 16 Apr. 1802; d. Stockholm, 27 Oct. 1868), singer, organist, teacher and writer of

many books on musical history. He was elected a member of the Academy of Music in 1837. One of his brothers, Wilhelm August, was a pianoforte maker; others were

(5) **Gustaf Adolf Mankell** (b. Christiansfeld, 20 May 1812; d. Stockholm, 23 Mar. 1880), organist and composer of organ music.

(6) **Emil Theodor Mankell** (b. Karlskrona, 31 July 1834; d. Härnösand, Jan. 1899), painter and amateur violinist.

(7) (**Ivar**) **Henning Mankell** (b. Härnösand, 3 June 1868; d. Stockholm, 8 May 1930), composer, son of the preceding. As a boy he heard much chamber music in his own home, studied pianoforte with G. Lind while still at school and had strong artistic and literary interests. From 1887 to 1895 he was a pupil at the Stockholm Conservatory, subsequently studying pianoforte with L. Lundberg, 1895-1899, and theoretical subjects with Bergenson. He was music critic of 'Svenska Morgonbladet' and 'Stockholms Tidningen', 1899-1907, and taught piano and harmony privately. Later he was appointed a member of the committee of management of the Conservatory. He first became known as a composer in 1918.

Mankell wrote principally for the pianoforte. His style was not typically Swedish and his compositions were considered as being very original and much in advance of their time. His use of form was influenced by Chopin's, his harmonic colouring by Liszt, Grieg and Sjögren, and he also had affinities with the French impressionists. His music is predominantly homophonic, the melodic and harmonic elements being closely integrated. Among his many works, few of which are published, the shorter compositions are the most successful, but though his fantasy-sonatas are loosely constructed, they are original in style and the pianoforte texture is effective. His output includes a pf. Concerto, 3 stg. Quartets, a pf. Quintet, a pf. Trio, sonatas for vn. & pf. and viola & pf., songs with orch., and for pf.: 8 Ballades, 6 Fantasy-Sonatas, many Preludes, Nocturnes, Intermezzi, Lyric Pieces, Bagatelles, Variations, etc.

K. D.

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**Manley, Mary La Rivière.** See Eccles (2, 'Royal Mischief', incid. m.).

**MANN, Arthur Henry** (b. Norwich, 16 May 1850; d. Cambridge, 19 Nov. 1929).

English organist, teacher and composer. He was a chorister at Norwich Cathedral under Zechariah Buck. He took the B.Mus. degree at Oxford in 1874 and that of D.Mus. in 1882. He held the post of organist at St. Peter's, Wolverhampton, from 1870, at Tettenhall Parish Church from 1871 and was

appointed to Beverley Minster in 1875. In the following year he was elected organist and director of the choir at King's College, Cambridge, where he remained for the rest of his life and where his work as a choir-trainer bore good fruit.

Mann's more ambitious compositions include an oratorio, 'Ecce Homo' (1882), and a 'Te Deum' (1887), besides services, anthems, etc. He wrote numerous hymn-tunes, which became widely known, and edited several successful hymn-books, as well as bringing out an edition of Tallis's famous forty-part motet 'Spem in alium' (1888). He was an earnest student of Handel and made a minute study of the sketches, etc., in the Fitzwilliam Museum, contributing an important section on them to the 'Catalogue of Music', published in 1893. In 1894 the discovery of the original wind parts of 'Messiah' in the Foundling Hospital — in which he was partly concerned — was followed by a performance of the oratorio with a reconstructed score, in King's College Chapel on 13 June 1894. Mann was appointed choirmaster of the Norwich Festival in 1902. J. A. F.-M.

**MANN, Flora.** See ENGLISH SINGERS.

**MANN, Józef** (b. Lwów, 1879; d. Dresden, 5 Sept. 1921).

Polish tenor singer. He pursued an academic course at the University of Lwów, obtaining a degree in law, and became a judge. His love of music, which at first he treated as a hobby, increased year by year, and he began singing as baritone. His teacher, Dr. Kicki at Lwów, discovered the tenor qualities in his voice and taught him accordingly. He made his début in the Opera of Lwów, discontinued his legal career and went to Italy for further studies. In 1912 he was engaged as tenor at the Volksoper in Vienna, where he remained for four seasons. Later he accepted the post of first tenor in the Imperial Opera in Berlin, where he remained until his death, which occurred after the second act of 'Aida', in which he sang the part of Rhadamès as a guest artist at Dresden.

Józef Mann was not only a fine singer, but also a superb actor, a very rare thing among operatic artists. The one gift enhanced the other and he succeeded in making a true character of every part he performed.

C. R. H.

**Mann, Thomas.** See Diamond ('Young Joseph', choral work). Glanville-Hicks ('Transposed Heads', opera-ballet).

**MANN, Tor** (b. Stockholm, 25 Feb. 1894).

Swedish conductor. He studied at the Stockholm Conservatory from 1910 to 1919, became a cellist in the Stockholm Concert Society and was court conductor from 1914 to 1919. In 1935 he was elected a member of the Academy of Music. He was appointed conductor of the Göteborg Concert Society, where

in 1938 he conducted no less than seventy concerts and also took the initiative in arranging an annual Scandinavian Music Festival, at which new music by Danish, Norwegian, Swedish and Finnish composers is heard for the first time. In 1939 he was appointed conductor of the Stockholm Radio Orchestra and teacher of conducting at the Academy of Music, where the professor's title was conferred on him in 1945.

Mann has had outstanding successes as guest conductor at Oslo, Helsingfors, Copenhagen, Berlin, Vienna, Dresden, Munich, Prague, Budapest and many other centres. He specializes in Berwald, Carl Nielsen, Sibelius and modern music. S. B., adds.

**MANN, William (Somervell)** (b. Madras, 14 Feb. 1924).

English critic. He was educated at Winchester College (1937-42) and at Magdalene College, Cambridge (1946-47), where he took the B.A. and Mus.B. degrees. Later he studied composition privately with Mátyás Seiber and the pianoforte with Ilona Kabos; but he had already gained much experience in his youth, not only from the usual teaching, but as one of a large family every member of which played an instrument and where various chamber-music teams could be formed at any moment.

In 1948 Mann joined the music staff of 'The Times', and he also contributes valuable criticism and book reviews to musical periodicals. He translated Hermann Scherchen's 'The Nature of Music' (London, 1951), and the first publication of his own was an 'Introduction to the Music of J. S. Bach' (London, 1950). This was followed in 1954 by 'Richard Strauss', contributed to the 'Master Musicians' series. To a Benjamin Britten symposium (London, 1952) he contributed a chapter on the incidental music. E. B.

**MANNA, Gaetano** (b. Naples, c. 1745; d. ?).

Italian composer. He studied at the Conservatory of Santa Maria di Loreto, Naples, with his uncle Gennaro Manna. He wrote music for various Neapolitan churches. An oratorio, 'Il trionfo di Maria Vergine assunta in cielo', was performed in the domestic chapel of Don Massenzio Perrotti in 1783; this work was for a long time erroneously ascribed to his uncle. About 1798 Gaetano Manna was *maestro di cappella* of the Oratorio dei Padri Filippini, Naples, in whose archives many of his compositions are preserved.

F. W. (ii).

**MANNA, Gennaro** (b. Naples, 1713; d. Naples, 1788).

Italian composer, uncle of the preceding. He studied at the Conservatory of Sant' Onofrio, Naples, under Ignazio Prota and Francesco Feo. He was Feo's nephew and succeeded him in 1745 as *maestro di cappella*

of the SS. Annunziata Church. His operas include 'Siroe' (Venice, 1743), 'Tito Manlio' (Rome, 1743), 'Lucio Papirio' (Rome, 1745), 'Lucio Vero' (Naples, 1745), 'Didone abbandonata' (Venice, 1751) and 'Demofoonte' (Turin, 1754). From 1755 to 1761 he was *maestro di cappella* of the Conservatory of Santa Maria di Loreto, Naples, in succession to Durante.

In his later years Manna devoted himself entirely to religious music; his oratorios include 'Assuero' (1770) and 'Judith' (1775). The archives of the Oratorio dei Padri Filippini, Naples, include 134 of his manuscript compositions. F. W. (ii).

See also Logroscino (collab. in *fiesta teatrale*).

**MANNERS, Charles** (real name **Southcote Mansergh**) (b. London, 27 Dec. 1857; d. Dundrum, Co. Dublin, 3 May 1935).

Irish bass singer and operatic impresario. He was the son of Colonel Mansergh, R.H.A. and J.P. for Cork and Tipperary, was taught singing at the Royal Irish Academy of Music in Dublin and the R.A.M. in London, at the latter for a short time by Shakespeare, and later in Italy. In 1881 he began his career as a chorus singer and joined D'Oyly Carte's travelling company. On 25 Nov. 1882 he made a successful début as Private Willis on the production of Sullivan's 'Iolanthe' at the Savoy Theatre in London. He next sang in the provinces with the Carl Rosa Company, and appeared in 1890 at Covent Garden as Bertram in Meyerbeer's 'Robert the Devil'. On 5 July of that year he had married the soprano Fanny Moody. On 17 Oct. 1892 he sang the part of Prince Gremin on the production in London of Tchaikovsky's 'Eugene Onegin' under Lago at the Olympic Theatre, and later as the King in 'Lohengrin'. In 1893 he sang in America. From 1894 to 1896 he was engaged by Harris both for English and Italian opera, also by Hedmond in the autumn of 1895, notably as the King in 'Maritana' and as Mephistopheles in Gounod's 'Faust'. His voice was a *basso cantante* of remarkably fine quality. In 1896-97 he undertook a successful English opera tour in South Africa.

On his return he established the Moody-Manners Opera Company and made extensive tours in the provinces, with three separate companies, the principal company being 115 in number, with a repertory of thirty operas. In 1902 and 1903 he gave two seasons at Covent Garden and in 1904 a longer one at Drury Lane. In the latter year and in 1906, with characteristic generosity, he gave an operatic festival, without personal profit, at Sheffield, in aid of funds for the foundation of a university in that town. By giving prizes for the best operas produced by British composers, and by giving opportunities to pro-

vincial amateurs of hearing great operas, the Moody-Manners Company exerted a good influence on contemporary music. The entire music library of the Company is now in the Mitchell Library, Glasgow. A. C.

**MANNES, David** (b. New York, 16 Feb. 1866).

American conductor, teacher and violinist. He studied the violin with August Zeiss and C. R. Nicolai in the U.S.A. and with Heinrich de Ahna, Carl Halif and Ysaÿe in Europe. He received lessons in harmony from Boie. After playing in theatre orchestras he was engaged by Walter Damrosch for the first violin section of the New York Symphony Orchestra. He gave sonata recitals in America and in London with his wife, Clara Mannes (born Damrosch, daughter of Leopold Damrosch). Their son, Leopold Damrosch Mannes (b. 1899), is a talented composer.

David Mannes was director of the Music School Settlement, the Music School Settlement for Colored Children and the Music School of the East Side House, all in New York, and music supervisor of the Laurel School at Cleveland, Ohio. In 1916 he and Mrs. Mannes started the Mannes School. From 1918 he conducted symphony concerts at the Metropolitan Museum of Art. He published an autobiography, 'Music is My Faith' (1938). N. B.

**MANNHEIM SCHOOL.** The group of musicians that formed the elector palatine's court orchestra at Mannheim during the reign there of the Duke Carl Theodor, *i.e.* from 1743 to 1778 (when the duke transferred his court to Munich). 18th-century travellers and theorists are full of praise for the brilliant achievements of the Mannheim School, but they invariably refer to the style of conducting and playing and see in it a school of *virtuosi* (particularly of violinists) rather than of *composers*. In the latter sense the term has been in general use only since Hugo Riemann's rediscovery and publication of the Mannheim composers' music.

The founder and inspired leader of the Mannheim School of violinists and conductors was Johann Wenzel (Jan Václav) Stamitz, whom Carl Theodor, himself a trained musician, brought to his court after having heard his stirring virtuoso performance at the coronation festivities in Prague in 1741 or at Frankfurt o/M. in 1742. Stamitz's pupil and successor, Christian Cannabich, enlarged and perfected the orchestra — Mozart called him in 1778 the best conductor he had ever come across. Apart from Riemann, who quoted Schubart's and Burney's high valuation of the Mannheim School to support his own discovery of Johann Stamitz as the father of the symphonic style in composition, most of the literary sources are concerned with the new



symphonic style of *playing* only, and even so with that of the generation after Stamitz. The main features of the Mannheim School are there said to be perfect team-work, fiery and expressive execution, uniform bowing, exciting dynamic effects and accuracy in phrasing in orchestral performance; a late 18th-century critic (A.M.Z., Leipzig, Sept. 1799) thus sums up the verdict of contemporary opinion:

Cannabich and Toeschi, the concertmasters who trained this school and sent out into the world disciples like Cramer, Stamitz (the sons), Fränzl and others, deserve for their achievements all the praise, which is worth more than a hundred engraved Sonatas

and Burney called the orchestra in 1772 "an army of generals". If the perfection of virtuoso playing and vivid orchestral performance was Cannabich's work, he had certainly learnt his craft from Johann Stamitz, who may have been the lesser conductor (though probably superior as a virtuoso), but had laid the foundations of the new symphonic style both in his compositions and in his way of performing them. A native of Bohemia, as were several of his colleagues at the Mannheim court, he was the first composer who made it a rule to juxtapose a vehement opening theme and a contrasting subject of more lyrical quality in a symphonic movement, who completely abandoned the contrapuntal style in instrumental composition, who firmly established the Allegro-Andante-Minuet-Presto sequence, employed dynamic devices as stirring effects and elements of surprise, replaced the thorough-bass by written-out orchestral parts, introduced the clarinet and gave conspicuous tasks to the wind instruments in general, laid stress on changing colour in orchestration and used novel features of musical expression such as are now associated in a wider sense with the Mannheim School of composition. It may thus be said that the novelties in Johann Stamitz's writing, which were not fully appreciated by his contemporaries and his own pupils and degenerated a generation after him into routine schemes and mannerisms (till the great Viennese classics brought about the towering synthesis of the early symphonic foundations), inaugurated that new style of orchestral performance which was later regarded as the extraordinary achievement of the Mannheim School of musicians.

While the claim for the unique excellence of the Mannheim School of conductors and violinists is fully supported by contemporary evidence, there has been much discussion about Riemann's assertion that priority must be conceded to the Mannheim School of composers as forerunners of the classical symphony. The early Viennese school, the Bohemian school, the Italian instrumental composers and the north German masters have done as much to establish the stylistic novelties of mid-18th-

century music as the Mannheim musicians; it is now recognized that all the early symphonists had a similar educational and musical background and based their style on the same foundations, but that, thanks to the geographical position of Mannheim and the intellectual development influenced by the social changes and the rise of the middle class in near-by France, the ground was more fertile there for innovation and progress than anywhere else at the time. It is thus that Paris, with whose concert institutions and individual musicians Stamitz and his group were in constant contact, was the first to recognize the excellence and novel interest of both the symphonic music and the orchestral playing of the Mannheim School, whose compositions first appeared in print in that city and became known to the world as "melodia germanica".

The main representatives of the Mannheim School, apart from Johann Stamitz, are Franz Xaver Richter, Ignaz Holzbauer and Anton Filtz in the older group, and Christian Cannabich, Franz Beck, Johann Toeschi, Ernst Eichner, Johann Schobert, Karl and Anton Stamitz, Wilhelm and Johann Cramer, Ignaz Fränzl and Franz Danzi in the second generation. Vogler established a music school at Mannheim in 1775 and called it "Mannheimer Tonschule"; a collection of his theoretical writings under that name, published there in 1778, widely propagated the term Mannheim School, as did his monthly 'Betrachtungen der Mannheimer Tonschule' (with many music examples) which appeared from 1778 to 1781.

P. G.

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See also Symphony, pp. 210-12.

**MANNHEIMER, Frank** (b. Dayton, Ohio, 28 June 1896).

American pianist. He studied pianoforte, harmony and composition at first in the U.S.A. and afterwards in Germany and France. In America he obtained the degrees of B.Mus. and Hon. D.Mus. He was a professor at the Tobias Matthay Pianoforte School in London from 1926 to 1939 and he has made several tours in Europe, including the British Isles, and in the U.S.A. He has also appeared at various musical festivals in these countries, at which he gave first performances of many works by modern composers. His transcription for pianoforte of a Suite in D major by Leonardo Vinci and a new edition of Bach's A minor Prelude and Fugue were both published in 1935.

M. K. W.

**Manni, Agostino.** See Cavalieri (E., 'Rappresentazione').

**Manning, Edward.** See Turner (W., songs for 'Generous Choice').

**MANNs, (Sir) August** (*b.* Stolzenberg nr. Stettin, 12 Mar. 1825; *d.* London [Norwood], 1 Mar. 1907).

German bandmaster and conductor. Born of poor parents, he had for his first teacher a village musician at Torgelow, from whom he learnt the violin, clarinet and flute. His next instruction was received from Urban, the town musician of Elbing, near which his parents had removed, and to whom he was apprenticed. There he had regular practice in an orchestra, especially that of the Danzig opera company during its annual visits to Elbing; and this led to his entering the 5th regimental band of Danzig as first clarinet, while he played among the first violins at the theatre. He now began to arrange and compose for the band and generally to take a prominent part in the music of the place. In 1848 the regiment was transferred to Posen, and there Manns was noticed by Wieprecht, through whose assistance he transferred himself from the military band to Gungl's orchestra in Berlin. There he advanced to the post of conductor and solo violinist at Kroll's Garden. He worked hard at harmony and composition, and produced much dance music and other pieces which were very popular. After the destruction of Kroll's establishment by fire in 1851 Manns was made bandmaster of the 33rd Prussian regiment at Königsberg. He arranged Beethoven's symphonies for the band, and in other ways the music of the regiment was made very prominent. It was soon afterwards moved from Königsberg to Cologne, where it enjoyed a still greater reputation.

Manns, however, longed for a wider field, and he accepted, in the spring of 1854, an engagement from London as sub-conductor in the band of the Crystal Palace, then a wind band only, under Schallehn. This post he gave up in Oct., and after following his profession at Leamington and Edinburgh (in Wood's opera band) he became conductor of the summer concerts at Amsterdam in 1855, and finally, in the autumn of that year, was engaged as conductor at the Crystal Palace, a post upon which he entered on 14 Oct. 1855. Manns's duties as conductor, both of the daily music and of the Saturday concerts, as well as of the numerous festivities and extra performances, where music had to be arranged for large combined masses of wind and strings, were naturally very arduous. In 1883 he replaced Costa as conductor of the Handel Festival, conducting the subsequent festivals until 1900. He conducted the Sheffield Festivals of 1896 and 1899. He continued to conduct the Saturday Concerts at the Crystal Palace until 1901. He was knighted in 1903.

It was said that "the German conductor makes the orchestra express all the modifications of feeling that an imaginative soloist would give 'voice to on a single instrument'".<sup>1</sup> To this power of wielding his players Manns accustomed his audience during the years of his conductorship. It is not too much to say that his persistent performance of the works of Schumann — to name but one composer out of several — in the early part of his career at Sydenham, made the London public acquainted with them years before they would otherwise have become so. G., rev.

BIBL. — WYNDHAM, H. S., 'August Manns and the Saturday Concerts' (London, 1909).

**MANOJLOVIC, Kosta** (*b.* Krnjevo, Serbia, 1890; *d.* Belgrade, 1949).

Yugoslav composer, teacher and collector of folk music. He studied in Belgrade, Moscow, Munich and Oxford, where he obtained the degree of B.Mus. Later he became professor and afterwards rector of the Belgrade Academy of Music.

Manojlovic's compositions are predominantly vocal. He frequently used the traditional music of his country for his material, and he had a particular inclination towards polyphonic treatment in his numerous choral cycles. His church music includes a 'Liturgy' for male-voice choir and a cantata, 'On the Rivers of Babylon', for baritone, chorus and orchestra.

Apart from composition Manojlovic devoted his energies chiefly to the investigation, recording and analysing of Serbian folk music. Many of his studies of musical folklore and of national customs have been published either separately or in periodicals. K. T.

**MANON.** Opera in 5 acts by Massenet. Libretto by Henri Meilhac and Philippe Gille, based on Prévost's novel 'Manon Lescaut'. Produced Paris, Opéra-Comique, 19 Jan. 1884. 1st perf. abroad, Brussels, Théâtre de la Monnaie, 18 Mar. 1884. 1st in England, Liverpool (trans. by Joseph Bennett), 17 Jan. 1885. 1st in U.S.A., New York (in Italian), 23 Dec. 1885.

**MANON LESCAUT.** Opera in 3 acts by Auber. Libretto by Eugène Scribe, based on Prévost's novel. Produced Paris, Opéra-Comique, 23 Feb. 1856. 1st perf. abroad, Liège, 12 Feb. 1875.

Opera in 4 acts by Puccini. Libretto by Marco Praga, Domenico Oliva and Luigi Illica, based on Prévost's novel. Produced Turin, Teatro Regio, 1 Feb. 1893. 1st perf. abroad, Buenos Aires (in Italian), 8 June 1893. 1st in England, London, Covent Garden Theatre (in Italian), 14 May 1894. 1st in U.S.A., Philadelphia (in Italian), 29 Aug. 1894.

For other works on the subject see PRÉVOST.

<sup>1</sup> 'The Times', 28 Apr. 1857.

**MANRIQUE DE LARA, Manuel** (b. Cartagena, 24 Oct. 1863; d. St. Blasien, Germany, 27 Feb. 1929).

Spanish composer. By profession a soldier, last holding the rank of Brigadier-General, he devoted his leisure to the serious study of music. A pupil of Chapí, he composed music to 'La Orestíada' (after Aeschylus), a Symphony, a string Quartet and a comic opera in 3 acts, 'El ciudadano Simón'. A symphonic fragment from an unfinished opera, 'El Cid', was performed under Fernández Arbós at Madrid. Gen. Manrique de Lara also did valuable research in Spanish musical folklore, having collected a large number of melodies to traditional Spanish ballads, sung by exiled Jewish communities in the Near East.

J. B. T.

**Manrique, Jorge.** See Mudarra (poem set to the lute).

**MANRU** (Opera). See PADEREWSKI.

**MANSFELDT, Edgar.** See PIERSON, H. H.

**MANTIUS, Eduard** (b. Schwerin, 18 Jan. 1806; d. Ilmenau, Thuringia, 4 July 1874).

German tenor singer. He studied law, first in 1825, at the University of Rostock, and afterwards at Leipzig. It was at the latter place that his fine voice attracted general attention and that he began to study singing under Pohlenz. After having sung with great success at a festival at Halle, conducted by Spontini, he went to Berlin, and by his interpretation of the tenor parts in Handel's oratorios (Samson, Judas, etc.) soon became the declared favourite of the Berlin public. His talent was much appreciated by the Mendelssohn family, and it was he who sang the principal tenor part in the *Liederspiel* 'Die Heimkehr aus der Fremde' ('Son and Stranger') at the celebration of the silver wedding of the Mendelssohn parents.

In 1830 Mantius made his first appearance on the stage in Berlin as Tamino in the 'Zaubersföte'. In 1857 he gave his farewell performance as Florestan in 'Fidelio'. During these twenty-seven years he had appeared in no less than 152 characters. After leaving the stage he devoted himself with much success to teaching. He not only had an exceptionally fine voice, which he knew how to use in a truly artistic and musical manner, but was also a remarkably good actor.

P. D.

**MANTOVANO, Alberto.** See RIPA, ALBERTO DA.

**MANUAL** (from Lat. *manus*, "hand"). A clavier, or set of keys, to be played by the hands. The term is used chiefly in reference to the organ, where the keyboards for the hands and the keyboard for the feet have, for convenience, to be distinguished by some brief and suggestive name. Clavier (from *clavis*, "key") simply means a keyboard, without reference to the members of the body with which it is to be played.

E. J. H.

**MANUALITER** (Lat.). A direction of fairly frequent occurrence in the organ works of Bach and his contemporaries, indicating that the passage or piece so inscribed is to be played upon the manuals alone, the direction "pedaliter" being used at the entry of the pedal.

G.

**MANUEL VENEGAS** (unfinished Opera).

See WOLF, HUGO.

**MANVERS.** See MARSHALL, CHARLES (WARD).

**MANX MUSIC.** See FOLK MUSIC: MANX.

**MANZIARLY, Marcelle de** (b. Kharkov, Russia, 13 Oct. 1900).

French pianist and composer. She was a pupil of Nadia Boulanger for harmony, counterpoint and composition, and of Weingartner for conducting. Since the time when her youthful violin Sonata was awarded the prize of the Ligue des Femmes de Professions Libérales her talent has materialized in a comparatively small number of uncommonly felicitous works. The performance of her pianoforte Concerto was one of the notable events of the 1933 I.S.C.M. Festival held in Amsterdam. During the 1930s works by Marcelle de Manziarly—e.g. the 'Triptyque' for mezzo-soprano and chamber music, the Duos for 2 sopranos with oboe and pianoforte, the saxophone Concertino—were welcomed at concerts of the Triton and the Société Nationale in Paris, her string Quartet in New York; two orchestral works, 'Sonate pour Notre-Dame de Paris' and 'Musique pour orchestre', were performed at The Hague in 1948 as well as at Ojai (California) in 1950, and her Sonata for two pianofortes was broadcast by the Paris Radio. Other compositions, in a lighter vein, include 'Trois Fables de Lafontaine', songs to poems by Louise de Vilmorin and 'Études' for pianoforte.

Marcelle de Manziarly is one of the most intelligent and independent followers of Stravinsky's doctrine of "objective composition": her scores are devised to solve many problems of harmonic and contrapuntal syntax in their relation to form, and her solutions are often ingenious and always elegant. Yet in her style a glassy clarity of texture combines with caprice of detail and often with a genuine sense of grandeur.

F. E. G.

**Manzoni, Alessandro.** See Frazzi ('Morte di Ermengarda', symph. poem). Gläser (F., 'Bryllupet ved Comosænen', opera). Petrella ('Promessi sposi', opera). Pizzetti (do., film). Ponchielli (do., opera). Promessi sposi (Ponchielli, opera). Verdi (Requiem for M.).

BIBL.—REYNOLDS, BARBARA, 'Verdi and Manzoni: an Attempted Explanation' (M. & L., XXIX, 1948, p. 31).

**MANZU** (Instrument). See BABYLONIAN MUSIC.

**MANZUOLI, Giovanni** (*b.* Florence, *c.* 1725; *d.* Florence, *c.* 1780).

Italian male soprano singer. Having acquired a reputation in Italy, he repaired, in 1763, to Madrid, where he was engaged at a high salary by Farinelli. In 1764 and 1765 he went to London, and by his performance "the serious opera acquired a degree of favour to which it had seldom mounted since its first establishment in this country".<sup>1</sup> His voice was the most powerful soprano that had been heard on the London stage since the time of Farinelli, and his style was full of taste and dignity. The applause he earned was hearty and unequivocal; "it was a universal thunder". Other singers had more art and feeling; none possessed a sweeter or fuller organ. As to execution, he had none; but he was a good actor, though unwieldy in figure and ill-made. Nor was he young, but the sensation he excited seems to have been irresistible. All the composers struggled to have the honour of writing for him; even T. A. Arne composed his unsuccessful 'Olimpiade' for the popular singer. Manzuoli, however, left England at the end of the season and did not return. In the same year he was in Vienna, and he shortly afterwards retired to his native place, with the title of "Singer to the Court of the Grand Duke of Tuscany".

In a letter of Mozart's<sup>2</sup>, his first after starting on his Italian tour, 7 Jan. 1770, he says of a singer whom he heard, "canta un poco Manzuolisch ed una bellissima voce forte ed è già vecchio", etc. Burney heard him again, in Sept. of that year, taking part in a service in a convent near Florence, and was delighted, though the voice seemed less powerful, even in a small church, than when he was in England. His name occurs once more, in one of the elder Mozart's letters, written in the following Aug.: "Manzuoli often visits us"; and he is included among "the singers, not only celebrated in their profession, but good-hearted and sensible people". He took part in the serenata composed by the young Mozart in honour of the nuptials of the Archduke Ferdinand, at Milan, 17 Oct. 1771, and was encored in one of his songs. Mozart writes again, 24 Nov. 1771:

Herr Manzuoli, the *musico*, who has always been considered and esteemed as the best of his class, has in his old age given a proof of his folly and arrogance. He was engaged at the Opera for the sum of 500 *gigliati* [ducats], but as no mention was made of the *Serenata* in the contract, he demanded 500 ducats more for singing in it, making 1000. The court only sent him 700 and a gold box (and enough too, I think), but he returned the 700 ducats and the box, and went away without anything. I don't know what the result of this history will be—a bad one, I fear!

A good portrait of Manzuoli was engraved by G. B. Betti, after a design by L. Betti. Among his pupils was the celebrated Coltellini.

<sup>1</sup> Burney.

<sup>2</sup> Was in the collection of the writer and sold at his death.

J. M.

**MAOMETTO II** (Opera). See ROSSINI. WINTER.

**MAPLESON, James Henry** (*b.* London, 4 May 1830; *d.* London, 14 Nov. 1901).

English singer, violist and operatic impresario. He became a student at the R.A.M. in London (1844), appeared in public as a singer and for some time played among the violas in the orchestra. In Feb. 1854 he sang in opera at Verona, under the name of Enrico Mariani. Later he was assistant to F. T. Smith at Her Majesty's Theatre, and when Smith announced, in 1861, his intention of abandoning Italian Opera, Mapleson took the Lyceum Theatre and began his career as a manager. He opened there on 5 June 1861 and on 15 June produced Verdi's 'Ballo in maschera' for the first time in England.

Mapleson's first season at Her Majesty's was 1862, when Trebelli made her début in England; the burning of that theatre drove him to Drury Lane in 1868. He joined Gye at Covent Garden in 1869; the coalition lasted two seasons, and in 1871 he returned to Drury Lane. On 28 Apr. 1877 he reopened Her Majesty's Theatre, where he had a few seasons with varying success. "Colonel" Mapleson, as he was called, was in the habit of taking his company to the U.S.A. in the intervals of the London season. 'The Mapleson Memoirs', an amusing volume of reminiscences, appeared in 1888. G., adds.

See also Drury Lane Theatre. His Majesty's Theatre. Maquarie, A. See Quilter (song).

**MAR DEL PLATA.** See ARGENTINA.

**MARA** (born **Schmeling**), **Gertrud Elisabeth** (*b.* Cassel, 23 Feb. 1749; *d.* Reval, 20 Jan. 1833).

German soprano singer. Her mother died soon after her birth and her father, a poor musician named Schmeling, is said to have adopted the plan of securing his little daughter in an arm-chair while he attended to his affairs. From this cause, it appears, she fell into a rickety state, from which she took long to recover, if indeed she ever recovered entirely. Schmeling contrived to increase his income by mending musical instruments, and the child one day got hold of a violin and began to draw musical sounds from it, being then only four years old. She seized every opportunity of practising on such instruments, whenever Schmeling's back was turned; but he found her before long, to his astonishment, playing on a violin, on which she had mastered a scale. Struck with her genius, he gave her a few lessons and found her so apt a pupil that he was soon able to play duets with her before a few amateurs. But even now, in her fifth year, the child could not stand without support, and her father was obliged to carry her to the place where she was to play. By favour of an amateur Schmeling and his child were

enabled to visit the fair at Frankfort o/M., where the little girl's performance excited great wonder. A subscription was set on foot, a better education was given to her, and when she had reached the age of nine her health had improved and she was able to proceed to Vienna with her father and there give some concerts. The British ambassador advised Schmeling to take the child to England, where he soon obtained the patronage of many noble and influential persons, including the queen. The little girl was, however, persuaded by them to give up the violin, which they thought an unfeminine instrument, and was encouraged to sing. Her voice was already resonant and clear, but she had, of course, had no instruction. Schmeling, by the help of her protectresses, placed her under the tuition of Paradisi. She made rapid progress, but it soon became necessary to remove her from the power of her profligate instructor.

Returning to Cassel, Schmeling found it impossible to get an engagement for his daughter at the Prussian court; the king would not hear of any but Italian singers. Hiller now received her into his music school at Leipzig, where she remained for five years. In 1771 she came out from this academy, with a voice remarkable for its extent and beauty, a great knowledge of music and a brilliant style of singing. Her education had been formed on the music of Hasse, Graun, Benda, Jommelli, Pergolesi, Porpora and Sacchini. Her voice ranged from the *g* to *e'''*. She made her debut in an opera by Hasse at Dresden and was successful. With difficulty Frederick II was persuaded to hear her in Berlin; but, though strongly prejudiced against her on account of her nationality, he was immediately converted by her singing an air of Graun's at sight and finally engaged her for life to sing at court both in Berlin and at Potsdam.

It was at this juncture that, in spite of all advice and although the king twice refused his consent, she married the violoncellist Mara. She soon discovered her folly and regretted it when too late. This part of her life was extremely unhappy; she was made miserable on the one hand by the excesses of a debauched husband and on the other by the tyranny of a king who allowed her no liberty or indulgence. She at length succeeded in escaping to Dresden, where she was detained by the Prussian ambassador. Frederick, however, who had lost some front teeth, and could no longer play the flute, cared now but little for music and gave her a tardy permission to annul her engagement. Mara, free at last, arrived in 1780 in Vienna, where Nancy Storace was playing in *opera buffa*. This was not Mara's line, and she was coldly received. Provided, however, with a letter to Marie-Antoinette from the empress, she passed through Germany, Hol-

land and Belgium, singing at various places on her way. At Munich Mozart heard her, but was not favourably impressed. He wrote on 13 Nov. 1780:

Mara has not the good fortune to please me. She does too little to be compared to a Bastardella [Azuari] (yet this is her peculiar style), and too much to touch the heart like a Weber [Aloysia], or any judicious singer.

He tells a story of her and her husband a few days later (letter of 24 Nov.), which shows both of them in a very unpleasant light, as behaving with foolish effrontery and pretension. She was again in Vienna in Mar. 1781, and Mozart mentions her as giving a concert there. She reached Paris in 1782. There she found the celebrated Todi, and a rivalry immediately sprang up between these two singers, which divided society into factions. At a concert where both singers appeared, an amateur asked his neighbour: "Quelle était la meilleure"; to which the other replied: "C'est Mara". "C'est bien Todi" (bientôt dit) was the punning answer.

Two years later, in the spring of 1784, Mara made her first appearance in London, where her greatest successes awaited her. She was engaged to sing six nights at the Pantheon. Owing to a general election, she sang to small audiences, and her merits were not recognized until she sang at Westminster Abbey, in the Handel Commemoration, when she was heard with delight by nearly 3000 people. She sang in the repeated Commemoration in 1785 and in 1786 made her first appearance on the London stage in a serious pasticcio, 'Didone abbandonata', the success of which was due entirely to her singing. In Mar. 1787 Handel's opera 'Giulio Cesare' was revived, and Mara played in it the part of Cleopatra, which Cuzzoni had sung in 1724. It was so successful that it was constantly repeated during the season. Mara remained connected with the Opera in London till 1791, after which, though she sang occasionally on the stage, and even in English ballad operas, she was more frequently heard in concerts and oratorios. For these she was better suited, as her figure was not good enough for the theatre, nor was she a good actress. It is, indeed, not impossible that her stage presence was still to some extent spoiled by the disease which crippled her as a child; and there is a caricature in which she is shown, singing at a "Wapping Concert" seated (28 Feb. 1786), with the following apology below:

MADAM MARY . . . begs her Polite Audience will excuse her sitting during the Performance, as she contracted in her infancy a Disorder called Le Genoue Inflexible, or (Stiff Knee) which prevents her standing, even in the most Sacred Pieces of Music — her Enemies call it Pride, but it must appear only malice, when she could not rise before their Majesties; or at the Sacred Name of Jehovah.

In 1788 she was singing in the Carnival at Turin and the following year at Venice. She returned to London in 1790 and went to Venice

again in 1791. Going once more to London in the next season, she remained for ten years. After this she found her voice losing strength, and she left England in 1802, after enjoying a splendid benefit of over £1000 at her farewell concert. She sang without effect in Paris, where she had the misfortune to come after Grassini; and then, after passing through Germany, Mara retired to Moscow, where she bought a house.

Her worthless husband and her numerous lovers had helped her to spend the immense sums she had earned, until she found herself without means and compelled to support herself by teaching. By following this occupation she acquired a small competence, which was again lost to her (1812) in the fire of Moscow. Forced to begin once more to seek a means of subsistence, when almost sixty-four years old, Mara travelled in Livonia, where she was kindly received, and settled at Reval. She now supported herself again for about four years by teaching, and then formed the strange desire to revisit London, the scene of her former glory. She arrived in 1819 and was announced in a mysterious manner by Messrs. Knvyett as "a most celebrated singer whom they are not at liberty to name", appeared at the King's Theatre, when it was discovered that not a shred of her voice remained, and was never heard again. She returned to Livonia and died at the age of nearly eighty-four, soon after receiving from Goethe a poem for her birthday, 'Sangreich war dein Ehrenweg' (Weimar, 1831).

A life of Mara, by G. C. Grosheim, was published at Cassel in 1823, and a more interesting one by Rochlitz in his 'Für Freunde der Tonkunst', Vol. I. The best portrait of her was engraved (oval) by J. Collyer, after P. Jean, 1794. J. M., abr.

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**MARA, LA.** See LA MARA.

**MARACA.** A percussion instrument used in jazz and swing bands. It is a rattle made of a dried gourd, which is shaken and produces its sound by a filling of dried seeds, shot or beads.

**MARAGLIANO MORI, Rachele** (b. Casteggio, Piacenza, 15 June 1894).

Italian mezzo-soprano singer and teacher. She studied the pianoforte at the Milan Conservatory and in Berlin, also composition under Respighi at the Liceo di Santa Cecilia in Rome, where she obtained a diploma. From 1919 she assiduously pursued a busy career as a vocal soloist, eschewing opera and devoting herself exclusively to the cultivation of ancient and modern music. She became a specialist in medieval song, transcribing *laudi* and publishing a collection of troubadour songs

('Canzoni trobadoriche') in collaboration with Ugo Cesini, with whom she had studied the subject. In 1930 she was appointed professor of singing at the Conservatorio di San Pietro a Maiella at Naples, and she now occupies a similar post at the Santa Cecilia in Rome. She has taken part in vocal congresses at Padua and in Paris with lectures on the teaching of singing both from the technical and the interpretative point of view. G. M. G.

**Márai, Sándor.** See APRILY (songs).

**MARAIS, Marin** (b. Paris, 31 Mar. 1656; d. Paris, 15 Aug. 1728).

French violist and composer. At an early age he entered the choir of the Sainte-Chapelle in Paris, where he was a pupil of Chaperon. He learnt the viola da gamba from Hottemann and his pupil Sainte-Colombe. After six months with the latter his master dismissed him, saying that he could teach him nothing further. In 1685 he entered the royal orchestra as a soloist; he was also a member of the orchestra of the Académie Royale de Musique, where he studied composition under Lully, sharing with Colasse the direction of the orchestra. In 1686 he published his first book of 'Pièces à son 2 violes', dedicated to Lully; he was then living in the rue du Jour, near Saint-Eustache. In the same year he produced at court, before the dauphiness, an 'Idylle dramatique'. In Apr. 1693 he brought out at the Académie de Musique a setting of Campistron's 'Alcide', in which he collaborated with Louis de Lully. The work was revived in 1705, 1716 and 1744. With the same collaborator he wrote a 'Pantomime des pages', part of the score of which is preserved in Berlin. His other writings for the stage were 'Ariane et Bacchus' (words by Saint-Jean), produced in 1696, 'Alcyone' (words by Houdar de La Motte), 18 Feb. 1706, and 'Sémélé' (words by the same poet), 1709. The most successful of his operas was 'Alcyone', in which was a musical representation of a storm, long much admired.

In 1692 he published a set of 'Pièces en trio pour les flûtes, violon et dessus de viole'. A second book of 'Pièces de viole' appeared in 1701; a third in 1711 (when he was living in the rue de La Harpe); a fourth in 1717 and a fifth in 1725. Reprints of some of these exist. In 1723 he published a set of 'Sinfonies' for violin, viol and harpsichord, entitled 'La Gamme'. His best viol solos are very fine and equalled in that school only by the best of Antoine Forqueray the elder, a less prolific composer. Marais was said to play like an angel, but Forqueray like the devil; and this contrast in their temperaments is reflected in their music. That of Marais is marked by tenderness and serenity; that of Forqueray by boldness and grandeur. With the present revival of the viola da gamba the

reputation of both is once more rising and is likely to continue doing so.

About 1725 Marais retired to his house in the rue de Lourcine, where he occupied himself with horticulture. He still, however, gave lessons two or three times a week at a room in the rue du Battoir. On his death in 1728 he was buried in the church of Saint-Hippolyte in the Quartier Saint-Marcel. The parish was suppressed in 1791, and shortly afterwards the church was destroyed. No trace of it now remains, but the name is preserved in the rue Saint-Hippolyte.

Marais left in manuscript a 'Te Deum' (written and performed on the convalescence of the dauphiness) and some concertos for violin and bass viol, written for the Elector of Bavaria. At an early age Marais married Catherine Damicourt, who survived him. By her he had nineteen children, four of whom (three sons and a daughter) were also violists. On one occasion he presented his three musician sons to Louis XIV before whom the children and their father gave a concert, while a fourth boy turned over the leaves of the music. One of his daughters married a musician named Bernier.

There is a painting of "M. Marais, musician", in the museum at Blois, and there also exists a mezzotint of Marin Marais, painted and engraved by A. Bouys and published in 1704. In this he is represented seated, full length, with his bass viol across his knees. A fine portrait of Marais also appears in the group of musicians (attributed to Hyacinthe Rigaud) in the National Gallery, London. Of Marais's musician sons the name of Jean Louis Marais occurs in the imprint of the fourth and fifth books of 'Pièces de violes', together with that of Roland Marais, the only one who attained any distinction. He published (in 1711) a 'Nouvelle Méthode de musique' and in 1725 became a solo violist in the royal orchestra, probably succeeding to his father's post. Quantz heard him in 1726 and praises him as a great performer. He published (in 1735 and 1738) two books of 'Pièces de violes'. w. b. s., adds.

**MAŘÁK, Jan** (b. Dunakész, Hungary, 2 May 1870; d. Královské Vinohrady, Prague, 21 Oct. 1932).

Czech violinist and teacher. From 1882 to 1889 he was Bennowitz's pupil for violin at the Prague Conservatory. In 1897 he was appointed professor at that institution, a post he held until his death. Throughout his career he was also much in demand as a private teacher. Among his pupils Váňa Přihoda won an international reputation and Stanislav Novák held a very distinctive position in the Czech musical community. Mařák provided many useful revisions, editions, arrangements and selections of important works for his

instrument. Besides numerous articles and studies for various periodicals, he wrote a valuable monograph entitled 'Housle' ('The Violin') (Prague, 1923; 3rd ed. by V. Nopp, Prague, 1944). G. Č.

**MAŘÁK, Otakar** (b. Esztergom, Hungary, 5 Jan. 1872; d. Prague, 2 July 1939).

American (naturalized) tenor singer of Czech birth, brother of the preceding. He studied painting in Prague, but soon turned to singing, being well fitted to that career by his responsive voice of large compass and engaging colour as well as by his keen musicianship. After relatively short studies he appeared for the first time with success at Brno on 1 Feb. 1899, and for the next two years he was a favourite singer of the National Theatre in Prague, where he returned as a guest-singer in 1903 after two years in Vienna under Mahler. From 1907 he won a great reputation abroad, singing in Berlin, Vienna, Hamburg, Paris, London (Covent Garden) and at the Chicago Opera. But he continued his guest appearances at home, particularly in Prague. From 1921 he concentrated his efforts on his activity at the Prague National Theatre, where he appeared for the last time on 12 Apr. 1934, and at the States Theatre (Stavovské divadlo) on 21 June 1934. Besides Destinová and Burian he was the best-known Czech opera singer of recent times. His repertory was unusually large, extending from Don José, Cavaradossi, Canio and Werther to Don Ottavio, Florestan, Lohengrin and Tannhäuser. As a singer he gave of his best in the principal parts of the standard Czech works (Smetana, Dvořák, Fibich, Foerster, Ostrčil). As an actor he was somewhat less successful. In 1935 he left Prague for the U.S.A. with his second wife, the American dramatic soprano Marie Cavan, and settled down in New York as a teacher of singing, also giving occasional recitals. When he was suddenly taken ill he was enabled to return to Prague with the aid of his American countrymen. G. Č.

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**MARAZZOLI (Marazzuoli), Marco** (b. Parma, ?; d. Rome, 24 Jan. 1662).

Italian singer, harpist and composer. He sang in the papal chapel in Rome about 1637 and on 27 Feb. 1639 produced the first comic opera, written jointly with Virgilio Mazzocchi, 'Chi soffre, spera', at the Roman Palazzo Barberini. The libretto was by Giulio Rospigliosi, the future Pope Clement IX.<sup>1</sup> Both Mazarin and Milton were present at the per-

<sup>1</sup> The MS score and libretto are in the Vatican Library, Rome, and an 'Argumento et allegoria' of the opera was printed in 1639 (copy in the Library of Congress, Washington). A. Salza (see Bibl.) conjectured that the work may have been a new version of an earlier opera, 'Il falcone', produced at the same palace in 1637.



formance.<sup>1</sup> He also wrote the second act of 'Dal male il bene' (first and third by Abbattini), produced at the Palazzo Barberini about July 1653, at the wedding of Maffeo Barberini, Prince of Palestrina, and Olimpia Giustiniani. The libretto was again by Giulio Rospigliosi, who was said to have also written that of 'La vita umana, overo Il trionfo della pietà', produced at the Palazzo Barberini on 31 Jan. 1656 in honour of Queen Christina of Sweden, who had by that time settled in Rome and at whose concerts Marazzoli appeared. But the book was by Jacopo Rospigliosi, Giulio's nephew.<sup>2</sup> It was dedicated to Christian and published in 1658.

Marazzoli composed two more operas, oratorios, cantatas and songs. A. L.

BIRL.—ROLANDI, U., 'Nuova antologia', Oct. 1927.

SALZA, A., Riv. Mus. It., XIV, 477.

See also Abbattini (collab.). Mazzocchi (V., collab. in 'Chi soffre, spera').

**MARBECK** (*Marbecke, Merbecke*), **John** (b. ? Windsor, c. 1510; d. ? Windsor, c. 1585).

English church musician, composer and writer. This remarkable personality is best remembered by his famous publication 'The booke of Common Praier noted' (1550). It is less generally realized that in that same year was published his 'Concordance' of the Bible in English, a compilation of immense labour, and the first thing of the kind ever produced.

The surname is variously spelt; the form found most usually in the records of St. George's Chapel, Windsor, is adopted here. His own signature in acknowledgment of his stipend in 1558 appears as "Marbek", but in his 'Book of Common Prayer Noted' it is printed as "John Merbecke".

The dates of his birth, appointments and death remain unknown; and his will has not been found. Such evidence as exists suggests that he was born and died at Windsor and spent his whole life there. The earliest known mention of his name is in an inventory of domestic plate at Windsor dated 1531, which included a "sylver spon" with his name "wrytyn thereon". His son Roger, who became provost of Oriel College, Oxford, was born in 1536. It is reasonable therefore to assume that John Marbeck was born about 1510. If so, he would have been about seventy-five in 1585, a date generally accepted as that of his death; for his name no longer appears in the Windsor records after that, and the last of his six published books is dated 1584. He had another son, Edward, to whom Oriel College granted a valuable lease in 1573.

Marbeck gave some account of his own life

up to 1550 in the preface to his 'Concordance'. Details of his trial and condemnation for "heresy" in 1544, the confiscation of his "greate worke", as he described his 'Concordance', his imprisonment in the Marshalsea and his subsequent pardon by Henry VIII on the plea of Gardiner, one of his chief accusers, may be read there. A full account of the whole episode, together with a description of the 'Concordance' and of the series of difficulties encountered in its preparation and publication has been made available through the scholarly researches of Mr. Eric Hunt.<sup>3</sup>

The Windsor records of St. George's Chapel are far from complete for this period; Marbeck is first mentioned, both in the treasurer's and the precentor's rolls, in 1541-42 for receiving payment as organist. In 1531 his name is at the head of the clerks, and he was sharing the duties of playing the organ with George Thaxton. Most of the entries show payment to him for minor duties such as copying music. One item is of interest: it refers to a "Collectarium" made by Marbeck by order of one of the canons during the reign of Queen Mary. This was a book of the collects for use both at the mass and at the choir offices; examples are now of the greatest rarity.

When the chantries were dissolved by act of Parliament in 1547 those in St. George's Chapel were exempted, and during the reign of Mary the chantry priests continued to celebrate the Latin mass in the chapels there. In the reign of Elizabeth chantry priests continued to be appointed at Windsor and to receive the stipend derived from the endowments, though no duties were attached to the office. In 1571 Marbeck, though described elsewhere as "laicus", was appointed as chaplain of the Lord Hastings chantry. He still held it in 1575, the only other year during the remainder of his lifetime for which a treasurer's roll survives. The patron of this chaplaincy was George, Earl of Huntingdon, to whom Marbeck dedicated his 'Book of Notes and Common places' in 1581. In making a subsequent appointment Lord Huntingdon remarked that it was "solely for the better augmentation of the stipend" of his nominee, the divinity lecturer at St. George's.

Marbeck's work as a composer, in the ordinary sense of the term, is relatively unimportant. It consists, as far as is known, of no more than a Mass: 'Per arma justicie'; two motets: 'Ave dei patris filia' and 'Domine Jesu Christe'; and a carol: 'A Virgin and Mother'. It is probable that the three Latin works were written before English

<sup>1</sup> See Milton's letter to Lucas Holstenius from Florence, 30 Mar. 1639.

<sup>2</sup> According to the 'Historia . . . di Christina . . . de Svetia' by Gualdo Priorato Conte Goleazzo (1656).

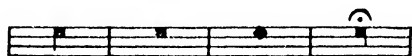
<sup>3</sup> 'Cranmer's First Litany, 1544, and Merbecke's Book of Common Prayer noted, 1550', by J. Eric Hunt (London, 1939), p. 29.

came into general use for liturgical purposes. His time must have been fully occupied from shortly after 1539, when the "Great" Bible was published in English, with the compilation of his 'Concordance', which was already in an advanced state when he was arrested in 1544; and it had to be done all over again after his release.

'The booke of Common praier noted', as already stated, was published in the same year as his 'Concordance', a remarkable dual achievement. It contained the first setting to music of the English liturgy as authorized by the Act of Uniformity of 1549. Its purpose and method are set out in a short preface:

IN THIS BOOKE

is conteyned so much of the Order of Common prayer as is to be song in Churches; wherein are used only these iii sortes of notes,



The first note is a strene note, and is a breve. The second a square note, and a semy breve. The iii a pycke<sup>1</sup>, and is a mynymme. And when there is a prycke by the square note, that prycke is half as much as the note that goeth before it. The iiii is a close, and is only vsed at ye end of a verse.

How this notation was intended to be interpreted in performance has been the subject of controversy ever since the book was brought into use again in connection with the Oxford Movement a century ago. This is not the place in which to discuss controversies, but the alternative ideas may be briefly stated. Marbeck's music is set out with black notes on staves of four red lines, and, as in every kind of music of that period, without any bars. This gave the impression to the leading musicians of the Movement, not unreasonably, that, although Marbeck's "noting" was not strictly to be regarded as plainsong, it was nevertheless of the nature of plainsong, and was to be freely interpreted solely in accordance with the natural stress of the words without exact observance of the note-values.

This view was supported by the fact that Marbeck did employ certain traditional plainsong melodies, adapting them for his own purpose. Thus, 'Venite' and Psalms are all set to an abridged form of Tone VIII. The "noting" of 'Te Deum' is a condensation of the Ambrosian melody. 'Benedictus' is set to Tones V and VIII. Marbeck chose modes I and VIII for 'Magnificat' and Tones V and VII for 'Nunc dimittis'. In the Communion service 'Gloria in excelsis' and 'Credo' are original compositions: but 'Kyrie' is a condensation of that melody in the Sarum rite with Solemn Requiems (Plainsong Society's

'Ordinary of the Mass', No. IX), while 'Sanctus' is similarly distilled from a commonly used Sunday melody<sup>2</sup> ('Ordinary', No. IV) and 'Agnus' from a peculiarly Sarum melody ('Ordinary', No. VIII). The offertories and post-communions are original compositions intended for unison singing like the rest. Music is provided also for the service of the dead, including 'Kyrie', 'Sanctus' and 'Agnus' adapted from the Sarum numbers ('Ordinary' No. VIII).

It should be added that the "noting" of the versicles and responses was adapted from Latin sources; it forms the foundation upon which most of the subsequent harmonized settings have been constructed, beginning with those of Tallis and Byrd. The Litany was not included here, having been already published with "noting" in 1544.

The subject of Marbeck's setting was fully dealt with in a treatise entitled 'The Order of Daily Service . . . with Plain tune' by Professor William Dyce of King's College, London, published in 1844. Here will be found the additions composed by Dyce for the English Responses to the Commandments, together with his setting of the Comfortable Words and the Doxology of the Lord's Prayer. Dr. John Jebb of Peterstow published a set of three lectures on the same subject at about the same time. It became the generally accepted opinion that while the melodic line of Marbeck's music was to be retained his rhythmic outline, as expressed in his exact note-values, might be disregarded.

More recently the opinion has been expressed that Marbeck's note-values should be interpreted at their face-value, but with a clear understanding that his music, like all the vocal music of his contemporaries, is designed on the principle of the irregular phrasing of duple and triple measures, as indicated by the natural stress of the words. The case for this opinion was expounded by Sir Richard Terry in a paper read before the Royal Musical Association in 1914 and reprinted in a collection of his Essays, published in 1929.

It is contended by those who support this view, that if Marbeck's 'Creed' and 'Gloria in excelsis' are sung with due recognition of the interchanging rhythms, and with just a small degree of freedom, as in the works of Byrd, Tallis, and Morley, the true stress of the words will be perfectly interpreted.

Marbeck's "noting", except for the versicles and responses, soon fell into disuse. The changes made in the Prayer Book of 1552, the growing demand for harmonized music to replace unison singing and finally the Marian reaction were fatal to it, and it remained in obscurity for three centuries.

Mr. Hunt has advanced the interesting sug-

<sup>1</sup> "Pycke" (for the minim) stands for "pike" the shape of the note being that of a pike-head. "Prycke" stands for "prick", meaning a point or dot.

<sup>2</sup> See Sir Richard Terry, Proc. Mus. Ass., 45th Session.

gestion that the music of Cranmer's Litany is by Marbeck.<sup>1</sup> He supports the suggestion with argument that has considerable weight. It has been stated, though without much evidence, that 'The booke of Common praier' was noted by Marbeck under the supervision of Cranmer. That they co-operated in some measure is, however, extremely probable, especially when it is remembered that for some weeks at the close of 1548 a number of bishops, together with Cranmer, were assembled in conference about the Prayer Book at Windsor. During those weeks Cranmer and Marbeck would obviously have been frequently in close association, discussing in an informal manner subjects in which both were so keenly interested. What, then, is more likely than that meetings between these two had been held when Cranmer was drawing up the words of the Litany in 1544? Mr. Hunt points to "unmistakable similarities" in the notation as well as in the character of the musical setting and says it is significant that Marbeck omitted the Litany from his book in 1550. He adds that the suggestion seems the more likely in view of the fact that Marbeck was a proved musical expert "while Cranmer's musical reputation rests entirely on his supposed musical authorship of the Litany".

A word must be added here which has direct bearing upon the authorship of the music of Cranmer's Litany. A misleading error has been copied by one writer after another, without reference to the original source, when quoting Cranmer's letter to Henry VIII of 7 Oct. 1544.<sup>2</sup> Cranmer was not referring to the Litany when he used the expression "I have traile to make the verses in English" (not *version* as so generally misquoted), but to his own attempt, with which he was not satisfied, to adapt English words to the Latin hymn 'Salve festa dies', to be included with other things in the English 'Processional', which he and the king were planning.

It was towards the end of his life that Marbeck wrote a number of books showing his personal attitude in the theological controversy of his time:

<sup>1</sup> 'The Lyves of Holy Sainctes, Prophets, Patriarches', etc. (1574).

<sup>2</sup> 'The Holie History of King David . . . drawne into English meetre for the Youth to Reade' (1579).

<sup>3</sup> 'A Ripping up of the Pope's Fardel' (1581).

<sup>4</sup> 'A Booke of Notes and Commonplaces' (1581).

<sup>5</sup> 'Examples drawn out of Holy Scriptures' (1582).

<sup>6</sup> 'A Dialogue between Youth and Age' (1584).

A facsimile edition by photography of Merbecke's 'Booke of Common Praier Noted' (1550), together with a facsimile of Cranmer's first English litany (1544) with historical and

critical commentary by Eric Hunt, was published by the Society for the Promotion of Christian Knowledge in 1939. E. H. F.

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TERRY, RICHARD R., 'John Merbecke' (Proc. Mus. Ass., Vol. XLV, 1919).

See also Chant. Credo.

**MARC' ANTONIO DA BOLOGNA.** See CAVAZZONI, M. A.

**Marc, Gabriel.** See Duparc (H., 'Sérénade', song).

**MARCATO** (Ital. = marked, stressed, accented).

A direction to play a passage in a marked, decisive manner or to let a melodic part predominate. Its principal use is to draw the attention to the melody or subject when it is in such a position that it might be overlooked, as, for instance, *il basso ben marcato* in Chopin's 'Krakowiak', Op. 11; or when there are two subjects both of which are to be brought prominently forward, as in the finale of Beethoven's ninth Symphony, where the two subjects come together in 6-4 time, the words being "Freude, schöner Götterfunken" and "Seid umschlungen", etc.; and in Schumann's 'Études symphoniques', No. 2, *marcato il canto* and *marcato il tema*. Beethoven also uses *queste note ben marcato* (sic) in the string Quartet Op. 18 No. 6, slow movement, and *melodia marcata*, in the Trio Op. 9 No. 2.

*Marcatissimo* is used by Chopin, Étude Op. 25 No. 11, at the end, by Schumann in the last movement of the Sonata in F# minor, Op. 11, and in No. 8 of the 'Études symphoniques'.

J. A. F.-M.

**MARCELLO, Alessandro** (b. Venice, c. 1684; d. Venice, c. 1750).

Italian philosopher, mathematician and composer. He was the son of Agostino Marcello and Paola Capello, and an elder brother of Benedetto Marcello. He composed under the name of Eterico Stinfalico, as member of the Academy of the Arcadians, and held weekly meetings at his house, where chiefly his own compositions were performed. His published works are solo cantatas, sonatas for violin and continuo, 6 concertos for 2 flutes or violins, 6 concertos for oboe or flute with principal violin and orchestra.

E. v. d. s.

**MARCELLO, Benedetto** (b. Venice, 1 Aug. 1686; d. Brescia, 24 July 1739).

Italian composer, brother of the preceding. He was highly educated, had great natural gifts for music and was a pupil of Lotti and Gasparini. The violin was his first instrument, but he soon gave his whole attention to singing and composition. His father, objecting to the time thus occupied, sent him to Rome to study law, but on his death Benedetto returned to Venice and contrived to combine the practice of music with his professional avocations. He held important government

<sup>1</sup> Op. cit., p. 22.

<sup>2</sup> 'Cranmer's Letters' (Parker Soc. Publications), Letter 276, p. 412. N.B. The date may be 1543.

<sup>3</sup> Entered in the register of Stationer's Company anonymously. Terry says he has been unable to discover a copy.

posts, was a member of the Council of Forty in 1711 and afterwards *provveditore* of Pola (1730). He remained there for eight years, but, his health having been ruined by the climate, he became *camerlingo* at Brescia, where he died. His monument in the church of San Giuseppe states his age to have been 52 years, 11 months and 23 days.<sup>1</sup> He was elected Cavaliere of the Filarmonici of Bologna in 1712 and was also a member of the Pastori Arcadi of Rome. In his youth he was wild, but he sobered down in middle life.

His great work, in eight volumes, folio, 'Estro poetico-armonico, parafrasi sopra i primi 50 Psalmi, poesia di Girolamo Giustiniani', appeared in two parts of twenty-five Psalms each (Venice, 1724-26).<sup>2</sup> They are for one, two, three and four voices, with figured basses, and occasionally with two violins and cello *obbligati*; and for expression they far surpass any other work of the kind. Burney, in his notice of Marcello<sup>3</sup>, considered that they had been over-praised, but nevertheless it is hardly too much to say that as a whole they constitute one of the finest productions of musical literature. An English edition, edited by Avison and Garth, was published in London in 1757 in 8 volumes, a second in Italian soon after (Venice) and a third by Valle (1803-8).

Marcello also composed instrumental concertos (1701) and 'Canzoni madrigaleschi' (Bologna, 1717), besides 'Calisto in Orsa', pastoral (libretto [his own] printed in 1725, music unpublished and lost), 'La fede riconosciuta', opera (Vicenza, May 1707), 'Arianna', *intreccio scenico-musicale* (text by Vincenzo Cassini, 1727)<sup>4</sup> and 'Giuditta', oratorio, to his own words. As a poet he was above the average, and he furnished the libretto for Ruggieri's 'Arato in Sparta' (Venice, 1709). In 1720 he published a satirical pamphlet, 'Il teatro alla moda', reprinted in 1727, 1733, 1738 (Venice) and 1741 (Florence).<sup>5</sup> The Library of St. Mark's at Venice contains a manuscript 'Teoria musicale', the State Library of Dresden ancient copies of two cantatas, 'Timotheus', to his own Italian translation of Dryden's poem, and 'Cassandra'; the National Library of Vienna many autographs and other works, including the cantatas 'La morte d' Adone', 'Clori e Daliso' and 'La strava-

ganza'; the Royal Library of Brussels 'Il trionfo della musica nel celebrarsi la morte di Maria Vergine', an oratorio for six voices and chorus. This score was once in the possession of Fétis, who speaks highly of its expression, pathos and effective instrumentation. Rossini borrowed one of the most prominent themes in his overture to 'The Siege of Corinth' note for note from Marcello's Psalm XXI. A catalogue of Marcello's works is in M.f.M. Vol., XXIII (1891), pp. 187-97, supplemented in Q.-L.

F. G., adds.


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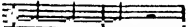


PAULY, REINHARD G., 'Benedetto Marcello's Satire on Early 18th-Century Opera' (M.Q., XXXIV, 1948, p. 222).

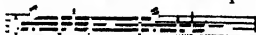

See also Avison (ed. of Psalms). Lotti (for Marcello's 'Lettera famigliare'). Scarlatti (1, 'Fede riconosciuta', lib.).


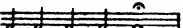
**MARCELLO DI CAPUA.** See BERNARDINI, MARCELLO.

**MARCH** (Fr. *marche*; Ger. *Marsch*; Ital. *marcia*). A form originally associated with military movements and afterwards imported into the music of the stage, the orchestra, the chamber and the oratorio. In ancient times the sound of instruments was used as a means of stimulating the action of large numbers of people, whether in process of labour requiring consentaneous effort or as a means of exciting ardour in armies advancing to battle by the sounds of the "shrill trump", the spirit-stirring drum, the "ear-piercing fife".

At the close of the 15th and the dawn of the 16th century we read of the cadenced step of the Suabian infantry of the Emperor Maximilian, which had been ingrained by the historic drum phrase .

France seems to have borrowed it in , for that is what Lully's  amounts to. In England it was a longer phrase that was preferred, i.e. .

It was possibly this characteristic which led the French Maréchal Biron to tell the English commander Sir Roger Williams, that "the English march, being beaten by the drum, was slow, heavy and sluggish", to which Williams replied: "Slow as it is, it has traversed your master's country from one end to the other". We see both the Suabian-French and the English phrase in the modern British preludial drum rolls:  and .

In the famous warrant of 1632 by Charles I, confirming an earlier registration of 1610 of the English drum march, the old phrase still shows itself, since  is only another way of writing .

<sup>1</sup> Both Eitner and Riemann overlook this definite statement and give the date of birth, like that of death, as 24 July.

<sup>2</sup> According to a letter from William Reeves, who possessed a copy; not 1724-27, as previously stated.

<sup>3</sup> History, IV, 543; modern ed., II, 913.

<sup>4</sup> Not performed in the composer's lifetime. A concert performance of an edition by Vittore Veneziani at the Liceo Benedetto Marcello, Venice, on 27 Apr. 1913, was based on an edition by O. Chilesotti from the MS discovered in 1885.

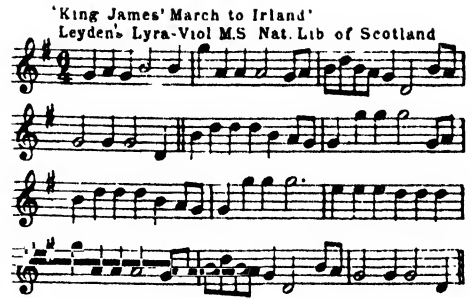
<sup>5</sup> A German translation with notes by Alfred Einstein was published in 1917.

Here is the warrant:

Whereas the ancient custome of nations hath ever bene to use one certaine and constant forme of March in the warres, whereby to be distinguished one from another. And the March of this our nation, so famous in all the honourable achievements and glorious warres of this our kingdom in forraigne parts (being by the approbation of strangers themselves confest and acknowledged the best of all marches) was through the negligence and carelessness of drummers, and by long discontinuance so altered and changed from the ancient gravity and majestie thereof, as it was in danger utterly to have been lost and forgotten. It pleased our late deare brother Prince Henry to revive and rectifie the same by ordainyng an establishment of one certaine measure, which was beaten in his presence at Greenwich, anno 1610. In confirmation whereof wee are graciously pleased, at the instance and humble sute of our right trusty and right well-beloved cousin and counsellor Edward Viscount Wimbledon, to set down and ordaine this present establishment hereunder expressed. Willing and commanding all drummers within our kingdome of England and principalltie of Wales exactly and precisely to observe the same, as well in this our kingdome, as abroad in the service of any forraigne prince or state without any addition or alteration whatsoever. To the end that so ancient, famous, and commendable a custome may be preserved as a patterne and precedent to all posteritie . . . etc., etc.

The document also contains the 'Voluntary before the March' and 'The March' itself in musical notation in lozenge-shaped notes, and it is subscribed "Arundell and Surrey. This is a true copy of the original, signed by his Majestie. Ed. Norgate, Windsor."

Each country had its national drum-march which was held to be as significant an insignia as blazonry on standards, until the enticement of an accompanying melody led to its desuetude. We observe this latter in several 16th-century military marches which appear in 'My Ladye Nevells Booke' (1591) for the virginal, i.e. 'The marche of the footemen', 'The marche of the horsmen' and 'The Irish marche'. Indeed 'The marche before the battell' in this collection must have been a recognized martial step, since it appears in the 'Fitzwilliam Virginal Book' (c. 1630) as 'The Earle of Oxford's Marche', which recalls "the fighting De Veres". In the latter century the craze for distinctive marches grew apace, as a glance into contemporary collections prove. 'Sir Thomas Fairfax's Marche', 'The Scots Marche' and 'Prince Rupert's Marche' ('Elizabeth Rogers hir Virginal Booke', 1656), 'Lashley's March' ('Musick's Delight on the Cithren', 1666), 'Montrose's March' ('Musick's Hand-maide', 1663), 'The Dragoons March' ('The Dancing-Master', 1665), 'The Granadiers March' ('Apollo's Banquet', 1687), and many others. One can be fairly certain that some of these marches were used by the fifes and drums, and oboes and drums, when the first British standing army was established (1662). Here is the 'Scots Marche' which, like the contemporary 'King James's March to Ireland' and 'Lilliburlero', is of the swinging 6-8 style:



France was equally to the fore in this new allurements of the measured and graceful step, and both Lully and Philidor were busy writing marches for the troops of Louis XIV, many of which have come down to us, such as those for the 'Mousquetaires', 'Gardes de la Marine', 'Dragons du Roi', 'Grenadiers à Cheval' and the 'Fusiliers'. By the 18th century a decadence in its military music appears, in spite of the adage that "nothing is changed in France". Rousseau, in speaking of French military marches, considered them "très malfaites". In Germany the same writer found its military music much superior, and in that land the march became a feature in its high military efficiency. Among the best known of these were 'Der alte Dessauer' (c. 1705), 'Hohenfriedberger' (1745) and 'Coburger' (c. 1750). Meyerbeer made noble use of the "old Dessauer" in 'Ein Feldlager in Schlesien' and 'L'Étoile du nord'. Quite as famous were those of Austria-Hungary of the past, among them the 'March of the Musketeers of Friedland' (1613), 'Prince Eugene' (17th cent.), 'Pappenheim' (17th cent.) and the more recent 'Andreas Hofer' and 'Rakoczy' marches, the latter immortalized by Berlioz in 'The Damnation of Faust'. Some years ago Breitkopf & Hartel published some sixteen marches used by Dutch troops during the War of the Spanish Succession (1702-13).

Most continental nations are proud of their old military marches, but in Britain there is little interest in the music which cheered the flagging spirits of those who went "a-soldiering". Regimental marches were the rule and rage in the British Army during the last quarter of the 18th century, but not half a dozen survive, although many of them were composed by well-known native musicians. The use of the old traditional march declined because regimental commanding officers were all-powerful in everything which appertained to regimental music. It was out of their privately subscribed "band-fund" that instruments and music were provided, and acting on the principle that "he who pays the piper calls the tune", each colonel adopted as his regimental march whatever tickled

his ear, whether an oratorio melody, an operatic air or a Vauxhall Gardens ditty. Yet there was no dearth of traditional and historic material, but the craze for the foreign commodity was just as strong in the 18th century as it had been when Henry Playford issued his 'Sprightly Companion, . . . a collection of the best foreign marches now played in all the camps' (1695). When Handel was at the height of his glory, it was the marches from his 'Scipione', 'Joseph', 'Dcidamia', 'Rinaldo', 'Solomon', 'Flavio' and the rest which were blared out on parade-grounds, while excerpts from Bianchi's 'Merope', Monsigny's 'Déserteur' and other operas, long forgotten, also helped to fill the march books of the period, as may be seen from 'Musica Curiosa' (c. 1745), 'Warlike Music' (c. 1760), 'Thirty Favourite Marches which are now in Vogue' (c. 1760) and 'Collection of Airs and Marches' (Bremner, c. 1765).

In the 1780s something of a renaissance of British marches found expression, but this, strange to say, came not from the military men, but from the musical. In point of fact the War Office, in defiance of all that had been written on the military arts since Vegetius, had begun to decry the musical accompaniment to the march ('General Regulations and Orders for H.M. Forces', 1786). Still, British military music was praised in Germany, and Georg Thouret ('Musik am preussischen Hofe', 1897), gives the opinion that it had no fear of comparison with that of the Continent and, looking at the British military marches sent to Germany when Frederica of Prussia married the Duke of York, Thouret expressed the opinion that the "characteristics of English military music were, and still are, tunefulness and briskness", and that "they were a model for Europe". Besides the 4-4 slow march, there were the 2-4 and 6-8 quick marches, and for an idea of the "briskness" of the latter one may turn to the "regimental marches" given in Aird's 'Selection of Scotch, English, Irish and Foreign Airs' (Glasgow, 1778, and on). The real fillip to the regimental march was given during the Napoleonic wars, when well-known musicians composed both slow and quick marches for newly formed defence corps, and among those who contributed were Haydn, Busby, Callcott, Crotch, Dibdin, Dussek, Hook, Mahon, Reinagle, Schetky, Storace and others. Across the Channel there were Catel, Cherubini, the brothers Gebauer and others, busy composing marches to keep the French tricolour flying. Elsewhere similar music was being written by Beethoven, Spontini and Rossini, while lesser lights, such as Süssmayr, Paer and Hummel, also lent a hand.

In 19th-century Britain the regimental and

other native marches had been allowed to drift out of ken, while those of alien make again found a welcome place. The main cause of this lay in the foreign bandmasters who ruled the regimental band, *plus* their enthusiastic patrons — the officers. In 1835 the War Office made a dilatory attempt at conservation and ordered that no regiment was to use foreign marches at reviews, parades or guard mountings; but, like other orders concerning bands in those days, the instruction was observed at the time and then pigeon-holed. After the Crimean War the regimental march once more changed with the whim of the colonel, and in 1882, when the War Office took up the question of officially registering regimental quick marches (but not the slow marches), official recognition was given, not to those which, with a little delving, could have been revived as the traditional marches, but simply to those in actual use at that time, which revealed a motley assortment. In the general clean-up it was found that many regiments were using the same march. In others, tunes which were considered inappropriate had to be dropped. After a process of elimination, some 59 marches were chosen for the various regiments, but without any provision for the Household Cavalry and Cavalry of the Line. Half of these marches were made up of traditional folk melodies, the remainder being popular 19th-century songs, two or three foreign operatic airs, a few nondescripts and one which had been specially composed by royalty. These were "approved" and published on an auspicious day — 1 Apr. 1883.

The tempo of a military march varies according to its character, *i.e.* whether it is a Slow March (Ger. *Parademarsch*; Fr. *Pas ordinaire*), a Quick March (Ger. *Geschwindmarsch*; Fr. *Pas redoublé*) or a Double-Quick March (Ger. *Sturmarsch*; Fr. *Pas de charge*). The following table gives a century and a half of tempos for the first two marches, all British, except for the third and fourth dates, which are Bavarian and French respectively.

	1788 MM--	1804 MM--	1828 MM--	1831 MM--	1870 MM--	1935 MM--
Slow March	80	75	88	76	75	70
Quick March	120	108	100	100	116	120

To-day, in British practice, the Quick March varies according to regimental demands: Highland Regiments (110), Foot Guards (116), Infantry and other "dismounted"<sup>1</sup> units (120), Rifle and Light Infantry Regiments (140).

As an art-form many composers have used the march for the stage and concert platform,

<sup>1</sup> The official word in 'King's Regulations'.

as we have seen in Handel. We also see it in Couperin ('La Marche des gris-vêtus'), Rameau ('Les Indes galantes'), Mozart ('Figaro' and others), Cherubini ('Fani-ska'), Meyerbeer ('Le Prophète'), Wagner ('Tannhäuser'), Verdi ('Aida') and many others. Specific productions may be seen in Mendelssohn's 'Cornelius March', Wagner's 'Huldigungsmarch', Elgar's 'Imperial' and 'Coronation' Marches, Tchaikovsky's 'Marche solennelle', Mackenzie's 'Coronation March', Walton's 'Crown Imperial', etc., all of which have the stately pompous character and tempo of the military slow march. With the quick march not a few composers have been delighted, including Grétry ('Les Deux Avides'), Beethoven ('Ruins of Athens'), Schubert (Op. 51) and Elgar ('Pomp and Circumstance' Marches). It is worth noting that among the marches used for the great public funerals during the past century not one has been specially composed as such, and among these are excerpts from Spohr ('Power of Sound'), Handel ('Saul'), Beethoven (Sonata in A♭ major) and Chopin (Sonata in B♭ minor).

H. G. F.

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**March, Auzias.** See Brudieu (madrigals).

**MARCHAL, André** (b. Paris, 6 Feb. 1894).

French organist. Blind from birth, he first studied at the Institut National des Jeunes Aveugles, later on joining Gigout's organ class at the Paris Conservatoire, where in 1913 he obtained the first organ prize, the Guilmant prize and the prize for improvisation. In 1917 Marchal was also awarded the first prize for counterpoint. Previously he had been appointed assistant to Gigout at the Conservatoire organ class, and also at the latter's church, Saint-Augustin in Paris.

For thirty years, from 1915 to 1945, Marchal was organist of the Paris church of Saint-Germain-des-Prés, where he succeeded his friend, the blind organist-composer Augustin Barié. In 1945, on the death of Joseph Bonnet, he accepted an invitation to become organist of Saint-Eustache, attracted by the exceptional beauty of the organ there.

Marchal's career as a recitalist began in 1923 with a series of appearances at the Conservatoire. Recitals at Lausanne, Vevey,

Geneva, Brussels, Cologne and Berlin followed. After several requests he was persuaded to visit the U.S.A., where in the spring of 1930 he accomplished the feat of playing the greater part of Bach's organ works in ten recitals at the Cleveland Museum of Art. He has since visited the U.S.A. and Canada four times: 1938, a transcontinental tour of forty recitals; 1947-48, thirty-five recitals including a cycle of ten devoted to "les grandes formes de la musique d'orgue" at Cleveland; 1949, thirty-five recitals. In the spring of 1953 he toured Australia and in the autumn the U.S.A.

His powers of improvisation are especially remarkable: on the occasion of his first appearance in London at the invitation of the Organ Music Society, on 10 Dec. 1935, in St. Alban's, Holborn, he improvised an organ symphony in four movements on themes composed for the event by four honorary members of the Society: Roussel, Sibelius, Jongen and Vaughan Williams. On his second visit (12 Nov. 1936, St. John's, Red Lion Square) the themes for a similar improvisation were furnished by Alan Bush, William Walton, Benjamin Britten and Constant Lambert. He returned to London in each of the three following summers to play on the large Willis organ at the Alexandra Palace and to broadcast. Since 1946 he has visited London annually for the B.B.C. or the Organ Music Society. He has also played at Edinburgh, York, Birmingham, Cambridge and Liverpool.

With his pupil, the musicologist Norbert Dufourcq, and the organ builder Gonzalez, Marchal has taken a leading part in the movement for a return to the classical traditions in French organ building. This is exemplified in the organ constructed in the Palais de Chaillot for the 1937 Paris Exhibition (a rebuild by Gonzalez of the Cavaillé-Coll Trocadéro organ). On this instrument Marchal has given fifty recitals in ten years, including two Bach cycles, each of eleven programmes.

Since its foundation, Marchal has been a member of the Commission des Monuments Historiques pour la Restauration des Orgues au Ministère des Beaux-Arts, and his advice on organs is sought in France and abroad. He is a noted teacher and a professor at the Institut National des Jeunes Aveugles. Among his pupils are Noëlie Pierront (Saint-Pierre du Gros-Caillo) and the blind organists Jean Langlais (at Saint-Clotilde) and Antoine Reboulot (who succeeded Marchal at Saint-Germain-des-Prés). Private pupils in Paris and at his summer home in Hendaye include many from foreign countries. F. A. (ii).

**MARCHAND, Jean-Baptiste** (b. Paris, c. 1670; d. ?).

French lutenist and violinist. He was a



son of Jean Marchand (b. ?; d. Versailles, 19 July 1691), *ordinaire* of the king's music. Marchand entered the royal chapel in 1691 as player on the small lute and *dessus de violon*. After the death of his brother Noël he obtained (1 June 1710) the emoluments attached to his brother's post as lute player "de la chambre" which the latter had held since 1705. According to Michel Brenet he was still living in 1754; on 1 Dec. Louis Joseph Francœur obtained his post as "joueur de luth de la chambre du roi". These posts as lutenist, or theorbist, were at that time sinecures. Musicians on whom they were conferred more often played the guitar.

J. G. P.

**MARCHAND, Jean-Noël** (b. Paris, 1666; d. Paris, 31 May 1710).

French lutenist, brother of the preceding. He was lutenist "de la chambre" and followed his father as "ordinaire de la musique de la chambre" in 1691. He succeeded Chabanceau de La Barre in 1705.

J. G. P.

**MARCHAND, Louis** (b. Lyons, 2 Feb. 1669; d. Paris, 17 Feb. 1732).

French organist and composer. He was taught the organ by his father and showed such precocious skill at the instrument that he was appointed organist of Nevers Cathedral at the age of fourteen. When he was twenty-four he moved to Auxerre, and after a few more years he went to Paris, where he soon acquired an almost legendary reputation as an organ virtuoso. In 1702 he was organist of three Parisian churches and published a volume of *clavecin* pieces. A second volume followed in 1703, when he had replaced Nevers as organist of the royal chapel.

Like many virtuosi, Marchand seems to have had a lurid reputation on account of his dissipation and wild behaviour. Most of the stories about his private and public life are apocryphal; but the story of his banishment from Paris is well authenticated. It is said that the king, taking pity on Marchand's unfortunate wife, caused half his salary to be withheld from him and devoted to her sustenance. In reply Marchand got up in the middle of the mass he was playing and departed, remarking that if his wife had half his salary she could play half the service. As a result of this incident he was banished and travelled widely in Germany, playing in many churches. The well-known anecdote about Marchand's contest with Bach at Dresden, when he is supposed to have fled back to France rather than face Bach's challenge, is no more than supposititious. We do not know that there was not some adequate reason for his having to leave Dresden at this time. He hardly seems to have been a man likely to feel diffidence about his talents, even when opposed to the greatest.

Marchand was soon allowed to return to Paris, where he enhanced his reputation as performer and became the most fashionable (and expensive) teacher of his day. There is insufficient evidence to support the suggestion that he nevertheless died in indigent misery.

Like some other great virtuosi (for instance Bull) Marchand was celebrated almost as much for his academic skill as for his executive powers. Possibly his talent as an improviser was so great and his aural memory so good that he did not trouble to write down his most remarkable academic feats; certainly, in the organ works which were published posthumously, his powers of fugal development do not appear to be well sustained. As a composer he has much the virtues and limitations that one would expect from a man of his temperament. His best music is his most revolutionary and experimental. On the whole his harpsichord music tends to the fashionably elegant. It is brilliant and emotional, but rather superficially so, without the grave nobility of d'Anglebert or the profundity and wit of Couperin.

Much of his organ music adapts the dance forms, the metrical rhythms, the exuberant ornamentation of the percussive keyboard instrument to the organ without really justifying the transference of medium. On the other hand those pieces which are founded on the conventions of the French baroque organ school are often highly impressive in the extravagant interpretation which they give of traditional techniques. The massive piece called 'Plein jeu' with the double pedal part may be mentioned for its violent use of dissonant suspensions; while the E minor Prelude (p. 46 of the Guilmant edition) employs the chromaticisms traditionally associated with the baroque organists' Elevation movements in so extreme a form as to produce an almost Tristanesque dissolution of tonality. The passionate humanism of this music is the more intense because the tempo is so slow and the dynamic range so restricted. Such music is a much more significant example of the secularization of the organ tradition than is the adaptation to the organ of harpsichord figuration and dance rhythm.

Remarkable as is the talent revealed in such compositions, Marchand cannot be said to have achieved, as did Couperin and Nicolas de Grigny, a consistent style. The dance element does not give the chromaticism stability: the two aspects seem to pull in different directions. He did not, as did Bach and Couperin, succeed in making the best of two worlds. But his failures are always interesting and his natural musical endowment was considerable. Bach copied, and presumably admired, Marchand's work. He taught many of the most famous organ composers of the next generation, among

them Du Mage and Daquin. His organ works, published in Guilmant's 'Archives des maîtres de l'orgue', comprise a 'Grand Dialogue', 'Livre d'orgue', 'Pièces choisies pour l'orgue' and 'Pièces d'orgue', from manuscripts in the library of Versailles. The two books of harpsichord music are not published in a modern edition; nor are the unperformed opera 'Piramus et Thisbe' and a few *airs de cour* originally appearing in Ballard's collections.

W. H. M.

See also Saint-Lambert (verses in praise of M.).

**MARCHAND, Marguerite.** See DANZI, FRANZ.

**MARCHANT, (Sir) Stanley (Robert)** (b. London, 15 May 1883; d. London, 28 Feb. 1949).

English organist and educationist. He was educated musically at the R.A.M. in London, entering it as a Goss Scholar and winning prizes both in composition (Battison Haynes prize) and in organ playing. The organ, carrying with it all that is included in the wide term "church musicianship", was to be the chief preoccupation of his personal career. His first organist's post was at Kensing parish church (1899), and he subsequently held more important London posts at Christ Church, Newgate Street (1903), and St. Peter's, Eaton Square (1913). He took his F.R.C.O. in 1902 and his degree of D.Mus. at Oxford in 1914. Meantime his association with St. Paul's Cathedral had been formed by his appointment in 1903 as second assistant to Sir George Martin. This led naturally to the post of sub-organist under Martin's successor, Charles Macpherson. When the latter died suddenly in 1927, at a time when the cathedral was partially closed for restoration, Marchant was appointed organist, and it fell to his lot to prepare the choir for the resumption of its normal function and to conduct the music of the reopening ceremony in June 1930. Most important among other occasions on which he directed special music in St. Paul's was the service of national thanksgiving for the Jubilee of King George V (6 May 1935). For these two services Marchant's two chief works were composed, a 'Te Deum' in D major for voices, brass and organ for the reopening and a 'Te Deum' in G major for choir and organ for the Jubilee. On the latter occasion he was honoured with the C.V.O. The 'Te Deum' in G was subsequently scored for orchestra and performed at the R.A.M. coronation concert at Queen's Hall.

Marchant had joined the professorial staff of the R.A.M. in 1913, and he became Warden in 1934. He had thus two years' experience of the executive details of the institution before he was called on to take command in 1936, when he followed Sir John McEwen as Principal. When he left St. Paul's in order to

devote himself wholly to this new duty, the Dean and Chapter marked their high appreciation of his work and their regret at losing him by creating for him the honorary title of Organist Emeritus. In 1937 he was elected King Edward VII Professor of Music in the University of London on the retirement of Sir Percy Buck. In 1947 he succeeded Sir Walter Alcock as Chairman of the Council of the Royal School of Church Music. He was knighted in 1943.

Reliability seems to be the word which best sums up Marchant's character in his public work, but he also possessed the great personal quality of an amiability which all felt to be the expression, not of mere politeness to all and sundry, but of a true cordiality due to a genuine love and understanding of human beings. He was an exceptionally good mixer and at the R.A.M. paid the same attention to students and subordinates as to distinguished visitors. He was thus able to fill two important and very different positions with unfailing skill and competence. His organ playing was distinguished. His fine musical talent declared itself alike in his compositions, principally for the church, and in the performances both of the daily offices of the cathedral and of special works with orchestra which he conducted annually during his time at St. Paul's. Incidentally it may be mentioned that he gave the first performance under the dome of St. Paul's of Bach's B minor Mass on the occasion of the reopening. In general, however, circumstances required him to carry on what others had initiated, and in every one of his many activities he gained the confidence as a musician and both respect and affection as a man.

The following is a list of Marchant's principal works:

#### INCIDENTAL MUSIC

Music for stgs. & pf. for tableaux vivants illustrating Tennyson's, 'The Victim' (with Sydney H. Lovett), prod. London, Bijou Theatre, Bayswater, c. 1901.

#### CHURCH MUSIC

Magnificat and Nunc Dimittis, C ma. (1917).  
Anthem, 'Very bread, good shepherd, tend us' (St. Thomas Aquinas) (1921).  
Anthem, 'Ye holy angels bright' (R. Baxter), with orch. (1925).  
'Te Deum' (Solemn Thanksgiving), D ma., with brass & organ (1931).  
Magnificat and Nunc Dimittis, D mi. (1934).  
'Te Deum', G ma., for King George V's Silver Jubilee service (1935), later with orch.  
Anthem, 'Judge eternal' (H. Scott Holland) (1936).  
'Morning Song', 2-part anthem (J. Keble) (1936).  
Anthem, 'Souls of the righteous' (1936).  
Processional Hymn 'Blow the trumpets' (S. A. Alexander) (1938).  
Hymn, 'Intercession' (I. Malcolm) (1939).

#### CHORAL WORKS

'Christmas Eve' for soprano, men's chorus & orch. (1924).  
Also a number of partsongs and unison songs.

## ORGAN MUSIC

Chorale Prelude (1946).

## SONGS

5 'Nonsense Songs'<sup>1</sup> (H. Chesterman) (1922).

'This England' (S. A. Alexander) (1942).

H. C. C., adds.

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**MARCHESE VILLANO, IL** (Opera).

See GALUPPI.

**MARCHESEI.** Italian, later international family of singers.

(1) **Salvatore Marchesi, Cavaliere de Castrone, Marchese della Raiata** (b. Palermo, 15 Jan. 1822; d. Paris, 20 Feb. 1908), baritone singer and teacher. His family belonged to the nobility, and his father was four years governor-general of Sicily. In 1838 he entered the Neapolitan Guard, but for political reasons resigned his commission in 1840. While studying law and philosophy at Palermo he took lessons in singing and composition from Raimondi; and he continued his musical studies at Milan under Lamperti and Fontana. Having participated in the revolutionary movement of 1848, he was forced to seek shelter in America, where he made his début as an operatic singer in Verdi's 'Ernani'. He returned to Europe to take instruction from Garcia and settled in London, where, for several seasons, he was favourably known as a concert singer.

Marchesi married Mathilde Graumann in 1852 and with her made numerous concert tours in England, Germany and Belgium, appearing also in opera with success, both in England and on the Continent. He held posts as teacher of singing at the Conservatories of Vienna and Cologne, and was appointed chamber singer to the court of Saxe-Weimar in 1862. From the King of Italy he received the orders of the Knights of St. Maurice and St. Lazarus.

Marchesi was known also as the composer of several German and Italian songs, and as the Italian translator of many French and German librettos — 'Medea', 'La Vestale', 'Iphigenia', 'Tannhäuser', 'Lohengrin', etc. He wrote various books on singing and some exercises.

(2) **Mathilde Marchesi de Castrone** (born **Graumann**) (b. Frankfort o/M., 24 Mar. 1821; d. London, 17 Nov. 1913), mezzo-soprano singer and teacher, wife of the preceding. She was the daughter of a wealthy merchant and very highly educated, but in 1843, her father having lost his fortune, she adopted the musical profession. She studied singing in Vienna with Nicolai, but in 1845 went to Paris to learn from Garcia. There she took lessons in declamation from Samson, Rachel's master, and had the advantage of

hearing all the first singers of the age — Persiani, Grisi, Alboni, Duprez, Tamburini, Lablache. Her own aptitude for teaching was already so remarkable that Garcia, while prevented by the effects of an accident from giving his lessons, handed over his whole *clientèle* for the time to his young pupil.

In 1849 Mathilde Graumann removed to London, where she obtained a high standing as a concert singer. She sang successfully in Britain, Germany, Belgium, Holland, Switzerland and France, married Salvatore Marchesi in 1852, and in 1854 accepted the post of professor of singing at the Vienna Conservatory, the vocal department of which was then in its infancy; but she soon won high distinction for it and herself. She resigned her appointment in 1861 and removed with her husband to Paris, where pupils came to her from far and wide. At this time appeared her 'École de chant'.

Rossini, in acknowledging the dedication of a volume of 'Vocalizzi', extols Marchesi's method as an exposition of the true art of the Italian school of singing, inclusive of the dramatic element, especially valuable when, he complains, the tendency is to treat the vocal art as though it were a question of the capture of barricades. In 1865 she accepted a professorship at the Cologne Conservatory, but resigned it in 1868 to return to Vienna to resume her post as teacher of singing at the Conservatory, which she held for ten years. She resigned her appointment at the Conservatory in 1878, but continued for some time to reside and teach in Vienna, where her services to art met with full recognition.

From the Emperor of Austria Marchesi received the Cross of Merit of the first class, and she held decorations and medals from the King of Saxony, the Grand Duke of Saxe-Weimar, the Emperor of Germany and the King of Italy. She was a member of the St. Cecilia Society in Rome and of the Academy of Florence. In 1881 she returned to Paris, where she prepared many of the greatest singers of the younger generation for a public career, notably Melba. She published a Method of Singing, and twenty-four books of exercises. Her reminiscences, dedicated to her daughter Blanche, at whose house in London she died, appeared in 1897.

(3) **Blanche Marchesi de Castrone** (b. Paris, 4 Apr. 1863; d. London, 15 Dec. 1940), soprano singer and teacher, daughter of the preceding. She was at first trained as a violinist, but from 1881 devoted herself to singing and, until her marriage with Baron A. Caccamisi, assisted her mother in teaching. In 1895 she appeared in Berlin and Brussels, and on 19 June 1896 gave a vocal recital in the small Queen's Hall, London. Subsequently she lived in England and enjoyed great success as a concert singer and as the teacher of

<sup>1</sup> Illustrated with sketches by the composer.

many pupils. She made an operatic début in Prague in 1900 as Brunnhilde in 'Die Walküre', and occasionally appeared on the English stage with the Moody-Manners Company. She celebrated her 75th birthday with a song recital in London.

Blanche Marchesi's voice was not of the very finest quality, but she carried on magnificently the great technical traditions of her parents and was unexcelled as a highly intelligent and often strikingly histrionic interpreter.

B. T. & A. C., rev.

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**Marchesi, Annibale (Duke).** See Carapella ('Domiziana', choruses for). Durante (F., 'Flavio Valente', choruses). Fago ('Eustachio', choruses for). Hasse ('Draomira', incid. m.). Leo ('Sofronia', chorus).

**MARCHESI, Luigi (Lodovico)**<sup>1</sup> (b. Milan, 1755; d. Milan, 18 Dec. 1829).

Italian male soprano. His father, who played the horn in the orchestra at Modena, was his first teacher; but his wonderful aptitude for music and his beautiful voice soon attracted the attention of some amateurs, who persuaded the elder Marchesi to have the boy prepared for the career of a sopranoist. This was done at Bergamo, and young Marchesi was placed under the *evirato* Caironi and the tenor Albuio for singing, while his musical education was completed by the *maestro di cappella*, Fioroni, at Milan.

Marchesi made his début on the stage at Rome in 1774, in a female character, the usual introduction of a young and promising singer with a soprano voice and handsome presence. Towards the close of 1775 the Elector of Bavaria engaged Marchesi for his chapel, but his sudden death, two years later, put an end to this engagement, and the young singer went to Milan, where he performed the part of "second man", with Pacchierotti as first, and to Venice, where he played second to Millico. He was advanced in that same year to first honours at Treviso. In the next and following years he sang as "first man" at Munich, Padua and Florence, where he created a furore.

By 1778 Marchesi had worked his way to the great theatre of San Carlo at Naples, where he continued during two seasons. One of the last of *castrati*, he was now looked upon as the first singer in Italy and fought for by rival managers. He was once more at Milan in 1780. His portrait was engraved at Pisa, and the impressions were quickly bought up. He now sang in turn at Turin, Rome, Lucca, Vienna and Berlin, always with renewed success; and he went in 1785 to St. Petersburg with Sarti and Luiza Rosa Todi. The rigorous climate of Russia, however, filled him with alarm for his voice, and he fled rapidly back to Vienna, where he sang in Sarti's 'Giulio Sabino'.

<sup>1</sup> Sometimes called Marchesini.

In 1788 Marchesi appeared in London, singing in the same opera by Sarti, having just completed an engagement at Turin. His style of singing now seemed to Burney "not only elegant and refined to an uncommon degree, but often grand and full of dignity, particularly in the recitatives and occasional low notes". From this time till 1790 he continued to delight the English, appearing meanwhile at short intervals in the various capitals and chief cities of Europe. In 1794 he sang at Milan and was described as "all' attual servizio di S.M. il Re di Sardegna". He continued to sing there down to the spring of 1806, when he left the stage. He composed some songs, published in London (Clementi), in Vienna (Cappi) and at Bonn (Simrock). An air written by him, 'In seno quest' alma', was also printed.

A beautiful portrait of Marchesi was engraved (June 1790) by L. Schiavonetti, after R. Cosway, and a curious caricature (now rare) was published under the name of 'A Bravura at the Hanover Square Concert', by J. N[ixon], 1789, in which he is represented as a conceited coxcomb, bedizened with jewels.

J. M., abr.

**MARCHESINI.** See LUCCHESINA. MARCHESI (LUIGI).

**MARCHETTI, Filippo** (b. Bolognola, Macerata, 26 Feb. 1831; d. Rome, 18 Jan. 1902).

Italian composer. At the age of twelve he began to study with a master named Bindi, and in his fifteenth year he determined to make music his profession. In 1850 his parents sent him to Naples, where he was admitted as a paying student at the Real Collegio di San Pietro a Maiella. His principal instructor there was Carlo Conti, with whom he studied counterpoint and composition.

In 1854 Marchetti left Naples and returned home, where he devoted himself to the composition of an opera, 'Gentile da Varano', the libretto of which was written by his brother Raffaele. This work was produced at the Teatro Nazionale, Turin, in Feb. 1856, with so much success that the impresario of the theatre hastened to secure the performing rights of a second opera, 'La demente', upon which Marchetti was then engaged. This was produced at the Teatro Carignano, Turin, on 27 Nov. 1856, and in the following year it was revived in Rome and at Jesi. It was well received at both places, but Marchetti found it impossible to persuade any impresario to produce his next opera, 'Il paria', which in fact was never performed or published.

Marchetti fell back upon the composition of ballads and romances, of which he wrote many at this period of his career, though even these he found much difficulty in recommending to the publishers. In the year 1862, at his

brother's suggestion, he moved from Rome to Milan, then the real centre of musical life in Italy. There he made the acquaintance of a young poet named Marcelliano Marcello, who persuaded him to undertake the composition of a new version of 'Romeo and Juliet', the libretto of which he had himself arranged from Shakespeare's tragedy. Marchetti hesitated to enter into rivalry with other composers who had used this subject, but Marcello succeeded in overcoming his scruples, and the new 'Romeo e Giulietta' was produced at Trieste on 25 Oct. 1865. Its success at first was only moderate, but when it was revived two years later at the Teatro Carcano at Milan it was very favourably received, in spite of the performances of Gounod's 'Roméo et Juliette' given at the Teatro alla Scala at the same time.

With 'Ruy Blas', his next work, which was produced at the Scala, Milan, on 3 Apr. 1869, Marchetti reached the zenith of his achievement. Written to a libretto based by Carlo d'Ormeville on Victor Hugo's drama, the opera speedily became popular in Italy and soon carried the composer's fame across the Alps. It was performed in London with no little success at Her Majesty's Theatre, under the management of Mapleson, on 24 Nov. 1877.

Marchetti's two remaining works, 'Gustavo Wasa' (Milan, Scala, 7 Feb. 1875) and 'Don Giovanni d' Austria' (Turin, Teatro Regio, 11 Mar. 1880) made little impression. After 1880 he wrote no more for the stage, but devoted his energies entirely to teaching. In 1881 he was appointed President of the Reale Accademia di Santa Cecilia in Rome and in 1885 he undertook the duties of director of the Liceo Musicale in the same city, a post which he held until his death.

Marchetti's fame as a composer was short-lived. Changes in musical taste soon made 'Ruy Blas' seem old-fashioned. He may be described as a typical Italian composer of the second rank. His capacity for sheer musical invention was limited; but in 'Ruy Blas', his most careful and most meritorious work, the musicianship is often admirable, the orchestration effective without vulgarity, while the composer displays a commendable feeling for characterization.

R. A. S., abr.

**MARCHETTUS OF PADUA** (*b.* Padua, ?; *d.* ?).

Italian 13th–14th-century theorist. Of his life nothing is known except that he was in the service of Rainier, Prince of Monaco, and that some of his works were written at Cesena and Verona. He was the author of two treatises, the 'Lucidarium in arte musicae planae' and the 'Pomerium artis musicae mensurabilis', both of which are printed in the third volume of Gerbert's 'Scriptores'. The dedications of these two books point to their having been completed later than 1309, though the Milan

manuscript of the 'Lucidarium' is said to be dated 1274 and the Vatican manuscript of the 'Pomerium' 1283.

The 'Lucidarium' is remarkable for the chromaticism employed and for the division of the whole tone either into three-fifths and two-fifths (diatonic and enharmonic semitones) or into four-fifths and one-fifth (chromatic semitone and *diesis*). The 'Pomerium' is of great interest as marking the transition from the Franconian system of notation, in which the shortest musical note admitted was the semibreve, equal to one-third of a breve, to the *ars nova* of Philippe de Vitry and his successors, in which the minim and semiminim were differentiated and brought into the scheme of perfection and imperfection. Marchettus meets the growing need for notes of smaller value by reckoning any number of semibreves from two to twelve to the breve, and distinguishes their values by the addition or omission of tails above or below.<sup>1</sup> He also points out the differences between Italian and French notation. An epitome of the 'Pomerium' entitled 'Brevis compilatio Magistri Marchetti musici de Padua in arte musicae mensurate pro rudibus et modernis' is printed in the third volume of Coussemaker's 'Scriptores' from a 14th-century manuscript at Saint-Dié, which also contains the 'Lucidarium', the 'Ars mensurabilis musicae' of Franco and other musical treatises. Fétis's manuscript containing the 'Lucidarium', the 'Pomerium' and the 'Brevis compilatio' is now in the Royal Library at Brussels. Other manuscripts are at Florence, at Pisa and in the monastery of Einsiedeln.

Marchettus deserves credit for his attempt to amplify the means of musical expression, but his system of notation was too complex to become of practical utility and was soon displaced by the bolder and simpler methods of the *ars nova*. He suffered the penalty of failure and met with much abuse at the hands of some of his successors. In 1410 Prosdocius de Beldemandis wrote an 'Opusculum contra theoricam partem sive speculativam Lucidarii Marcheti Patavini', of which there is a manuscript copy at Bologna. In it he asserts that Marchettus was altogether ignorant of theory and scoffs at his presumption in posing as a scientific musician. Joannes Carthusiensis wrote that Marchettus deserved a schoolboy's whipping; and in the 'Musices opusculum' of Nicolaus Burtius (Bologna, 1487) the worst that the author can say of his opponent, Ramos de Pareja, is that he "imitated the crass stupidity and fatuity of Marchettus".

J. F. R. S.

See also Breve (M. on). Notation.  
**Marchi, Antonio.** See Handel ('Alcina', lib.). Vivaldi (2 libs.).

<sup>1</sup> See Wolf, 'Geschichte der Mensural-Notation' (1904), p. 30.

**MARCHISIO, Barbara** (*b.* Turin, 6 Dec. 1833; *d.* Mira, 19 Apr. 1919).

Italian contralto singer. She was taught, together with her sister Carlotta, by Luigi Fabbri at Turin. She made her début as Adalgisa in Bellini's 'Norma' in Vienna in 1856 and then appeared with her sister at Turin in 1856-58, and they made a great success there, as also on tour throughout Italy and at the Paris Opéra on the revival of Rossini's 'Semiramide', in French, on 9 July 1860. They first appeared in England with equally great success at Land's concerts in London, St. James's Hall, 2 and 4 Jan. 1862, in duets by Rossini and Gabussi, and made a concert tour through the provinces with Willert Beale. They also made a success in 'Semiramide' at Her Majesty's Theatre, 1 May 1862, on account of their excellent duet singing, though separately their voices were coarse and harsh, their appearance was insignificant and they were indifferent actresses. They sang also at the Crystal Palace, twice at the New Philharmonic, at the Monday Popular Concerts, etc. Later they sang together abroad for some time. A. C., rev.

**MARCHISIO, Carlotta** (*b.* Turin, 8 Dec. 1835; *d.* Turin, 28 June 1872).

Italian soprano singer, sister of the preceding. Like Barbara, she learnt singing with Luigi Fabbri at Turin, and she made her début in the same part as her sister, in Bellini's 'Norma', at Madrid in 1856. Her subsequent career, so far as it coincides with her sister's, is described above. In London Carlotta appeared also as Isabella in Meyerbeer's 'Robert' on 14 June 1862 and as Donna Anna in Mozart's 'Don Giovanni' on 9 July. She married the Viennese singer Eugen Kuhn (1835-75), who sang with her at concerts and at Her Majesty's Theatre in London the same year under the name of Coselli and afterwards became a pianoforte manufacturer at Venice.

A. C., rev.

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**MARCO ATTILIO REGOLO** (Opera). See SCARLATTI (A.).

**MARCO AURELIO** (Opera). See STEFFANI.

**MARCO SPADA** (Opera). See AUBER.

**MARCO VISCONTI** (Opera). See PETRELLA.

**MARCOCK, T.** See MERRICOCKE.

**Marconi, Guglielmo.** See GUERRINI (Requiem for M.).

**MARCOUX, Vanni** (*b.* Turin, 12 June 1879).

French baritone singer. He first learned singing while studying for the law, but after being admitted to the bar he relinquished the latter and went to Paris to complete his vocal training under Boyer. He had a naturally fine voice, with a dramatic quality and ringing

timbre, as well as the histrionic temperament fitting him for a stage career. After a successful début at Bayonne in 1899 he made his mark at Nice the same winter as Marcel in the first performance there of Puccini's 'La Bohème'. Then for four or five years he gained experience in France and also at the Brussels Théâtre de la Monnaie.

In 1905 Vanni Marcoux was engaged for London and among other parts sang at Covent Garden Basilio in 'Il barbiere' and created that of Vim-sci in Leoni's 'L'oracolo'. Later on (1908-14) he appeared in England in many of the leading baritone parts, his best being Mephistopheles, Scarpia and Marcel. During the same period he was singing with unfailing success at the Paris Opéra, where he created (Jan. 1909) the part of Colonna in Fédor's 'Monna Vanna'; but perhaps his chief triumph was the creation, at Monte Carlo in Feb. 1910, of Don Quixote in Massenet's 'Don Quichotte', which during the next six years he sang no fewer than 150 times in Paris alone. His American career began in 1912 at the Boston Opera House, with what was considered a singularly fine impersonation of Golaud in Debussy's 'Pelléas et Mélisande'. Subsequently he joined the Chicago Opera Company and remained with it for several years. H. K.

**Marcus Argentarius.** See ELGAR ('Feasting I watch', partsong).

**MARCZEWSKI, Lucjan** (*b.* Warsaw, 1879; *d.* Warsaw, 17 Apr. 1935).

Polish composer. He studied composition under Noskowski at the Warsaw Conservatory and wrote several beautiful songs which enjoyed great popularity among his countrymen. In his incidental music for plays by the Polish poet Stanisław Wyspiański he attempted to combine the achievements of the modern French school with characteristics of the ancient Greek scales. He lived in Warsaw as proprietor and director of a music school.

C. R. H.

**MARÉCHAL, Charles Henri** (*b.* Paris, 22 Jan. 1842; *d.* Paris, 10 May 1924).

French composer. He worked at first at *solfège* with A. Chevê and E. Baïste, studied the pianoforte with Chollet and harmony with B. Laurent, and finally, at the Paris Conservatoire, he studied the organ with Benoist, counterpoint with Chauvet and composition with Victor Massé. He was chorus master at the Théâtre-Lyrique in 1867 and was appointed inspector of musical education in 1869. He relinquished these posts and in 1870 obtained the Prix de Rome with the cantata 'Le Jugement de Dieu'. After his statutory sojourn in Rome he began to make his mark as a composer.

Maréchal's first work of importance was a sacred piece, 'La Nativité', performed in

1875; but he afterwards devoted himself to the theatre, for which he wrote the following, his first opera being also his best and most successful:

- 'Les Amoureux de Catherine' (libretto by Jules Barbier, based on Erckmann-Chatrian's novel), 1 act, prod. Paris, Opéra-Comique, 8 May 1876.
- 'La Taverne des Trabans', 3 acts (Prix Monbinne, 1876), prod. Paris, Opéra-Comique, 1881.
- 'L'Etoile', 1 act (1881).
- 'Dédamie', 2 acts, prod. Paris, Opéra, 1893.
- 'Calendal', 4 acts, prod. Rouen, 1894.
- 'Ping-Sin' (comp. 1895), prod. Paris, Opéra-Comique, 25 Jan. 1918.
- 'Daphnis et Chloé', 3 acts, prod. Paris, Théâtre-Lyrique, 1899.

Maréchal also wrote incidental music for several plays, including two by Erckmann-Chatrian, 'L'Ami Fritz' and 'Les Rantzau', an adaptation of Dostoyevsky's 'Crime and Punishment', etc. For the concert-room he wrote 'Le Miracle de Maim', a sacred drama (1887); 'Esquisses vénitiennes' (1894) and 'Antar' (1897) for orchestra; 'Les Vivants et les morts' for vocal quartet and orchestra (1886); minor choral and instrumental compositions. He published 'Souvenirs d'un musicien' (1907) and 'Lettres et souvenirs' (1920). G. F., rev.

**MARÉCHAL FERRANT, LE** (Opera).

See PHILIDOR.

**MARÉCHAL, Maurice** (b. Dijon, 3 Oct. 1892).

French violoncellist. He took the first cello prize at the Paris Conservatoire in 1911. After a remarkable début his career was interrupted by the first world war, but in 1919 he again took up his musical work. He was soloist at the Concerts Lamoureux in 1919, at the Société des Concerts du Conservatoire in 1920 and at the London Royal Philharmonic Society in 1923. He became a member of the Board of examiners at the Paris Conservatoire in 1921.

Maréchal has made a success throughout Europe and in the U.S.A. He played a number of compositions for the first time, such as the Duo of Ravel (S.I.M., Apr. 1922) and the Trio of Guy-Ropartz (Société Nationale, 1921). M. P.

**MAREK, Czesław** (b. Przemyśl, nr. Lwów, 16 Sept. 1891).

Polish pianist, teacher and composer. He first studied under S. Niewiadomski at Lwów, then at the Academy of Music in Vienna, to which he had obtained a scholarship, and from 1909 to 1913 studied pianoforte under Leschetizky and composition under K. Weigl. Later he took a course in composition and conducting under Pfitzner at Strasbourg.

Marek gave pianoforte lessons at the Lwów Musical Institute in 1911 and at Berr's Conservatory at Zürich in 1916-19. For a year (1929-30) he was professor of composition and director of the State Conservatory of Poznań. He appeared as pianist on the concert plat-

form in Switzerland, France, Austria and Germany between 1916 and 1928. Since 1915, with short intervals, he has been permanently residing at Zürich, becoming a naturalized Swiss citizen in 1932, teaching pianoforte and developing the famous Leschetizky method into one of his own.

As composer Marek belongs to the modernists. In 1927 his 'Sinfonia' won the first prize at the International "Schubertwettbewerb" in Vienna. In 1930 Prof. Z. Jachimecki<sup>1</sup>, describing Marek's compositions, wrote thus: "As a composer he is rather of the cerebral than emotional type; nevertheless his works have the power of creating the atmosphere of real poetry."

Marek's works include the following:

#### ORCHESTRAL WORKS

- 'Meditations' (1911-13).
- 'Capriccio' (1914).
- 'Sinfonietta' (1914-16).
- 'Suite' (1926).
- 'Sinfonia' (1927).

#### VIOLIN AND ORCHESTRA

- 'Serenade' (1916-18).

#### CHAMBER MUSIC

- 'Petite Suite' for 3 wind insts. (1935).

#### VIOLIN AND PIANOFORTE

- Sonata (1914).
- 'Berceuse' (1926).

#### PIANOFORTE MUSIC

- Variations (1911).
- 'Ballade' (1912).
- 'Triptych', 3 preludes and fugues (1913).
- 'Echos de la jeunesse' for 2 pfs. (1937).

#### SONGS

- 5 Songs (Lenau) (1915).
- 'Country Scenes' (1929).
- 'Peasant Songs' (1934).

The two last works were also scored for voice and orchestra. He has also composed many works for men's and mixed chorus *a cappella* and for harp.

C. R. H.

**MAREK, Stanisław** (b. ?; d. Szczyrzyc, 19 Apr. 1817).

Polish musician. He was a Cistercian monk and distinguished himself as conductor of the choir at the Cistercian monastery at Szczyrzyc.

C. R. H.

**Marenco, Leopoldo.** See Scontrino ('Matilda', lib.; 'Celeste', overture).

**MARENZIO, Luca** (b. Coccaglio nr. Brescia, 1553; d. Rome, 22 Aug. 1599).

Italian composer. It is uncertain where and under whom he studied, and if he was at the cathedral of Brescia under Giovanni Contino, it must have been as a choir-boy aged twelve to fourteen, during Contino's second appointment there in 1565-67.<sup>2</sup> Einstein thinks it more likely that Marenzio learnt his craft at Verona, Mantua or Rome, most probably the latter, if there is any truth in the report that

<sup>1</sup> 'Polska, jej dzieje i kultura' ('Poland, her History and Culture'), section on Music by Z. Jachimecki (Warsaw, 1930).

<sup>2</sup> Alfred Einstein, 'The Italian Madrigal', II, 609.



he was in service there during the 1570s to Cardinal Cristoforo Madruzzo or his nephew Lodovico.<sup>1</sup>

On 1 Aug. 1579 Marenzio, certainly in Rome by that time, entered the service there of Cardinal Luigi d' Este, younger brother of Alfonso d' Este, Duke of Ferrara, to whom he remained attached until his patron's death on 30 Dec. 1586. The composer received a mere five scudi a month as a salary, but was no doubt well kept in the luxurious household of the pleasure-loving cardinal, whom family tradition, not any vocation, had dedicated to the Church; and although Rome was the cardinal's headquarters, he spent a good deal of time at Ferrara, where he must often have taken Marenzio, who would thus have come into personal touch with the two court poets, Torquato Tasso and Giovanni Battista Guarini. He must also have been connected, however slightly, with the related ducal house of Mantua, and have known the musicians attached to both courts, including Luzzaschi, Striggio and Wert.

In Apr. 1581 Marenzio was at Venice, where he signed the dedication of his second book of madrigals to Duke Alfonso, and probably himself saw the volume through the press. In the dedication of a later volume (1585) to the Grand Duchess of Tuscany he complains of the poor salary paid him by the cardinal and, probably as a consequence of this, he entered the service of the Medici family at Florence in 1588. He had previously applied for the post of *maestro di cappella* at the church of Santa Barbara at Mantua, but this was withheld from him on the advice of Palestrina, who was highly regarded by the Duke of Mantua and for some reason disliked Marenzio. In May 1589, at the marriage of Ferdinando de' Medici and Christina of Lorraine, Marenzio's 'Intermedi e concerti' were performed at Florence; but his appointment came to an end in Nov. of that year, when he returned to Rome. His fame was considerable by that time and he came under the patronage of various nobles and high ecclesiastics. Virginio Orsini, Duke of Bracciano, to whom he dedicated his fifth book of madrigals (1591), placed an apartment of his villa at Marenzio's disposal. The composer also had rooms at the Vatican through the influence of Cinzio Aldobrandini, nephew of Pope Clement VIII, and there he taught John Dowland in Sept. and Oct. 1595.<sup>2</sup>

At the end of that year Marenzio made a journey to Poland, where he attended the court of Sigismund III at Cracow with some other Italian musicians. The length of his

stay there is not known, but he was certainly at Venice in Oct. 1598 and probably back in Rome shortly after that. He died in the garden of the Villa Medici on Monte Pincio and was buried in the church of San Lorenzo in Lucina.

Marenzio has been said to have been at some time a singer or organist in the papal chapel, but there is no evidence of this, and he is a rare case of an Italian musician of his time who never held a church appointment. Even his work in connection with the revision of the liturgy, entrusted after Palestrina's death to Nanini, Dragoni, Valesio and himself, was insignificant, and, perhaps because he showed little or no interest in it, Giovanni Troiani was before long appointed in his place.

On the other hand Marenzio is the greatest Italian master of the madrigal, not only of his time, but of any time during its florescence. He chose his words fastidiously from the great Italian poets ranging from as early as Dante and Petrarch, by way of Sannazaro, to his contemporaries — and almost certainly familiars — Tasso and Guarini. His variety is endless, his technical skill, especially in the handling of complicated canonic writing, equal to any demands of polyphony, his declamation both apt to the words and dramatically true, his eye, as it were, for musical gesture extremely keen and his feeling for mood, situation and atmosphere extraordinarily penetrating. He is not a modernist like Monteverdi, much less an experimenter with curious harmony like Gesualdo, but he summed up and expanded the traditions of the Flemish and the earlier Italian madrigal with a surpassing mastery and by sheer superiority of genius imparted to the madrigal a vitality the like of which it had not known before and was after him to be maintained in England rather than in Italy.

That he was rated very highly in England is certain. His works were introduced there in 1588, in the collection entitled 'Musica Transalpina', and two years later a similar book was printed, in which 23 out of 28 numbers were by him, with English translations.<sup>3</sup> His reputation was soon established, for in 1595 John Dowland, "not being able to dissemble the great content he had found in the proffered amity of the most famous Luca Marenzio", thought the mere advertisement of their correspondence would add to the chance of his own works being well received. Burney does not hesitate to say that the madrigal style was brought to the highest degree of perfection by Marenzio's superior genius, and that the publication of the 'Musica Transalpina' gave birth to that passion for

<sup>1</sup> *Loc. cit.*

<sup>2</sup> He had written to Dowland on 13 July of that year. See Dowland's 'First booke of Songs or Ayres' (1597), reprinted by Fellowes, Eng. Sch. of Lutenist Song Writers, Vol. I.

<sup>3</sup> 'First Part of Italian Madrigals Englished . . .', published by Thomas Watson (1590).

madrigals which became so prevalent in England when English composers so happily contributed to gratify it.<sup>1</sup>

The biography outlined above, so far as it goes, represents the latest research, especially Alfred Einstein's<sup>2</sup>; but various contradictory statements were once made which it may be worth reproducing in part from earlier editions of this Dictionary, since not all their details are as yet finally disposed of, and may even now contain a grain of truth where doubtful periods of Marenzio's career are concerned.

Donato Calvi, writing in 1664<sup>3</sup>, anxious to claim Marenzio as a native of Bergamo, traces his descent from the noble family of Marenzi and finds in their pedigree a Luca Marenzo. He adds further details to Rossi's account, how the King of Poland knighted the composer on his departure, how warmly he was welcomed by the court of Rome on his return, how Cardinal C. Aldobrandini behaved like a servant rather than a patron to him. We are also there told that he was then a singer in the papal chapel (though on this point compare later statements), and that there was a grand musical service at his funeral.

In the next account Brescia again puts in a claim, and Leonardo Cozzando<sup>4</sup> asserts that Marenzio was born at Coccaglio, that his parents were poor and that the whole expense of his living and education was defrayed by Andrea Masetto, the village priest. To Cozzando we are also indebted for a special allusion on Marenzio's great merits as a singer, and after reading of him under the head of Brescian composers, we find him further mentioned under "Cantori".<sup>5</sup>

A fourth account, quite independent of these, and one of the earliest of all, is that given by Henry Peacham, published in 1622.<sup>6</sup> Of the composers of his time, Byrd is his favourite, Victoria and Lassus coming next. Then of Marenzio he says:

For delicious Aire and sweete Invention in Madrigals, Luca Marenzio excelleth all other whosoever, having published more Sets than any Authour else whosoever: and to say truth, hath not an ill Song, though sometime an oversight (which might be the Printer's fault) of two eights or fifts escape him; as between the Tenor and Base in the last close, of *I must depart all haplesse*: ending according to the nature of the Dittie most artificially, with a Minim rest. His first, second, and third parts of *Thyrsis, Veggo dolce mio ben che fa hoggi mio Sole Cantava, or sweete singing Amaryllis*, are Songs, the Muses themselves might not have beene ashamed to have had composed. Of stature and complexion,

<sup>1</sup> History, III, 201, 119; modern ed., II, 165 f.

<sup>2</sup> *Op. cit.*

<sup>3</sup> 'Scena letteraria de gli scrittori bergamaschi' (Bergamo, 1664).

<sup>4</sup> 'Libreria Bresciana' (Brescia, 1685).

<sup>5</sup> 'Vago e curioso ristretto . . . dell' historia Bresciana' (Brescia, 1694).

<sup>6</sup> 'The Compleat Gentleman' (London, 1622).

<sup>7</sup> The proper titles of these, which are given in the above confused manner in Peacham's book, are—'Tirsi morir, volea' (a 5); 'Veggo dolce mio bene' (a 4); 'Che fa hoggi' il mio sole' (a 5) and 'Cantava la più vaga' (a 5), the English words, 'Sweete Singing Amaryllis', being adapted to the music of the last.

hee was a little and blacke man: he was Organist in the Popes Chappell at Rome a good while, afterward hee went into Poland, being in displeasure with the Pope for overmuch familiaritie with a kinswoman of his (whom the Queene of Poland, sent for by Luca Marenzio afterward, she being one of the rarest women in Europe, for her voyce and the Lute:); but returning, he found the affection of the Pope so estranged from him, that hereupon hee tooke a conceipt and died.

Einstein thinks this story doubtful, and although he does not discountenance it as impossible, his opinion is that the madrigal in the last book of 1599, 'Dura legge d' Amor', which certainly deals with the subject of unhappy love in a serious manner, not in the allegorical way so common at the time, originated rather than confirmed such a story.

Marenzio's madrigals, which number well over two hundred, were published as follows:

Book I for 5 voices (1580), dedicated to Cardinal Luigi d' Este.

Book I for 6 v. (1581), ded. to Duke Alfonso d' Este.

Book II for 5 v. (1581), ded. to Lucrezia d' Este, Duchess of Urbino.

Book III for 5 v. (1582), ded. to the Accademici Filarmonici di Verona.

Book II for 6 v. (1584), ded. to Cardinal Louis de Guise.

Book IV for 5 v. (1584), ded. to Girolamo Ruis.

Book V for 5 v. (1584), ded. to Nicola Pallavicino.

'Madrigali spirituali' for 5 v. (1584), ded. to Lodovico Bianchetti.

Book III for 6 v. (1585), ded. to Bianca Capello, Grand Duchess of Tuscany.

Madrigals for 4 v. (1585), ded. to Marc' Antonio Serlupi.

Book IV for 6 v. (1586), ded. to Marchesse di Pisani.

Madrigals for 4, 5 & 6 v. (1587), ded. to Conte Mario Bevilacqua.

Book V for 6 v. (1591), ded. to Virgino Orsini, Duke of Bracciano.

Book VI for 5 v. (1594), ded. to Cinzio Aldobrandini.

Book VI for 6 v. (1595), ded. to Margherita Gonzaga.

Book VII for 5 v. (1595), ded. to Diego de Campo.

Book VIII for 5 v. (1596), ded. to Ferrante Gonzaga di Guastalla.

Book IX for 5 v. (1599), ded. to Vincenzo Gonzaga, Duke of Mantua.

Marenzio also published 5 books of 'Villanelle ed arie alla napoletana' (containing 113 for 3 voices and one for 4); a Mass for 8 voices; 2 books of 4-part motets (1588 and 1592); one book of 12-part motets (1614); a book of 'Sacri concerti' (1616); a complete series of motets for all church festivals.

The first five books of 5-part madrigals were printed "in uno corpo ridotto" in 1593 and a similar edition of those in 6 parts appeared in 1594. They contain 78 and 76 pieces respectively.

J. R. S.-B., rev. & adds.

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See also Haussmann (Ger. ed. of villanelle). Madrigal. Sistine Choir. Watson (T., epistle to M.).

**MAREŠ (Maresch), Jan Antonín** (b. Chotěboř, 1719<sup>8</sup>; d. St. Petersburg, 11 June 1794).

Russian musician of Czech birth. He received his first education at the Cistercian

<sup>8</sup> The exact date of his birth cannot be traced, all the Chotěboř registers before 1832 having been destroyed by fire.

monastery in his birthplace. At Dresden he was an excellent pupil of Hampel in horn playing and in Berlin he took cello lessons with the same success. He soon gained a considerable reputation as a teacher, and one of his pupils recommended him to a Russian grandee, Count Bestuzhev-Ryumin. In '748 Mareš went to Russia to stay there for good. He became a prominent member and instructor of the count's orchestra. From 1752 he was employed in the imperial orchestra as a horn player and from 1774 as a cellist. After proving his abilities as an instructor of Prince Narishkin's hunting-band (1751-57) he was called to assume the same post in the imperial hunting-band. He continued to carry out all these duties until 1789, when he had to retire after a paralytic stroke. He is by no means an original inventor, but certainly the most important organizer and reformer of the Russian horn band. G. Č.

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**MARESCALL<sup>1</sup>, Samuel** (b. Tournai, May 1554; d. Basel, c. 1640).

Flemish organist and composer. He went to Basel as a young man and became organist of the cathedral there. In 1576 he became professor at the University and the following year became a burghess of Basel. In 1606 he published Ambrosius Lobwasser's German versified translation of the Psalter with the original French tunes as in Goudimel, but with the melody in the soprano; also some additional German hymns and tunes. Ten years later appeared 'Psalmes Davids', containing hymns by Luther and others, again with the melodies transferred to the treble (Basel, 1616). In 1622 followed 'Melodiae suaves et concinnae Psalmorum aliquot atque Hymnorum spiritualium'. Very late in his long life, when he was over eighty, he made various collections of organ arrangements of French psalm tunes and other French and German songs<sup>2</sup>: 'Psalmes Davids' (35 pieces), dated 8 Sept. 1638; 'Samuel Marescallus Tornacensis Flandricus, m. prop. scripsit aetat. sua 85' (22 pieces), dated 22 Aug. 1639; 38 pieces on French and Italian motets, dated 1640 (aged 86); 109 pieces, dated 23 Apr. 1640. He also wrote a treatise, 'Porta Musica, mit einem kurtzen Bericht und Anleitung zu den Violon' (Basel, 1589). J. R. M., adds.

**MARESCOTTI, André** (b. Geneva, 30 Apr. 1902).

<sup>1</sup> It seems likely that the name was Maréchal and that it became Germanized when the composer settled at Basel.

<sup>2</sup> Many of these may have been made earlier and only collected near the end of Marescall's life.

Swiss organist and composer. He studied at Geneva under Alexandre Mottu, Charles Chaix and Joseph Lauber, and in Paris under Roger-Ducasse. In 1924 he became organist and choirmaster at the church of the Sacré-Cœur at Geneva, where he also held a teaching post at the Conservatory. His music is highly coloured and extremely refined in sound-values. Its style is not unlike that of Chabrier in some respects. His pianoforte works have become especially well known by their brilliant and elegant qualities which yet eschew superficiality. He also wrote a treatise of modern orchestration (Paris, 1950). The following are his chief works:

Ballet 'Les Anges du Greco'.  
Incidental music to 'Où l'étoile s'arrête', mystery play by Timmerman.  
'Messe Saint-André' (1927).

2 Mts.  
'Huit Noëls savoysiens' for chorus.  
'Trois Chants savoysiens' for chorus.  
Overture for full orch. (1930).  
'Prélude au Grand Meaulnes' for orch.  
'Aubade' for orch. (1936).  
'Concert carougeois' for orch.  
'La Lampe d'argile' (R. Morax), symph. legend.  
'Six Esquisses' for orch. (1951).  
3 Suites for pf.  
'Esquisses', 'Fantasque' & 'Croquis' for pf.  
'Trois Mélodies' for voice & pf.

K. V. F.  
**Margaret (Rose), Princess.** See Elgar (ded. 'Nursery Suite').

**MARGHERITA D'ANJOU** (Opera). See MEYERBEER.

**MARGOT** (Opera). See TURINA.

**MARGOT LA ROUGE** (Opera). See DELIUS.

**MARGUERITE** (Opera). See BOIELDIEU, A. L. V.

**MARIA ANTONIA WALPURGIS** (b. Munich, 18 July 1724; d. Dresden, 23 Apr. 1780).

German amateur composer. She was the daughter of the Elector of Bavaria, afterwards Emperor Charles VII. She learnt music from Giovanni Ferrandini and after her marriage in 1747 to the Electoral Prince Frederick Christian of Saxony continued her studies with Porpora and later with Hasse at Dresden. She was a member of the Arcadian Academy in Rome, and the initials of her academical name, Ermelinda Talea Pastorella Arcadia, were used by her to sign her compositions. The most important of these were two operas. The first was 'Il trionfo della fedeltà'<sup>3</sup>, set to an Italian libretto written by herself, with alterations by Metastasio, and produced at Dresden in the summer of 1754. Hasse is said to have helped her with the orchestration. The other, 'Talestri, regina delle Amazoni', again with a libretto of her own, was given at the castle of Nymphenburg near Munich on 6 Feb. 1760, and not heard at Dresden until 24 Aug. 1763.<sup>4</sup>

<sup>3</sup> This is not identical with a pasticcio of the same name produced at Charlottenburg in Aug. 1753.

<sup>4</sup> Mara made her début in a later Dresden performance, on 3 Dec. 1767.

The scores of both works were published by Breitkopf, and both were translated into German, the former probably and the latter certainly by Johann Christoph Gottsched.

J. A. F.-M., adds. A. L.

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DREWES, HEINZ, 'Maria Antonia Walpurgis als Komponistin' (Leipzig, 1934).

See also HASSE ('Conversione di Sant' Agostino', lib.).

**MARIA DI ROHAN** (Opera). See DONIZETTI.

**MARIA DI RUDENZ** (Opera). See DONIZETTI.

**MARIA EGIZIACA** (Opera). See RESPIGI.

**Maria, Santa.** See Moser (R., 'Gaukler unserer lieben Frau', incid. m.).

**MARIA, Signora.** See LINDELHEIM.

**MARIA THERESA** (in Ger. **Theresia**) **SYMPHONY.** The familiar name of Haydn's Symphony No. 48, in C major, composed in 1773 and so named because it was written for a visit of the Empress Maria Theresa to Prince Esterházy at Esterházy that year.

**MARIAGE AUX LANTERNES, LE** (Operetta). See OFFENBACH.

**MARIAGE DE TÉLÉMAQUE, LE** (Opera). See TERRASSE.

**MARIAGES SAMNITES, LES** (Opera). See GRÉTRY.

**MARIANI, Angelo** (b. Ravenna, 11 Oct. 1822; d. Genoa, 13 June 1873).

Italian conductor and composer. He began to study the violin when quite young, under Pietro Casolini; later on he had instruction in harmony and composition from a monk named Levrini, of Rimini, who was a celebrated contrapuntist. He was at the Liceo Filarmonico at Bologna, where he had instruction from Rossini. It was in 1844, at Messina, that he assumed the baton, and after several engagements in different Italian theatres he was appointed, in 1847, conductor of the Court Theatre in Copenhagen. While there he wrote a Requiem Mass for the funeral of Christian VIII. At the beginning of 1848 he left Denmark and went to Italy to fight in the ranks of the volunteers for the freedom of his country. At the end of the war he was called to Constantinople, where his ability won him the admiration of the sultan, who made him many valuable presents; and Mariani, as a mark of gratitude, composed a hymn which he dedicated to him. In Constantinople also he wrote two grand cantatas, 'La fidanzata del guerriero' and 'Gli esuli', both works reflecting the aspirations and attempts of the Italian movement.

Mariani returned to Italy in 1852, landing at Genoa, where he was at once invited to be the conductor of the Teatro Carlo Felice. In a short time he reorganized the orchestra so

as to make it the first in Italy. His fame soon filled the country and spread abroad; he had offers of engagements from London, St. Petersburg and Paris, but he would never accept them; he had fixed his headquarters at Genoa and only absented himself for short periods at a time, to conduct at Bologna, at Venice and other important Italian towns.

Mariani exercised an extraordinary personal fascination on all those who were under his direction. No matter who was the composer, he always threw himself heart and soul into the music he conducted at the moment. Great masters as well as young composers were happy to receive his advice. At rehearsal nothing escaped him in the orchestra or on the stage. On 1 Nov. 1871 he introduced 'Lohengrin' at the Teatro comunale of Bologna and, thanks to his efforts, the opera was such a success that it was performed through the season several times a week — and he had only nine orchestral rehearsals for it! On this occasion Wagner sent him a large photograph of himself, under which he wrote "Evviva Mariani".

Besides the works already named, and other orchestral pieces, Mariani published several collections of songs, all of which are charmingly melodious: 'Rimembranze del Bosforo', 'Il Trovatore nella Liguria', 'Liete e tristi rimembranze', 'Otto pezzi vocali', 'Nuovo album vocale'.

F. R. (ii), abr.

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See also Verdi (Stolz M.'s mistress).

**Mariani, Tommaso.** See Pergolesi ('Contadina astuta' lib.).

**Marianus Scotus.** See Aaron Scotus.

**MARIAZELL MASS.** The familiar name of Haydn's Mass in C major, composed in 1782 for the Benedictine monastery at Mariazell.

**MARIĆ, Ljubica** (b. Kragujevac, Serbia, 1909).

Yugoslav composer. She studied first in Belgrade and then went to Prague to complete her musical education. Her early work was much influenced by Alois Hába, whose pupil she was in Prague. Works of this period include a Suite for quarter-tone pianoforte, a wind Quintet, a string Quartet and 'Music for Orchestra'. She joined the Yugoslav partisans during the second world war and endured the hardships of their struggles against the Nazi invaders. In 1945 she was appointed junior professor at the Belgrade Academy of Music.

Ljubica Marić is regarded as Yugoslavia's leading woman composer. Her later works show much modification of her harmonic idiom and considerable individuality and originality of expression. They include some

chamber music, a fine Sonata for violin and pianoforte, and studies, preludes, sketches, etc., for pianoforte. K. T.

**MARIE** (Opera). See **HÉROLD**.

**MARIE-MAGDELEINE** (Opera). See **MASSENET**.

**MARIE STUART** (Opera). See **NIEDERMEYER**.

**MARIÉS DE LA TOUR D'EIFFEL, LES**. Ballet by five composers belonging to the group of "Les Six", scenario by Jean Cocteau, produced Paris, Théâtre des Champs-Élysées, 18 June 1921.

See also Auric. Honegger. Milhaud. Poulenc. Tailleferre.

**Mariette, François Auguste Ferdinand (Mariette Bey)**. See Aida (Verdi). Verdi ('Aida', scenario).

**Marigliani, Ercole**. See Monteverdi (G. C., 'Andromeda', lib.). Monteverdi (G. C., 'Rapimento di Proserpina', lib.).

**MARIMBA**. A curious instrument in use in the southern parts of Mexico. In its primitive form it is of the wooden harmonica species, but is much larger, of more extended range, and has a sound-box to each note. Its compass is five octaves extending upwards from A. A large table-like frame, five or six feet in length, on legs, supports a graduated series of strips of hard and well-seasoned wood. Below each of these is fixed an oblong cedar box equally graduated in size. The box, which serves as a resonator, is entirely closed except at the top, but has a small hole covered with thin bladder at the lower end. The wooden note being struck with a drumstick has its vibrations increased by the resonator with the addition of a peculiar buzzing sound. The instrument, which also bears another name, Zapotecano, is to be played by four performers, each armed with a pair of drumsticks varying in size and weight, the heads generally of soft crude indiarubber. A description, with illustrations from photographs, is to be seen in Mus. T. for May 1901.

The marimba is also known in Africa, its original home, where it is formed in a similar but rather more primitive fashion, gourds taking the place of the wooden sound-boxes.

F. K.

**BIBL.**—NADEL, SIEGFRIED, 'Marimba-Musik' (Vienna & Leipzig, 1931).

See also Xylophone and Marimba.

**MARIMBA GONGS**. A modern instrument which takes its name from the foregoing but is akin to the Glockenspiel in effect, though softer and more "woolly" in sound. It consists of a series of bell-metal plates fitted with resonators which produce a fairy-like tone.

N. C. G., adds.

**Marin, B.** See Dallapiccola (2 choruses; 4 songs).

**MARIN DE LA GUERRE, Elisabeth**. See **LA GUERRE**.

**MARIN, José** (b. Madrid, 1619; d. Madrid, 17 Mar. 1699).

Spanish tenor singer and composer. In

1644 he was engaged as tenor in the choir of the Convent of the Incarnation at Madrid. Twelve years later, however, he is mentioned by a contemporary diarist as being one of three notorious highwaymen, imprisoned for robbery with violence. Marin and one of the others are described as belonging to the clergy; and Marin is further identified by the description *músico de la Encarnación*. He is called the best musician in Madrid, but one who had already committed a murder and had fled to Rome and there been ordained priest. He was put to the torture, deprived of his orders and sentenced to banishment for ten years. Meanwhile he was strictly confined in chains; but he managed to escape and lived to be a celebrated musician, known in Italy as well as Spain. He died in old age, full of honour; his death was announced in the official gazette. His songs, with continuo or with accompaniment definitely written for the guitar, have something approaching the quality of Purcell. Examples are given by Pedrell in his 'Teatro lírico', Vol. IV (1897); his manuscripts are preserved in the Bibl. Nac., Madrid, and other songs by him are found in a manuscript in the Bibl. Marciana, Venice (Cod. 470, Gir. Contarini). J. B. T.

**MARIN, Marie-Martin Marcel de, Vicomte** (b. Saint-Jean de Luz, Bayonne, 8 Sept. 1769; d. ?).

French harpist, violinist and composer of Venetian descent. Fétis characterizes his harp compositions as truly classical. On his second visit to Italy in 1783 he was elected member of the Arcadians in Rome. At the outbreak of the French Revolution he went to London, where he met with great success, and some of his harp sonatas, etc., were published by Clementi in 1799–1800. He settled afterwards at Toulouse. He wrote compositions for harp and for violin, sonatas and chamber music, as well as an account of his varied adventures. He was still living in 1861. E. v. d. s.

**MARINE TRUMPET**. See **TRUMPET MARINE**. (This is the only correct English name for the instrument, which has nevertheless often been wrongly called "marine trumpet".)

**MARINI, Biagio** (b. Brescia, ?; d. Venice, 20 Mar. 1665).

Italian violinist and composer. He was born before 1597, was employed as a violinist at Venice in 1617 and was director of the music at the Church of Sant' Eufemia at Brescia in 1620. In 1622 he entered the service of Ferdinando Gonzaga at Parma and in 1626 was *maestro della musica* to the Duke of Bavaria at Munich. He was at Düsseldorf about 1640 and in 1653 was *maestro* to the Accademia della Morte at Ferrara, and in the following year to the Church of Santa Maria

della Scala at Milan. At Padua he was a member of the Academy of the Occulti.

Marini is important as one of the earliest of those Italian violinists who published concerted instrumental music. The following is a list of the most important:

*Op.*

1. 'Affetti musicali . . . symfonie, canzone, sonate, balletti, arie, brandi, gagliarde e corenti, a 1, 2, 3' (for violins, cornetts and other sorts of instruments). Venice, 1617.
2. 'Madrigale et symfonie, a 1, 2, 3, 4, 5.' Venice, 1618.
3. 'Arie, madrigali et corenti, a 1, 2, 3.' Venice, 1620. (These two books contain vocal as well as instrumental pieces.)
5. 'Scherzi e canzonette a 1 e 2 voci.' Parma, 1622.
6. 'Le lagrime d' Erminia in stile recitativo.' Parma, 1623.
7. 'Canto per le musiche di camera concerti, a 4-6 voci, ed instrumenti.' Venice, 1634.
8. 'Sonate, symphonie, canzoni pass' emezzi, balletti, corenti, gagliarde, e ritornelli a 1-6 voci, per ogni sorte d' instrumenti . . . con altre curiose e moderne inventioni.' Venice, 1626.
9. 'Madrigaletti, a 1-4 voci.' Venice, 1635. (The only known copies of this and of 7 are in the Ch. Ch. Lib., Oxford.)
13. 'Compositioni varie per musica di camera, a 2-5 voci.' Venice, 1641.
15. 'Corona melodica ex diversis sacrae musices floribus connata, 2-6 voc. ac instrumentis.' Antwerp, 1644.
16. 'Concerto terzo delle musiche da camera a 3-6 e più voci.' Milan, 1649.
18. 'Salmi per tutti le solennità dell' anno . . . ad 1-3 voci.' Venice, 1653.
20. 'Vespri per tutte le festività dell' anno, a 4 voci.' Venice, 1654.
21. 'Lacrime di Davide sparse nel Miserere concertato in diversi modi a 2-4 e più voci.' Venice, 1655.
22. 'Per ogni sorte d' istromento musicale diversi generi di sonate da chiesa e da camera, a 2-4.' Venice, 1655.

J. A. F.-M.

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**MARINI, Fanny Goldberg.** See GOLD-BERG, JOSEPH.

**Marini, Giovanni Battista.** See Monteverdi (10 madrigals).

**Marini, Girolamo Maria.** See Nicolai (O., 'Templario', lib.).

**MARINO, Carlo (Ambrosio)** (b. ?; d. ?).

Italian 17-18th-century violinist and composer. He was violinist at the church of Santa Maria Maggiore, Bergamo, in 1687. He composed solo cantatas and a large number of sonatas for two violins and bass with and without other instruments; also solo sonatas for violin and a book of 'Balletti, corenti, gighe, . . .' for 2 violins and cello or spinet.

E. V. d. S.

**MARINO FALIERO** (Opera). See DONIZETTI.

See also Bryon.

**MARIÑO, Nibya** (b. Montevideo, 23 Mar. 1920).

Uruguayan pianist. At the age of ten she broadcast a concerto in Montevideo. Three years later, while studying with Kolischer, she played the Schumann Concerto at the Colón Theatre in Buenos Aires under Ansermet. In 1935 she was sent by the Uruguayan government to Paris, where she studied with Ciampi and Cortot until the outbreak of war in 1939.

She now spends most of her time touring in the U.S.A. and South America. N. F.

**MARINUZZI, Gino (i)** (b. Palermo, 24 Mar. 1882; d. Milan, 17 Aug. 1945).

Italian conductor and composer. He studied at the Conservatory of Palermo, where his dramatic cantata 'Il sogno del poeta' was produced in 1899. His career as a conductor began at Catania. Subsequently he was at Palermo, Madrid and Trieste, and for many years in South America, where he conducted 'Parsifal' at Buenos Aires on 20 June 1913, before the work was released from Bayreuth's monopoly. In 1917 he went to Monte Carlo and conducted the first production of Puccini's 'La rondine'. In 1920 he succeeded Campanini at Chicago. After that he conducted in all the principal theatres of Italy. From 1915 to 1919 he was director of the Liceo Musicale of Bologna. He died by assassination.

Marinuzzi's works include two operas, 'Barberina' (Palermo, 1903) and 'Jacquerie' (libretto by Alberto Donaudy), first produced in Buenos Aires on 11 Aug. 1918, and subsequently given in Rio de Janeiro, Rome, Chicago and New York. A later opera was 'Palla de' mozza' (libretto by Giovacchino Forzano), produced at the Teatro alla Scala, Milan, on 5 Apr. 1932. He also wrote several works for orchestra: 'Andantino all' antica' for strings, flute and harp (1905); suite 'Siciliana' (1910); symphonic poem 'Sicilia' (1912); 'Elegia' (1920); suite 'Romana' (1922); 'Rito nuziale' (1935). He also edited some old Italian music.

A. L., adds.

**MARINUZZI, Gino (ii)** (b. New York, 7 Apr. 1920).

Italian conductor and composer, son of the preceding. He studied at the Milan Conservatory under Paribeni, Renzo Bossi and Calace, and took diplomas in composition and pianoforte there in 1941. In 1946 he was appointed second conductor at the Opera in Rome. The following are among his chief compositions: 'Edward', ballad for solo voices, chorus and chamber orchestra; Concerto and 'Divertimento su un tema popolare' for orchestra; 'Concertino' for pianoforte, oboe, saxophone and strings, 'Suite concertante' for pianoforte and orchestra, 'Piccolo concerto' for violin and orchestra; also music for films and pianoforte works.

G. M. G.

**MARIO (Giovanni Matteo), Cavaliere di Candia** (b. Cagliari, 17 Oct. 1810<sup>1</sup>; d. Rome, 11 Dec. 1883).

Italian tenor singer. He came of an old and noble family. His father had been a general in the Piedmontese army, and he

<sup>1</sup> Baptismal register, Cathedral of Santa Cecilia, Cagliari, 18 Oct. 1810.

himself, after ten years in the Turin Military Academy, was an officer in the Piedmontese Guard when he first went to Paris in 1836 and immediately became a great favourite in society. Never was youth more richly gifted for the operatic stage; beauty of voice, face and figure, with the most winning grace of manner, were all his. But he was then only an amateur and as yet unfitted for public singing, which his friends constantly suggested to him, even if he could reconcile his pride with the taking of such a step. Tempted as he was by the lavish offers made to him by Duponchel, the director of the Opéra, and pressed by the embarrassments created by expensive tastes, he still hesitated to sign his father's name to such a contract; but he was finally persuaded to do so at the house of the Comtesse de Merlin, and he compromised with his family pride by signing only the Christian name, under which he became afterwards so famous — Mario.

He is said to have spent some time in study, guided by the advice of Michelet, Ponchard and the great singing-master Bordogni; but it cannot have been very long, nor the study very deep, for there is no doubt that he was a very incomplete singer when he made his first appearance. This was on 30 Nov. 1838, in the title-part of Meyerbeer's 'Robert le Diable'. Notwithstanding his lack of preparation and want of habit of the stage, his success was assured from the first moment by his delicious voice and graceful figure.

Mario remained at the Opéra during that year, but in 1840 he passed to the Italian Opera, for which his native tongue and manner better fitted him. In the meantime he had made his first appearance in London, where he continued to sing through many years of a long and brilliant career. His début there was in Donizetti's 'Lucrezia Borgia' on 6 June 1839; but, as Chorley observed:

the vocal command which he afterwards gained was unthought of; his acting did not then get beyond that of a southern man with a strong feeling for the stage. But physical beauty and geniality, such as have been bestowed on few, a certain artistic taste, a certain distinction — not exclusively belonging to gentle birth, but sometimes associated with it — made it clear, from Signor Mario's first hour of stage-life, that a course of no common order of fascination was begun.

After this Mario sang each season in Paris and London, improving steadily both in acting and singing, though in most of his parts he only followed his predecessors, it is true with a grace and charm which were peculiar to him. He showed himself undoubtedly the most perfect stage-lover ever seen, whatever may have been his other qualities or defects. But, like other tenors, including Garcia and Nourrit, he was misguided enough to attempt the title-part of Mozart's 'Don Giovanni'.

As a singer of "romances" Mario has perhaps never been surpassed. The native elegance of his demeanour contributed not a little to his vocal success in the drawing-room. He was not often heard in oratorio, but he sang "Then shall the righteous" in 'Elijah' at the Birmingham Festival of 1849, and "If with all your hearts" in the same oratorio at Hereford in 1855. For the stage he was born, and to the stage he remained faithful during his artistic life. To the brilliance of his success in opera he brought one great helping quality, the eye for colour and all the important details of costume. Never was an actor more harmoniously and beautifully dressed for the characters he impersonated.

For five-and-twenty years Mario remained before the public of Paris, London and St. Petersburg, constantly associated with Giulia Grisi. In the earlier years (1843-46) of that brilliant quarter of a century he took the place of Rubini in the famous quartet, with Tamburini and Lablache; this, however, did not last long, and he soon remained alone with the sole remaining star of the original constellation, Grisi, to whom he was united, after the dissolution of her former marriage; and by her he had three daughters. He left the stage in 1867 and retired to Paris (his farewell appearance took place at Covent Garden in 1871), and then to Rome, where he died. About 1880 it became known that he was in reduced circumstances, and his friends got up a concert in London for his benefit.

J. M., abr.

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**MARION DELORME** (Opera). See PONCHIELLI.

**MARIONETTE THEATRE.** See PUPPET THEATRE.

**MARIOTTE, Antoine** (b. Avignon, 22 Dec. 1875; d. Paris, 22 Dec. 1944).

French conductor and composer. He started life as a naval officer, but retired from the Navy in 1897 and, on the foundation of the Schola Cantorum in Paris, became a pupil of d'Indy there. He was conductor first of the orchestra at Saint-Étienne and afterwards at Lyons. In 1920 he was appointed director of the Conservatory at Orléans. It was during his period at Lyons that his opera 'Salomé', a setting of Oscar Wilde's play in its original French version, was produced there on 30 Oct. 1908 and involved him in difficulties with Richard Strauss, whose own opera on the subject had appeared in 1905; but Mariotte was able to prove that his work was actually written earlier. In 1910 'Salomé' was given in Paris, Geneva and Marseilles, and a Czech translation came out



in Prague the following year. 'Le Vieux Roi' followed at Lyons in 1911, but after that no opera by Mariotte appeared until 'Léontine Sœurs' (Paris, 1924) and 'Esther, Princesse d'Israël', produced at the Paris Opéra on 5 May 1925. The latter was based on a play by André Dumas and Sébastien Leconte. 'Nele Dooryn' was not produced, but on 17 Feb. 1935 the Paris Opéra-Comique brought out the *scènes rabelaisiennes* 'Gargantua', to a libretto by Armory based on Rabelais. The following year he was appointed director of that theatre, and during his term of office there he was able to revive 'Gargantua' on 1 Dec. 1938. But he resigned in 1939.

The following are among Mariotte's non-operatic works:

'Avril', 'Pâques françaises' and 'Toujours' for unaccomp. chorus.

'Impressions urbaines' for orch.

'Kakemonos', suite for pf. & orch.

'En montagne', for woodwind trio & stg. 4tet.

Sonata for pf.

'Sonatines d'automne' for pf.

50 'Canons expressifs' for pf.

Other pf. works, songs, &c.

F. R.

**MARITANA.** Opera in 3 acts by Vincent Wallace. Libretto by Edward Fitzball, based on the play 'Don César de Bazan' by Adolphe Philippe d'Ennery and Philippe François Dumanoir. Produced London, Drury Lane Theatre, 15 Nov. 1845. 1st perf. in U.S.A., Philadelphia, 9 Nov. 1846. 1st on the Continent, Vienna, Theater an der Wien (trans. by A. J. Becher), 8 Jan. 1848.

**Marivaux, Pierre Carlet de Chamblain de.** *See* Poise ('Surprises de l'amour', opera).

**MARKEVICH, Igor** (b. Kiev, 27 July 1912).

Russian conductor and composer. His family emigrated at the 1917 Revolution and he lived in Switzerland until the age of fifteen. He then went to Paris, where he studied under Nadia Boulanger and became acquainted with Diaghilev, who took a great interest in him. He composed a 'Sinfonietta' (1928), a Concerto for pianoforte and orchestra, a 'Concerto grosso' (1929), a Cantata for soprano and male-voice chorus on a poem by Jean Cocteau (1930), a Serenade for violin, clarinet and bassoon (1930), 'Hymnes' for orchestra (1932), a 'Galop' for small orchestra (1933), a Psalm for soprano and orchestra (1934) and a Partita for pianoforte and orchestra (1936).

For the stage Markevich wrote two ballets, 'Rébus' (1931) and 'L'Envoi d'Icare' (1933). The mystical side of his nature is attested by a vast work based on Milton's 'Paradise Lost', a cantata in two parts (1935-1936), and by his 'Cantique d'Amour' (1937) and 'Le Nouvel Âge' (I.S.C.M. Festival, London, 1938).

Markévich was at one time greatly influenced by Stravinsky, but later liberated himself and found a more personal style. His music has a certain breathless energy, and he seeks to impart to it a deep humanitarian feeling. He has a high idea of his art, which should, he thinks, bear its part in the reshaping of the social order and enable us to penetrate more deeply into the world of the spirit.

A later work was 'Lorenzo il Magnifico', a cantata for soprano and orchestra, conducted by him in Rome on 20 Apr. 1941.

P. L. F., adds.

**Markova, Alicia.** *See* Ballet. Sadler's Wells (Ballet).

**MARKULL, Friedrich Wilhelm** (b. Reichenbach nr. Elbing, Prussia, 17 Feb. 1816; d. Danzig, 30 Apr. 1887).

German organist, pianist and composer. He studied composition and organ playing under Friedrich Schneider at Dessau. In 1836 he was appointed principal organist at St. Mary's Church, Danzig, and conductor of the Gesangverein there.

Markull enjoyed a high reputation as a pianist and gave excellent concerts of chamber music, besides acting as critic for the 'Danziger Zeitung'. His compositions include three operas, 'Maja und Alpino, oder Die bezauberte Rose' (1843), 'Der König von Zion' (1850) and 'Das Walpurgisfest' (1855); two oratorios, 'Johannes der Tauffer' and 'Das Gedachtniss der Entschlafenen', the latter produced by Spohr at Cassel in 1856, Psalm LXXXVI, several symphonies, numerous works for organ, voice and pianoforte, a 'Choralbuch' (1845) and arrangements.

H. S. O., adds.

**Marlborough, Duke of.** *See* Bononcini (2, funeral anthem, 1722).

**Marlowe, Christopher.** *See* Bowles ('Dr. Faustus', incid. m.). Busoni ('Doktor Faust', opera). Doktor Faust (Busoni). Heming (M., 'Tamburlane', symph. poem). Hopkins (A., 'Dr. Faustus', incid. m.). Mellers (opera on M.; voc. duct). Walton ('Passionate Shepherd', voice & orch.). Warlock (song).

**MARMONTEL, Antoine François** (b. Clermont-Ferrand, 16 July 1816; d. Paris, 15 Jan. 1898).

French pianist and teacher. He was a pupil of Zimmermann at the Paris Conservatoire, where he obtained the first pianoforte prize in 1832. Succeeding his master in 1848, he taught the instrument at the Conservatoire until 1887 and enjoyed a high reputation as a teacher. Among his pupils were Guiraud, Paladilhe, A. and E. Duvernoy, Bizet, Dubois and others. His pianoforte compositions are of an instructive character. He also wrote the following books: 'L'Art classique et moderne du piano' (1876), 'Les Pianistes célèbres' (1878), 'Symphonistes et virtuoses' (1881), 'Histoire du piano et de ses origines, influence

de sa facture sur le style des compositeurs et virtuoses' (1885), etc.

M. L. P.

See also Bizet (dedcs.), list.

**MARMONTEL, Antonin Émile Louis Corbaz** (b. Paris, 24 Apr. 1850; d. Paris, 23 July 1907).

French pianist and teacher, son of the preceding. He obtained the first pianoforte prize in 1867 and at the Conservatoire there became teacher of a women's class in 1901, holding the post till his death. He won a *mention honorable* at the Rome Concourse and acted as second chorus-master at the Opéra in 1878-89.

M. L. P.

**MARMONTEL, Jean François** (b. Bort, Limousin, 11 July 1723; d. Abbeville<sup>1</sup>, Eure, 31 Dec. 1799).

French dramatist, librettist and writer on music. He sided with Piccinni in the contests between the adherents to that composer and those of Gluck, and wrote an 'Essai sur la révolution de la musique en France' (1777).

M. L. P.

See also Alembert (opponent). Arnaud (F., dispute with). Benda (2 'Walder'). Céphale et Procris (Grétry). Cherubini ('Démophon', lib.). Clari (Bishop). Dibdin (1, 'Shepherdess of the Alps'). Frischmuth ('Clarissa', *Singspiel*). Grétry (10 lib.). Hook ('Fair Peruvian', adapt.). Kohaut ('Bergère des Alpes', lib.). Linley (1, 'Selima and Azor', opera). Méhul ('Cora', opera). Naumann (1, 'Cora och Alonzo', opera). Neefe ('Zemire und Azor', opera). Palma ('Pietra simpatica', opera). Piccinni (5 lib.). Rameau (4 lib.). Rollig (K. L., 'Clarisse', *Singspiel*). Schulz (J. A. P., do., opera). Spohr ('Zemire und Azor', opera). Zemire et Azor (Grétry, opera).

**MAROS, Rudolf** (b. Stachy, 19 Jan. 1917).

Hungarian violinist, violist and composer. He studied composition with Kodály at the Academy of Music in Budapest. Having obtained his diploma in 1942, he was appointed teacher, later director, at the Conservatory of Pécs; from 1949 he taught theory at the Budapest Academy of Music. In 1948 he was awarded a scholarship which took him to Prague.

Maros's music reflects his youthfully uninhibited impatience and adventurous spirit. Prevalence of contrapuntal treatment and taut harmonic progressions characterize his idiom. His daring instrumental writing and the freshness and vigour of his orchestral colours reveal a mind of much originality. The following are his outstanding works:

#### CHORAL WORKS

'Nyul fark kantáta' ('Rabbit-tail Cantata') for chorus, stgs. & pf. (1948).

Also a number of partsongs.

#### ORCHESTRAL WORKS

'Bábjáték' ('Puppet-Play'), overture for small orch. (1946).

Symphonietta No. 1, for school orch. (1947).

Symphonietta No. 2, for full orch. (1948).

'Concerto grosso' for stgs. (1948).

'Dunatáji szvit' ('Danubian Suite') for small orch. (1949).

<sup>1</sup> Not Abbeville, as Fétis and others have it.

#### CHAMBER MUSIC

String Quartet (1948).

#### SONGS

2 Songs for contralto (Sándor Weöres).

J. S. W.

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**Marot, Clément.** See Binet (var. works). Bourgeois (L., trans. of Psalms). Françaix (epigram for chorus & stgs.; 6 songs). Goudimel (Psalms). Langlais (2 choruses, 1 song). Martelli (5 songs). Ravel (2 epigrams, voice & pf.). Rivier (songs). Warlock (song).

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**MAROTTA, Erasmo** (b. Randazzo, Catania, c. 1550; d. Palermo, 6 Oct. 1641).

Italian composer. He became a Jesuit when he was no longer young (1612), was for some time a member of the Curia Romana and became director of the Collegio di Gesù at Mineo, Catania. His fame as a musician spread throughout Italy, not so much for having published a book of 'Cantus pios musicis modulis expressos', which has not come down to us, nor very particularly for the few madrigals included in various collections, as for having been among the very first to set to music considerable portions of Tasso's *favola pastorale*, 'Aminta', which in his own time circulated successfully all over Italy even before they were printed, for they were first performed on 31 July 1573 and not published until 1580.

A good deal of inaccurate information has been given on the music for 'Aminta' by various writers (Arteaga, Bettinelli, Mattei, Solerti, Carducci), some of whom maintained that the whole piece was set by Marotta. The fact is that he made use of certain of Tasso's lyrics for the purpose of turning them into madrigalesque compositions. The title of an edition published at Venice in 1600 is in fact 'L' Aminta musicale. Il I Libro de' Madrigali a 5 voci' (incomplete copy at the B.M.). These madrigals served as interludes for performances of Tasso's play and were also used separately at festivities such as weddings and princely entertainments.

O. T.

**MÂROUF, SAVETIER DU CAIRE** (Opera). See RABAUD.

**MARPURG, Friedrich Wilhelm** (b. Marburgshof nr. Seehausen, Brandenburg, 21 Nov. 1718; d. Berlin, 22 May 1795).

German writer on music. Little is known of his musical education, as Gerber gives no details, although Marpurg furnished him with the history of his life. Spazier<sup>2</sup> says that in 1746 he was secretary to General Rothenburg

<sup>2</sup> 'Leipziger musikalische Zeitung', II, 553.

(or Bodenberg) in Paris and there associated with Voltaire, Maupertuis, d'Alembert and Rameau. He lived later in Berlin and Hamburg, and from 1763 until his death was director of the government lottery in Berlin. Eberhard remarks that his acquaintance with good society would account for his refined manners and his tact in criticism. The absence in his works of personality and of fine writing, then so common with musical authors, is the more striking as he had great command of language and thoroughly enjoyed discussion. His active pen was exercised in almost all branches of music — composition, theory, criticism and history.

Of his theoretical works the most celebrated are: 'Handbuch bey dem Generalbasse und der Composition', founded on Rameau's system (3 parts, Berlin, 1755-62); 'Der critische Musicus an der Spree' (Berlin, 1750), containing, on p. 129, a lucid explanation of the old church modes; 'Anleitung zur Singe-composition' (Berlin, 1758) and 'Anleitung zur Musik' (Berlin, 1763), both long popular; 'Die Kunst des Clavier zu spielen' (1750); 'Versuch über die musikalische Temperatur' (Breslau, 1776), a controversial pamphlet intended to prove that Kirnberger's so-called fundamental bass was merely an interpolated bass; and 'Abhandlung von der Fuge', 62 plates (Berlin, 1753-54; 2nd ed. 1806; French, Berlin, 1756), a masterly summary of the whole science of counterpoint at that period, with the solitary defect that it is illustrated by a few short examples, instead of being treated in connection with composition. This Marpurg intended to remedy by publishing a collection of fugues by well-known authors, with analyses, but he only issued the first part (Berlin, 1758).

Of his critical works the most important is 'Historisch-kritische Beyträge', 5 vols. (Berlin, 1754-78). Among the historical may be specified a manuscript 'Entwurf einer Geschichte der Orgel', of which Gerber gives the table of contents, and the 'Kritische Anleitung in die Geschichte der . . . Musik' (Berlin, 1759). *A jeu d'esprit*, 'Legende einiger Musikheiligen von Simeon Metaphrastes dem Jüngeren' (Cologne, 1786), appeared under a pseudonym.

Of compositions he published '6 Sonaten für das Cembalo' (Nuremberg, 1756), 'Fughe e capricci' (Berlin, 1777) and 'Versuch in figurirten Choralen', Vols. I and II. He also edited collections of contemporary music. 'Musikalisches Archiv', an elucidation of the 'Historischkritische Beyträge', was announced, but did not appear. F. G.

See also Alembert (trans. of). *Bebung*.

**MARQUÉS PUIG, Antonio** (b. Barcelona, 1897).

Spanish pianist, critic and composer. He

was a pupil of Pedrell and others at Barcelona and in 1913 he became a music critic there. His works include the opera 'Sor Beatriz' (based on Maeterlinck's drama), a string Quartet, a Sonata for cello and pianoforte, a pianoforte Sonata, songs, etc. E. B.

**MARQUÉS Y GARCÍA, Pedro Miguel** (b. Palma de Mallorca, 23 May 1843; d. Palma, 25 Feb. 1918).

Spanish violinist and composer. He studied at the Paris Conservatoire and with Berlioz as a private pupil, later in Madrid. He wrote many *zarzuelas*, of which 'El anillo de hierro' was the most popular, 4 symphonies, etc. E. B.

**MARQUISE DE BRINVILLIERS, LA.** Comic opera with music written jointly by Auber, Batton, Berton, Blangini, Boieldieu, Carafa, Cherubini, Hérold and Paer (libretto by Scribe and Castil-Blaze), produced Paris, Opéra-Comique, 31 Oct. 1831.

Marre, J. de. See Vivaldi ('Eeuwgetijde', lib.).

**MARRIAGE OF FIGARO, THE** (Mozart). See *NOZZE DI FIGARO*, LE.

**MARRIAGE, THE** ('Женитба'). Unfinished opera by Mussorgsky. Libretto taken by the composer from Gogol's comedy. Produced posthumously, in Rimsky-Korsakov's version<sup>1</sup>, Petrograd, 26 Oct. 1917. 1st perf. abroad, Paris, in private (trans. by R. d'Harcourt, music arranged by Ravel), Apr. 1923.

**MARROCCO, W. (William) Thomas** (b. West New York, N.J., 5 Dec. 1909).

American musicologist and violinist. He graduated from the Royal Conservatory of Music at Naples with the Licentiate Diploma in 1928 and the Magistrate Diploma two years later. He also studied at the Eastman School of Music, Rochester, N.Y., taking the Mus.Bac. in 1935 and the M.A. in 1940. He taught violin and theory at Elmira College from 1936 to 1939 and violin at the University of Iowa in 1945-46. From 1946 to 1949 he taught violin and musical history at Kansas University, and since 1949 he has been a faculty member of the music department of the University of California. He was awarded the Fulbright research lectureship at the University of Florence from 1949 to 1950.

Marrocco is associate editor of the 'Journal of Musicology' and has written two articles, 'The Fourteenth-Century Madrigal' ('Speculum', XXVI, No. 3, 1951) and 'A Supplement to the Fourteenth-Century Italian Cacce' (M.Q.). His book, 'Fourteenth-Century Italian Cacce', was published in 1942.

M. K. W.

**Marryat, Frederick.** See Bath ('Midshipman Easy', overture). Davies (H. W., 'Old Navy', song).

<sup>1</sup> There had been a private concert performance at Rimsky-Korsakov's house in 1906 and a stage performance without orchestra at the hall of the Suvorin theatre school, St. Petersburg, in Apr. 1909.

**MARSCHALL, Samuel.** See MARESCALL.

**MAR SCHNER, Heinrich (August)** (b. Zittau, 16 Aug. 1795; d. Hanover, 14 Dec. 1861).

German composer. As a boy he began to compose sonatas, songs, dances and even orchestral music with no further help than a few hints from various musicians with whom his beautiful soprano voice and his pianoforte playing brought him into contact. As he grew up he obtained more systematic instruction from Schicht of Leipzig, whither he went in 1813 to study law. There he also made the acquaintance of Rochlitz, who induced him to adopt music as a profession. In 1816 he travelled with Count Thaddaus von Amadée, a Hungarian, to Pressburg and Vienna, where he made the acquaintance of Koželuh and of Beethoven, who is said to have advised him to compose sonatas, symphonies, etc., for practice. At Pressburg he wrote three operas, including 'Heinrich IV und Aubigné', which Weber produced at Dresden on 19 July 1820. Marschner was in consequence appointed in 1823 joint *Kapellmeister* with Weber and Morlacchi of the German and Italian Opera there. He was appointed *Musikdirector* in 1824, but resigned on Weber's death in 1826, and after travelling for some time, settled in 1827 at Leipzig as *Kapellmeister* of the theatre. There he produced 'Der Vampyr' (29 Mar. 1828), his first romantic opera, to a libretto by his brother-in-law Wohlbrück, the success of which was enormous in spite of its horrifying subject. In London it was given on 25 Aug. 1829 in English, at the Lyceum Theatre, and ran for sixty nights. His success there doubtless led to his dedicating his opera 'Des Falkners Braut' to King William IV, in return for which he received a gracious letter and a golden box in 1833. His attention having been turned to English literature, his next opera, 'Der Templer und die Jüdin' (produced at Leipzig on 22 Dec. 1829), was composed to a libretto constructed by himself and Wohlbrück from Scott's 'Ivanhoe'. The freshness and melody of the music ensured its success at the time, but the libretto, disjointed and overloaded with purely epic passages which merely served to hinder the action, killed the music.

In 1831 Marschner was appointed court *Kapellmeister* at Hanover. He produced 'Hans Heiling' in Berlin<sup>1</sup> on 24 May 1833, to a libretto by Eduard Devrient, which had been urged upon Mendelssohn in 1827.<sup>2</sup> This opera is Marschner's masterpiece. Its success was instantaneous and universal, and it retained for nearly a century an honourable

place at the principal theatres of Germany. In 1836 it was performed under his own direction in Copenhagen with marked success, and he was offered the post of General Musical Director in Denmark, an honour which the warmth of his reception on his return to Hanover induced him to decline. After 'Hans Heiling' — owing chiefly to differences with the management of the theatre — Marschner composed little for the stage, and that little has not survived. 'Kaiser Adolf von Nassau' was produced at Dresden in 1845 under Wagner's conductorship. He was pensioned, with the title of *Generalmusikdirector*, in 1859. A monument was erected to his memory at Hanover in 1877.

Apart from his operas Marschner composed incidental music for Kleist's play 'Die Hermannsschlacht', and for Friedrich Kind's 'Schön Ella' (1822), and published over 180 works of all kinds and descriptions, principally songs for one and more voices, and choruses for men's voices, many of which are excellent. An overture embodying 'God save the King' is mentioned as being performed in London at a concert on the occasion of the baptism of the Prince of Wales (King Edward VII) on 25 Jan. 1842. A commission to write an English opera for London, as Weber had done with 'Oberon', was brought to naught by the burning down of Covent Garden Theatre in 1856.

As a dramatic composer of the romantic school Marschner ranks next to Weber and Spohr, but it is with the former that his name is most intimately connected, though he was never a pupil of Weber and not his equal. The strong similarity between their dispositions and gifts, the harmonious way in which they worked together and the cordial affection they felt for each other are interesting facts in the history of music. Schumann also had a great regard for Marschner. The theme of the finale of his 'Études symphoniques', dedicated to Sterndale Bennett, is a quotation of a chorus, "Du stolzes England", from 'Der Templer und die Jüdin'.

Marschner's favourite subjects were ghosts and demons, whose uncanny revels he delineated with extraordinary power; but this gloomy side of his character was relieved by a real love of nature and outdoor life, especially in its lighter and more humorous characteristics. He worked with extreme rapidity, which is the more remarkable as his scores abound in refined modulations and his orchestration is unusually brilliant and elaborate, showing a perfect mastery of the art of instrumentation.

A. M., adds.

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<sup>1</sup> See 'Allgemeine deutsche Biographie', also 'The Harmonicon', 1833.

<sup>2</sup> Devrient's Recollections, p. 40.

## OPERAS

Title	Libretto	Production
'Der Kyffhäuserberg.'	?	Pressburg, 2.
'Saidar und Zulima.'	?	Pressburg, 22 Nov. 1818.
'Heinrich IV und Aubigné.'	Hornbostel.	Dresden, 19 July 1820.
'Der Holzdieb.'	Friedrich Kind.	Dresden, 22 Feb. 1825.
'Lucretia.'	August Eckschlagler.	Danzig, 17 Jan. 1827.
'Der Vampyr.'	Wilhelm August Wohlbruck, based on John William Polidori's story attributed to Byron, and more directly on the melodrama by Charles Nodier, Francois Adrien Carmouche & Achille de Jouffroy.	Leipzig, 29 Mar. 1828.
'Der Templer und die Judin.'	Wohlbruck and composer, based on Walter Scott's 'Ivanhoe'.	Leipzig, 22 Dec. 1829.
'Des Falkners Braut.'	Wohlbruck, based on a story by Karl Spindler.	Leipzig, 10 Mar. 1832.
'Hans Heiling.'	Eduard Devrient.	Berlin, Court Opera, 24 May 1833.
'Das Schloss am Ätna' (orig. 'Adelgunde').	August Klingemann.	Leipzig, 29 Jan. 1836.
'Der Babu.'	Wohlbruck.	Hanover, 19 Feb. 1838.
'Kaiser Adolf von Nassau.'	Hieribert Rau.	Dresden, 5 Jan. 1845.
'Austin.'	Marianne Marschner.	Hanover, 26 Jan. 1852.
'Sangeskönig Hiarne und das Tyrfinngschwert.'	Wilhelm Grothe.	Frankfort o/M. (posthumously), 13 Sept. 1863.

See also Wagner (R., add. to aria in 'Vampyr').

**MARSEILLAISE, LA.** The words and music of this popular French hymn are the composition of Claude Joseph Rouget de Lisle, a captain of engineers, who was quartered at Strasbourg when the volunteers of the Bas-Rhin received orders to join Luckner's army. Dietrich, the Mayor of Strasbourg, having, in the course of a discussion on the war, regretted that the young soldiers had no patriotic song to sing as they marched out, Rouget de Lisle, who was of the party, returned to his lodgings<sup>1</sup> and in a fit of enthusiasm composed, during the night of 24 Apr. 1792, the words and music of the song which has immortalized his name. With his violin he picked out the first strains of this inspiring and truly martial melody; but being only an amateur, he unfortunately added a symphony which jars strangely with the vigorous character of the hymn itself. The copy here shown of the original edition, printed by Dannbach of Strasbourg under the title 'Chant de guerre pour l'armée du Rhin, dédié au Maréchal Lukner' (sic), will be found of interest, since it contains the symphony, which has since been suppressed, and an obvious typographical error, the quaver marked \* being shown as a crotchet.

The 'Chant de guerre' was sung in Dietrich's house on 25 Apr., copied and arranged for a military band on the following day and performed by the band on the Garde Nationale at a review on Sunday the 29th. On 25 June a singer named Mircur sang it at a civic banquet at Marseilles with so much effect that it was immediately printed and distributed to the volunteers of the battalion just starting for Paris. They entered Paris on 30 July, singing their new hymn; and with it on

<sup>1</sup> In the Maison Böckel, No. 12 Grande Rue.

*Temps de marche animé*

Al-lons en-fants de la pa-tri-e Le jour de  
gloire est ar-ri-vé. Con-tre nous de la ty-ran-  
ni-e L'éten-dart sanglant est le-vé, l'éten-  
-dart sanglant est lé-ve. En-ten-dezvous dans ces cam-  
-pa-gnes Mu-gir ces fé-ro-cés sol-dats. Ils  
vien-nent jus-que dans vos bras E-gor-  
-ger vos fils, vos compa-gnes! Aux ar-mes ci-to-  
-yens! for-mez vos ba-tail-lons. Mar-  
-chez, mar-chez, qu'un sang im-pur A  
breu-ve nos sil-lons.

their lips they marched to the attack on the Tuileries on 10 Aug. 1792. From that day

the 'Chant de guerre pour l'armée du Rhin' was called 'Chanson des Marseillais' or 'Chant des Marseillais' and, finally, 'La Marseillaise'. The people, shouting it in the streets, probably altered a note or two; the musicians Edelmänn, Grétry and, most of all, Gossec, in their accompaniments for pianoforte or orchestra, greatly enriched the harmonies, and soon the 'Marseillaise', in the form we now have it (which need hardly be quoted)<sup>1</sup>, was known from one end of France to the other.

The original edition contained only six couplets; the seventh was added when the song was dramatized for the Fête de la Fédération, in order to complete the characters—an old man, a soldier, a wife and a child—among whom the verses were distributed. Rouget de Lisle had been cashiered for expressing disapproval of the events of 10 Aug. and was then in prison, from which he was released only after the fall of Robespierre, on the ninth Thermidor (28 July) 1794. The following fine stanza for the child was accordingly supplied by Dubois, editor of the 'Journal de Littérature':

Nous entrerons dans la carrière,  
Quand nos aînés n'y seront plus;  
Nous y trouverons leur poussière  
Et la trace de leurs vertus.  
Bien moins jaloux de leur survivre  
Que de partager leur cercueil,  
Nous aurons le sublime orgueil  
De les venger ou de les suivre.

Dubois also proposed to alter the concluding lines of the sixth stanza—

Que tes ennemis expirants  
Voient ton triomphe et notre gloire

to

Dans tes ennemis expirants  
Vois ton triomphe et notre gloire.

That Rouget de Lisle was the author of the words of the 'Marseillaise' has never been doubted—indeed Louis-Philippe conferred a pension upon him; but it has been denied over and over again that he composed the music. Strange to say, Castil-Blaze<sup>2</sup>, who should have recognized the vigour and dash so characteristic of the French, declared it to have been taken from a German hymn.

In F. K. Meyer's 'Versailler Briefe' (Berlin, 1872) there is an article on the origin of the 'Marseillaise' in which it is stated that the tune is the same as that to which the folksong 'Stand ich auf hohen Bergen' is sung in Upper Bavaria. The author of this article heard it sung in 1842 by an old woman of seventy, who informed him that it was a very old tune and that she had learnt it from her

mother and grandmother. The tune was also said to exist in the 'Credo' of a manuscript Mass composed by Holtzmann in 1776, which is preserved in the parish church of Meersburg.<sup>3</sup> Subsequently inquiry (Aug. 1879) on the spot from the curate of Meersburg proved that there is no truth in this story.

Fétis, in 1863, asserted that the music was the work of a composer named Navoigille, and he reinforces his statement in the second edition of his 'Biographie universelle'. Georges Kastner<sup>4</sup> and several other writers, including the author of this article<sup>5</sup> have clearly disproved these allegations; and the point was finally settled by a pamphlet written by A. Rouget de Lisle, nephew of the composer (see Bibl.), which contains precise information and documentary evidence, establishing Rouget de Lisle's claim beyond a doubt. The controversy is examined at length by Loquin in 'Les Mélodies populaires de la France' (Paris, 1879).

The 'Marseillaise' has been often made use of by composers. Salieri, in the opening chorus of his opera 'Palmira' (1795) and Grison, in the introduction to the oratorio 'Esther' both evidently quote it intentionally. Schumann slyly alludes to it in the 'Faschingschwank aus Wien', uses it in his song 'The Two Grenadiers' with magnificent effect, and also refers to it in his overture to 'Hermann und Dorothea'. Wagner too introduces it into his setting of 'The Two Grenadiers' (a French translation of Heine's poem), and it is evident from a letter from him to Schumann that the two composers hit upon the idea independently. Two concert overtures make use of it: Lisolt's 'Robespierre' and Tchaikovsky's '1812'. Debussy has a distant fanfare, evidently quoted from the 'Marseillaise', at the close of his 'Feux d'artifice' in the second book of 'Préludes' for pianoforte.

A picture by Pils, representing Rouget de Lisle singing the 'Marseillaise', is well known from the engraving. G. C., adds.

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<sup>1</sup> See Mus. T., Sept. 1915, p. 551, where four versions are quoted by Tom S. Wotton, viz.: (1) The melody as given in the official military-band arrangement approved by the French Minister of War; (2) Berlioz's arrangement (see article by E. Newman, Mus. T., Aug. 1915, p. 461); (3) Gossec's version; (4) The first edition as quoted above.

<sup>2</sup> See 'Molière musicien', II, 452-54.

<sup>3</sup> See the 'Gartenlaube' for 1861, p. 256.

<sup>4</sup> 'Revue et Gazette musicale', Paris, 1848.

<sup>5</sup> See Chouquet's 'L'Art musical', 8 Sept. 1864-9 Mar. 1865.

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**MARSH, Alphonso, senior** (b. London, c. Jan. 1627<sup>1</sup>; d. ? London, 9 Apr. 1681).

English composer. He was the son of Robert Marsh, one of the musicians in ordinary to Charles I, and was appointed a Gentleman of the Chapel Royal by Charles II on the Restoration in 1660. Songs composed by him appeared in 'The Treasury of Musick' (1669), 'Choice Ayres and Dialogues' (1676) and other publications of the time. They include several contributions to the Restoration stage, such as songs for Davenant's 'Law against Lovers' (1662) and 'The Unfortunate Lovers' (revival, 1668), Dryden's 'An Evening's Love' (1668) and 'The Conquest of Granada' (1670), and Duffett's 'The Spanish Rogue' (1673). W. H. H., adds. A. L.

**MARSH, Alphonso, junior** (b. London, ?; d. London, 5 Apr. 1692<sup>2</sup>).

English composer, son of the preceding. He was admitted a Gentleman of the Chapel Royal on 25 Apr. 1676. Songs by him are contained in 'The Theater of Music' (1685-1687), 'The Banquet of Musick' (1688-92) and other collections. W. H. H.

**MARSH, John** (b. ? Gosport, 1752; d. Chichester, 1828).

English composer. Although he was attracted to music at an early age and wished to make it his profession, it was not until 1766 that he was given any instruction, and that was only in playing the violin. His master was a Mr. Wafer, the organist of Gosport, who also gave him such formal instruction in composition as he ever had. As the whole of his musical education lasted only eighteen months, he may be regarded as mainly self-taught. In 1768 he was articled to a solicitor, and he continued as a lawyer until 1783, when he inherited the estate of Nethersole at Barham near Canterbury. He remained there until 1787, when he removed to Chichester, where he spent the remainder of his life.

Possibly owing to his amateur status Marsh evinced a lively curiosity in acoustics, which went to the unusual length of having a quarter-tone harpsichord built.<sup>3</sup> In fact the range of his interests was remarkably wide: he was the author of a textbook of astronomy, 'The Astrarium improved and Vertical Planetarium'; while during the invasion scare of 1803 he studied tactics to the extent of securing promotion from a captaincy to the rank of major of a battalion of volunteers.

<sup>1</sup> Baptized at St. Margaret's, Westminster, 28 Jan. 1627.

<sup>2</sup> Buried in the west cloister of Westminster Abbey, 9 Apr. 1692.

<sup>3</sup> This instrument has unfortunately disappeared.

His later years were occupied with plans to convert the Jews to Anglican Christianity.

Marsh's historic importance lies in the fact that he was the only English composer of the latter half of the 18th century to compose symphonies (unless his are merely the only ones to have survived). He was able to do this as an amateur because he never lived in London, but in provincial towns — Salisbury, Canterbury, Chichester — where there was sufficient talent and enthusiasm to maintain an amateur orchestra and sufficient civic pride to play the works of a fellow-citizen. He also employed another medium that all his contemporaries seem to have neglected by composing a violin Concerto, which remains unpublished.

Marsh's symphonies show him to have been well aware of the works of Abel and J. C. Bach, and also, possibly, of Haydn. Their interest lies principally in charm of melody and felicity of scoring; this latter quality was not surprising since Marsh played in the orchestra himself. His most elaborate symphony calls for an orchestra of flute, two oboes, two bassoons (but playing mainly in unison), two trumpets, two horns and strings. The two trumpets were unusual, but several other symphonies have two clarinets and in many, as was customary in England in those days, the flute would be played by the second oboist. Writing for an orchestra of enthusiastic amateurs, Marsh generally contrived to give a moment of prominence to his wind players and solos to the leaders of the strings. As a general rule his management of the orchestra is superior to that of the majority of his contemporaries on the Continent. The double bass does not play all the time an octave below the cello and in *tutti* passages the bassoons often reinforce the viola rather than the cello. The viola parts themselves are quite elaborate, which is not surprising, since the viola was Marsh's own instrument. (Though it should be remembered that earlier English composers had treated the viola with considerable freedom. With Mudge, for example, the viola is more important than the second violin.)

Although not masterpieces of the highest class, Marsh's symphonies have such charm that their neglect seems inexcusable. The following is a list of his known works:

#### CHURCH MUSIC

9 Anthems.  
16 Psalm Tunes and Hymns.  
Hymn of Benediction to the Bible Society.

#### ORCHESTRAL WORKS

8 Symphonies.  
1 Symphony for two orchestras.  
3 Finales.<sup>4</sup>

#### MILITARY BAND

Overture and ten pieces.

<sup>4</sup> Pieces to finish a concert with, not last movements of symphonic works.



## CHAMBER MUSIC

3 Overtures in 3 parts for private musical parties.  
String Quartet in imitation of Haydn's Op. 1.

## ORGAN MUSIC

Overture and 6 pieces for Organ.  
5 sets of Voluntaries for Young Practitioners.

## VOCAL MUSIC

14 Glees.

## SONGS

11 Songs.

Walter Scott's 'Hymn for the Dead'.  
(The 'Biographical Dictionary of Musicians' of 1825 mentions as being in MS 28 overtures and symphonies, a violin Concerto, a 'Concertante', 12 'Concerti grossi', 2 Quintets, 4 string Quartets, &c.)  
R. G.

BIBL. — Autobiography. (MS in the collection of the writer of this article.)

**MARSHALL, Charles (Ward)** (b. Oxford, 1808; d. London, 22 Feb. 1874).

English tenor singer. He was a son of William Marshall, a music-seller at Oxford, and appeared on the London stage under the assumed name of Manvers about 1835; but although successful, he quitted the theatre for concert and oratorio singing in 1842, and met with greater success there. After 1847 he withdrew from public life.

W. H. H.

**MARSHALL, William** (b. Fochabers, Banffshire, 27 Dec. 1748; d. Dandaleith, 29 May 1833).

Scottish violinist and composer. As a boy he entered the service of the Duke of Gordon, rising, during a thirty years' residence in the family, to the posts of butler, house-steward and factor. He taught himself the violin and became the best amateur performer of his day. His compositions, which are strathspeys and a similar class of Scottish violin music, have been held in much favour, the best-known being the strathspeys 'The Marquis of Huntly' and 'Miss Admiral Gordon', the latter the air to which Burns wrote 'Of a' the airts the wind can blow'.

Marshall married in 1773 and had a family, dying in his eighty-fifth year. A number of his compositions appear in the Gow publications, but Stewart of Edinburgh issued a couple of small collections of his strathspeys in 1781. A third and much fuller collection was published in 1822 and a later one, after his death, in 1847.

An excellent portrait of Marshall is extant, engraved by Turner; it is reproduced in 'The Glen Collection of Scottish Dance Music', book ii (1895).

F. K.

BIBL. — BULLOCH, J. M., 'William Marshall, the Scots Composer' (Inverness, 1933).

**MARSHALL, William** (b. Oxford, 1806; d. Birmingham, 17 Aug. 1875).

English organist. He was sent to London as a chorister in the Chapel Royal under John Stafford Smith and William Hawes. In 1825 he was appointed organist of Christ Church Cathedral and St. John's College, Oxford, and from 1839 he was also organist

of All Saints' Church there. He graduated B.Mus. on 7 Dec. 1826 and D.Mus. on 14 Jan. 1840. In 1846 he resigned his Oxford appointments and afterwards became organist of St. Mary's Church at Kidderminster.

Marshall was the author of 'The Art of Reading Church Music' (1842) and editor (jointly with Alfred Bennett) of a collection of chants (1829) and of a book of words of anthems (1840, 4th ed. 1862). He composed some church music and songs.

W. H. H.

**MARSICK, Martin Pierre Joseph** (b. Jupille nr. Liège, 9 Mar. 1848; d. Paris, 21 Oct. 1924).

Belgian violinist. At the age of eight he entered the Liège Conservatory, studying under Désiré Heynberg, and two years later he gained the first prize in the preparatory class. In 1864 he secured the gold medal of the institution for "exceptional merit". In the following year and until 1867 he was pupil of Léonard (violin) and Kufferath (composition), and in 1868–69 of Massart at the Paris Conservatoire, the expense of his musical training being defrayed by a music-loving lady of distinction. In 1870–71 he was the recipient of a stipend from the Belgian government, which enabled him to proceed to Berlin to study under Joachim. Thus exceptionally equipped, he made a successful début, in 1873, at the Concerts populaires in Paris, travelled a good deal in various European countries, founded a quartet in Paris in 1877 with Rémy, van Wacfelghem and Delsart, and in 1892–1900 he was violin professor at the Conservatoire in succession to Massart. In 1895–96 he toured in the U.S.A., and occasionally visited England, but without achieving in either country any great popular success. His compositions include three concertos and a number of smaller pieces for the violin.

W. W. C.

**Marsollier, Benoît Joseph.** See Dalayrac (20 libs.). Isouard ('Léonce', lib.). Méhul (2 libs.). Pucitta ('Burla fortunata', opera). Sussmayr ('Gulnare', *Singspiel*).

**MARSOLO, Pietro Maria** (b. Messina, ?; d. ?).

Italian 16th–17th-century composer. He took a doctor's degree in jurisprudence, but became *maestro di cappella* at Ferrara, where we find him in 1612. He published 3 books of motets and 5 of madrigals, one apparently lost.

E. v. d. s.

**MARSON, George** (b. Worcester, c. 1573; d. Canterbury, 3 Feb. 1632).

English organist and composer. He entered Trinity College, Cambridge, in 1595 and graduated B.Mus. there in 1598.<sup>1</sup> In 1599 he succeeded George Juxon as organist and master of the choristers at Canterbury Cathedral, an office he held until his death, and he married there the same year. He was or-

<sup>1</sup> Venn's 'Alumni Cantab.', Pt. I, Vol. III.

dained deacon and priest in London on 10 May 1604 and appointed minor canon of Canterbury in addition to his organist's post. In 1607 he also became rector of St. Mary Magdalene, Canterbury. The cathedral registers record his burial on 5 Feb. 1632. Anthony Wood states that he was a relative of Nathaniel Giles.

Marson contributed an excellent 5-part madrigal to 'The Triumphes of Oriana' (1601, pub. 1603) — 'The nymphs and shepherds danced lavoltas'. Some church music of his is in manuscript at the R.C.M. and includes a service, preces and psalms as well as a few anthems.

E. H. F.

**MARSON, Louise Aglae.** See MASSART.

**Marston, Philip Bourke.** See Bryson (song cycle).

**MARTEAU, Henri** (b. Rheims, 31 Mar. 1874; d. Lichtenberg, Franconia, 3 Oct. 1934).

French violinist and composer. His father was an amateur violinist and president of the Philharmonic Society of Rheims, his mother an accomplished pianist, pupil of Clara Schumann. Sivori first discovered Henri Marteau's talent and presented him with a violin, at the same time persuading his parents to allow him to study it as a profession. His first master was Bunzl, a pupil of Molique, his second Léonard. In 1884, when only ten years of age, he appeared under Richter at the Vienna Philharmonic Society, also in Germany and Switzerland; in the year following he was chosen by Gounod to play the violin *obbligato* of a piece composed for the Joan of Arc Centenary celebration at Rheims. In July 1888 he appeared at a Richter concert in London. In 1892 he gained the first prize at the Paris Conservatoire, and Massenet is said to have written a Concerto for him; but if so, it was never published.

Marteau toured in America in 1893 and 1898, in Sweden in 1894 and 1896, and in Russia in 1897-99. In 1900 he was appointed violin professor at the Geneva Conservatory and in 1908-15 he held a similar post at the Berlin High School for Music in succession to Joachim. In 1921 he joined the Prague Conservatory. In the meantime his connection with Sweden was maintained. He played in Stockholm for the last time in Apr. 1934, when he celebrated the fortieth anniversary of his first appearance there and the fiftieth of his playing career. He was elected a member of the Swedish Academy of Music in 1900 and was deputy conductor at Göteborg in 1915-20. He instituted a fund for making Swedish music more widely known.

Having studied composition with Théodore Dubois in Paris, Marteau brought out a cantata, 'La Voix de Jeanne d'Arc', in 1896. His works also include a quantity of chamber music, 2 violin Concertos, one for cello, and

an opera, 'Meister Schwalbe', produced at Plauen in 1921.

E. H.-A., adds.

BIBL.—Articles in 'Svensk musiktidning', 1894, 1896, 1899, 1908, and 'Sydsvenska Dagbladet', 5 Oct. 1934.

LAHEE, HENRY C., 'Famous Violinists of To-day and Yesterday' (Boston, U.S.A., 1899).

**MARTELÉ** (Fr.)

**MARTELLATO** (Ital.) } (hammered). A

direction to play the notes so marked (or marked with a sign indicating the same thing) in a "hammering" manner, i.e. with especial force, leaving them before the expiration of the time due to them. Notes dashed, dotted or emphasized by > or *fz.* are *martelées* or *martellate* in execution.

In violin, viola and cello music this sign is used to indicate a detached, hammered style of bowing. The effect is usually produced by a series of short quick *up* and down strokes at the point of the bow, without allowing the bow to leave the strings. The stick is held firmly and the thumb pressed in the direction of the index finger, as each note is played. The arm should remain quite loose, and care should be taken to give a stronger pressure to the *up* bow than the *down* bow, or else the *martelé* will become uneven.

J. H. & O. R.

**MARTELLEMENT** (Fr. = mordent). See ORNAMENTS, B (iv).

**MARTELLI, Henri** (b. Bastia, Corsica, 25 Feb. 1895).

French composer. He was a pupil of Jules Mouquet for harmony, of Caussade for counterpoint and of Widor for composition, and also studied at the Paris Conservatoire (1913-22). In 1940-44 he was head of the symphonic and chamber-music service of the French Radio, and in the latter year obtained the Prix de Musique de Chambre of the Institut de France. He is secretary of the Société Nationale and of the French section of the I.S.C.M.

In his numerous compositions Martelli appears as a virtuoso of contrapuntal writing, with a taste, uncommon in out-and-out polyphonists, for briskness and gaiety, for every form of *divertimento*. A musical draughtsman, he likes to revert again and again to the same art of sprightly, tiptoeing arabesque, and frames lyricism itself into his favourite black-and-white schemes: rhythms derived from jig, *bourrée* or *corrente* are generally in charge of his allegros, and some stately saraband or passacaglia stands for contrasting gravity and meditation. This music is perfect in its somewhat restricted domain: stylized without loss of spontaneity, half puppet-show, half *com-media dell' arte*, it displays the pleasant stiffness of masks and is never devoid of a sort of dry Florentine charm.

The following is a summary of Martelli's works:

## OPERA

- 'La Chanson de Roland' (libretto after Joseph Bédier) (1921-23).

## CHORAL WORKS

- 'Noël ancien' (anon. 17th cent.) for 3-part chorus (1920).  
'Chrestomathie' (texts by Boileau, Voltaire, Saint François de Sales, Brantôme, Chénier and Flaubert) for unaccomp. chorus (1949).

## ORCHESTRAL WORKS

- 'Mors et Juventa' (1927).  
'Bas-reliefs assyriens' (1928).  
'La Bouteille de Panurge' (after Rabelais) (1930).  
'Concerto pour orchestre' (1931).  
'Ouverture pour un conte de Boccace' (1942).  
'Divertimento' for woodwind & brass (1945).  
'Sinfonietta' (1948).  
Suite No. 2 (1950).

## SOLO INSTRUMENTS AND ORCHESTRA

- Concertino for vn. (1938).  
'Suite concertante' for flute, oboe, clar., horn & bassoon (1948).  
Pf. Concerto (1948).

## CHAMBER MUSIC

- 'Deux Mouvements pour octuor à vent' (1941).  
String Quartet No. 1 (1943).  
String Quartet No. 2 (1944).  
'Le Temps' (Guillevic), cantata for voice & 8 insts. (1945).  
Trio No. 1 for vn., cello & pf. (1945).  
Trio No. 2 for oboe, clar. & bassoon (1943).  
Quintet No. 1 for flute, oboe, clar., horn & bassoon (1948).  
Quintet No. 2 for flute, harp, vn., viola & cello (1950).

## WORKS FOR TWO INSTRUMENTS

- Sonata for vn. & pf. (1936).  
7 Duos for vn. & harp (1938).  
Sonata for bassoon & pf. (1941).  
Sonata for flute & pf. (1942).  
Sonatina for cello & pf. (1942).  
'Études-Caprices' for flute & pf. (1944).  
Sonata for 2 pfs. (1946).  
Sonatina for trumpet & pf. (1948).  
'Thème et variations' for bassoon & pf. (1950).

## PIANOFORTE MUSIC

- Sonatina (1934).  
Suite (1939).  
'Cinq Danses' (1941).

## SONGS

- 'Cinq Épigrammes de Clément Marot' (1934).

F. E. G.

**MARTENOT, Maurice** (b. Paris, 14 Oct. 1898).

French musician and inventor. He studied composition with Gédalge, and the pianoforte and the cello at the Paris Conservatoire. He became successively a conductor in the Rhine Army, professor at the École Normale de Musique in Paris and director of his own institution, the École d'Art Martenot at Neuilly. He is the inventor of a radio-electric instrument called Ondes Musicales (now usually called Ondes Martenot by composers who score for it), which he first brought out in 1928 and which constituted a marked advance on the Theremin instruments. The fame of this instrument was spread throughout the world by means of hundreds of concerts which he gave in collaboration with his sister Ginette Martenot. At the International Exhibition of Art and Technics held in Paris in 1937 he organized concerts with a team of

eight Ondes and took part in the performance of the 18 works composed for the "Fêtes de la Lumière", by Florent Schmitt, Milhaud, Ibert, Honegger and others. The instrument was awarded the Grand Prix of the Exhibition. Numerous works have been written for one or more specimens, particularly but not exclusively in France, utilizing them either as solo instruments or in chamber and orchestral scores.

Martenot published a textbook entitled 'Jeux musicaux' and a 'Méthode d'ondes musicales', with a preface by Alfred Cortot, which is the first instructional work to be published on an electrophonic instrument.

A. H. (ii).

See also Electrophonic Instruments. Levidis (works for Ondes M.).

**MARTHA, ODER DER MARKT VON RICHMOND.** Opera in 4 acts by Flotow. Libretto by "W. Friedrich" (Friedrich Wilhelm Riese), based on a ballet-pantomime, 'Lady Henriette, ou La Servante de Greenwich', with music by Flotow, Burgmüller and Deldevez<sup>1</sup>. Produced Vienna, Kärntnertor Theatre, 25 Nov. 1847. 1st perf. in Germany, Weimar, Court Theatre, 16 Feb. 1848. 1st in England, London, Drury Lane Theatre (in German), 4 June 1849. 1st in U.S.A., New York (in English), 1 Nov. 1852.

**MARTIN, Aleksander** (b. Warsaw, 1825; d. Warsaw, 9 Nov. 1856).

Polish violinist, violoncellist and composer. He was a member of the Warsaw Opera orchestra. He wrote two overtures, many instrumental works and one 4-act opera, 'Wianki' ('Garlands'), to a libretto by Baltazar Gwozdecki, which was performed in Warsaw in 1859.

C. R. H.

**MARTIN, Claude** (b. Couches nr. Autun, ?; d. ? Paris. ?).

French 16th-century composer. He lived in Paris about 1540-55. A Magnificat for 4 voices, published by Attaignant in 1540, and 9 chansons a 4 in collective volumes by Claude du Chemin, are the only compositions of his still left; he also wrote two theoretical works.

E. v. d. s.

**Martin, David.** See Stevens (B., 'One Day', choral work).

**MARTÍN, Edgardo** (b. Cienfuegos, 6 Oct. 1915).

Cuban composer. He studied at the Conservatory of Havana and later became instructor in musical history there. He was one of the founders, in 1943, of the Grupo de Renovación Musical. He composed two pianoforte sonatas; 'La muerte de la bacante' for contralto, flute, English horn and bassoon; Concerto for 9 wind instruments; and several choral works. His style of writing is neo-classical, but he freely interpolates native rhythms into his music.

N. S.

<sup>1</sup> Produced at the Paris Opéra on 21 Feb. 1844.

**MARTIN, Frank** (b. Geneva, 15 Sept. 1890).

Swiss composer. He studied at Geneva under Joseph Lauber. From 1918 to 1926 he lived at Zurich, Rome and Paris. Back at Geneva, he became pianist and harpsichordist to the Société de Musique de Chambre, of which he was a foundation member. From 1928 he was for many years a teacher at the Institut Jaques-Dalcroze, instructor in chamber music at the Conservatory and director of the Technicum Moderne de Musique. In 1943-46 he was President of the Schweizerischer Tonkünstlerverein, of which he is now an honorary member. He settled in Amsterdam in 1946, where he continues to live, though in 1950 he was appointed professor of composition at the Conservatory of Cologne. He was the third Swiss musician (after Schoeck and Honegger) to receive, in 1947, the composition prize of the Schweizerischer Tonkünstlerverein. Martin is, with Burkhard, Honegger and Schoeck, among the outstanding Swiss creative musical personalities. His later works have in recent years been successfully performed all over the world.

Martin's first appearance as a composer before a general audience occurred on the occasion of the Swiss Music Festival of 1911, with a performance of his 'Trois Poèmes payens' to words by Leconte de Lisle. The works that followed confirmed his extraordinary gifts, which indeed had already manifested themselves in earlier compositions. The violin Sonata of 1913, for instance, while showing him still strongly influenced by César Franck and Gabriel Fauré, already arrests attention by an original sense of sonority and by creative vitality. Early works deserving special mention are the oratorio-like 'Les Dithyrambes' (1918), the pianoforte Quintet (1921) and particularly the 'Quatre Sonnets à Cassandre' for mezzo-soprano, flute, viola and cello (1922). Certain affinities with Ravel's highly cultivated art are discernible here.

Next came Martin's first decisive grappling with the problems of the "new music". Being closely in touch with Jaques-Dalcroze's eurhythmics, he was especially drawn to experiments with rhythm. In 1925 he produced the arresting 'Trio sur des chants populaires irlandais', in which melody, rhythm and form deployed themselves more freely in complete independence of classical models. A year later he faced the public with the orchestral pieces 'Rythmes', where he essayed constructive methods based both on ancient and on popular eastern principles. But this work is also remarkable for its wealth of colour and its forceful intensity.

Another contemporary influence that con-

fronted Martin in 1930 was Schoenberg's twelve-note music, which he began to study at that time and to apply to his own work, without, however, subscribing to Schoenberg's aesthetics. As he himself expressed it: "I may say that, while I came under Schoenberg's influence, I opposed him with all my musical sensibility".<sup>1</sup> The distinction he made between technique and aesthetics, and his independent attitude towards the twelve-note system, came to be of the greatest importance to Martin and his work. A few works, such as a string Trio (1935) and a string Quartet (1936), still show a certain indecision; but he attained to a new style of his own in the pianoforte Concerto (1934), the Symphony (1937) and especially the first four 'Ballades' for various solo instruments and orchestra (1938-40) and the 'Sonata da chiesa' for viola d'amore and organ (1938), a work wonderfully rich both in content and in sound. It was during this period, too, that he began the composition of 'Le Vin herbé', of which the part entitled 'Le Philtre' was the first to be written and to be performed separately in 1941. The first performance of the complete work took place at Zurich under Robert Blum on 26 Mar. 1942.

This dramatic oratorio on the subject of Tristram not only carried Martin's name far beyond his country's frontiers, but made his new style a landmark in the history of modern music. The work, which takes up a whole evening's performance and has also been presented scenically, combines the twelve-note technique with chordal and indeed homophonic effects of a novel kind. The legendary tone of the small reciting chorus of twelve voices is contrasted with the single personages detaching themselves from that chorus as separate voices and, again, by the extraordinarily differentiated motivic and rhythmic treatment of the small orchestra of seven stringed instruments and pianoforte. Tone-colour and harmony are incomparably subtle; the musical rhythm matches the finest shades of language and sense. Three chapters of Joseph Bédier's 'Roman de Tristan et Iseut' are the basis of the libretto. The next two of his larger vocal works Martin set with great understanding to German words: 'Der Cornet' (Rilke) and the 'Sechs Monologe aus "Jedermann"' (Hofmannsthal), in which, as in 'Le Vin herbé', text and music grow into perfect artistic unity.

In 1945 Paul Sacher gave the first performance, at Zürich, of the work that was destined to have the greatest world success: the 'Petite Symphonie concertante' for harpsichord, harp, pianoforte and double string orchestra. Its twice two movements

<sup>1</sup> Quoted by Gagnebin (see Bibl.).

are of great importance to Martin's output, not only by the delightful sound produced in their original scoring, but above all by mastery of form, harmonic wealth and thematic significance. That the effect of the 'Petite Symphonie' is not due solely to its instrumentation is moreover proved by its transcription for full orchestra. Among the later orchestral works the following also deserve special mention: the eight Preludes for pianoforte (1948), the Concerto for 7 wind instruments, kettle-drums and string orchestra, and the 'Ballade' for cello and pianoforte (both 1949). But Martin's outstanding work of the last few years, and in a certain sense a synthesis of all his preceding works, is the Passion oratorio 'Golgotha' (1945-48), produced under Baud-Bevy at Geneva on 29 Apr. 1949.

In a revealing article in the 'Schweizerische Musikzeitung', 1946, No. 7, the composer made his attitude towards the setting of sacred texts admirably clear. The problem for him is the fact that church and art represent two different worlds to-day. A composer may write music for liturgical use only in quite exceptional cases nowadays. Martin had twice approached sacred words earlier in his career, in a Mass and part of a Christmas Oratorio; but in view of this discrepancy between subjective artistic expression and objective, purely ecclesiastical use, he had refrained from publishing them and from having them performed. Then, in 1944, Radio-Geneva commissioned him to write a choral work for the armistice of the second world war. Martin regarded this as a most exacting task. Biblical words alone seemed adequate to the purpose, and thus originated the short oratorio 'In terra pax', the first part of which expresses the gloom of war-time, the second the joys of earthly peace, while the last refers to divine peace.

Shortly before completion of 'In terra pax', in the spring of 1945, Martin was profoundly impressed by Rembrandt's etching 'The Three Crosses', and it was then that his idea of the great Passion work 'Golgotha' began to take shape. Unlike Bach, he neither could nor would write liturgical Passion music requiring a congregation to take part in it with hymn-tunes and contemplation. He wished merely to depict the events of the Passion and to let the hearer draw his own conclusions from them. The settings of meditations of St. Augustine between the seven "pictures" are to give time for thought and a formal unity to the whole. The Gospel recitatives are distributed between various soloists and at particularly impressive junctures entrusted to the chorus, which, much as in 'Le Vin herbé', recites in homophonic chordal music (e.g. the Crucifixion scene). The opening and closing choruses of the two main sections

are like mighty corner pillars supporting the whole structure. The Resurrection hymn ("O death, where is thy sting?") at the close is, like the other choruses, kept in a style that combines linear and harmonic writing into a perfect unity.

Information about Martin's style from 'Le Vin herbé' to 'Golgotha', and especially about his conception of the twelve-note technique, is to be found in an article by him published in the 'Schweizerische Musikzeitung', 1942, No. 3, 'A propos du "Vin herbé"', where he says, *inter alia*: "Toute règle n'a en vue que l'enrichissement du style . . . l'obéissance à des règles de style n'est qu'une élégance, un plaisir d'esprit, qui ne fait preuve d'aucune valeur". And his antithesis to Schoenberg's aesthetics becomes particularly clear in the sentence: "En musique la réussite est beauté". Thus in Martin's music the element of sound, and "beauty" of sound, always take pride of place. This may be the reason why in his latest works, next to twelve-note rows, major and minor triads are again and again employed like newly experienced values of sound. But where twelve-note rows do appear, they function not only in a linear but also in a harmonic sense: they exercise a functional harmonic tension (e.g. the opening of the 'Petite Symphonie concertante'). It is especially noticeable that they often appear as harmonic foundations in the bass — a conception of the system that is entirely alien to Schoenberg — as in the following instance:

'Golgotha', voc. score, p. 123.



The twelve-note series, moreover, is here broken up into harmonically related, sequential sections, a procedure that is likewise characteristic of Martin's technique. Also, the series are often built up over pedal basses:

'Vin herbé', voc. score, p. 10.



Used in this way, the twelve-note technique assumes a functional harmonic significance; and this is Martin's decisive contribution to the history of modern music.

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- GAONEBIN, H., Article in 'Festschrift des Schweizerischen Tonkünstlervereins' (1950).  
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 SCHULI, W., in 'Schweizer Musik der Gegenwart' (Zurich, 1948).

## CATALOGUE OF WORKS

## BALLETS

- 'Musique de ballet' ('Die blaue Blume') (1936).  
 'The Fairy-Tale of Cinderella' (after Perrault) (1941).  
 'Ein Totentanz zu Basel im Jahre 1943' (1950).

## INCIDENTAL MUSIC

- 'Oedipus Rex', Sophocles (1923).  
 'Oedipus Coloneus', Sophocles (1924).  
 'Romeo and Juliet', Shakespeare (1927).  
 'La Nique à Satan', A. Rudhardt (1936).  
 'Athalie', Racine, for girls' double chorus & small orch. (1946).

## CHORAL WORKS

- 'Les Dithyrambes' (Pierre Martin) for chorus & orch. (1918).  
 Mass for unaccomp. chorus (1926).  
 'Musique pour les fêtes du Rhône' (R. L. Piachaud) (1927).  
 'Cantata sur la Nativité' (1928).  
 'Petits Chœurs pour voix de femmes dans "un bouquet de chansons"' (Ronsard, Toulet, Ramuz) (1930).  
 Canon (Ramuz) for unaccomp. women's voices (1930).  
 'Le Vin herbé' (after Joseph Bédier), secular oratorio for 12 solo voices, 7 stg. insts. & pf. (1938-41).  
 'In terra pax', short oratorio for 5 solo voices, double chorus & orch. (1944).  
 'Golgotha', oratorio (New Testament & St. Augustine) for 5 solo voices, chorus, organ & orch. (1945-48).  
 'Cinq Chansons d'Ariel' (Shakespeare) for small chorus (1950).

## ORCHESTRAL WORKS

- Suite (1913).  
 'Symphonie pour orchestre burlesque' (1915).  
 'Esquisse' for small orch. (1921).  
 'Rythmes' (1926).  
 'Guitare' (1933).  
 Symphony (1937).  
 'Danse de la peur', symph. movement (1937).  
 'Zwischen Rhone und Rhein', official festival march for the Swiss National Exhibition (1939).  
 'Petite Symphonie concertante', version for full orch. (1945).  
 Concerto for 7 wind insts., kettledrums & stgs. (1949).

## SOLO INSTRUMENTS AND ORCHESTRA

- Pf. Concerto (1934).  
 'Ballade' for alto saxophone, stgs. & pf. (1938).  
 'Ballade for flute & stgs. (1939) (see also One Instrument and Piano-forte).  
 'Ballade' for pf. (1939).  
 'Ballade for trombone' (1940) (see also One Instrument and Piano-forte).  
 'Petite Symphonie concertante' for harpsichord, harp, pf. & double stg. orch. (1945).  
 'Ballade' for cello & small orch. (1949) (see also One Instrument and Piano-forte).  
 Vn. Concerto (1951).  
 Concerto for harpsichord & small orch. (1952).

## VOICE AND ORCHESTRA

- 'Trois Poèmes payens' (Leconte de Lisle) for baritone (1911).  
 'Der Cornet' (from Rainer Maria Rilke's 'Die Weise von Liebe und Tod des Cornets Christoph Rilke') for contralto & small orch. (1943).  
 'Sechs Monologe aus "Jedermann"' (Hugo von Hofmannsthal) for baritone (1943).

## CHAMBER MUSIC

- 'Pavane couleur du temps' for 2 vns., viola & 2 cellos (1920).  
 Quintet for 2 vns., viola, cello & pf. (1920).  
 'Quatre Sonnets à Cassandre' (Pierre de Ronsard) for mezzo-soprano, flute, viola & cello (1922).  
 'Trio sur des chants populaires irlandais' for vn., cello & pf. (1925).  
 'Rapsodie' for 2 vns., 2 violas & double bass (1935).  
 Trio for vn., viola & cello (1936).  
 String Quartet (1936).

ONE INSTRUMENT AND PIANO-FORTE  
(OR ORGAN)

- Sonata No. 1 for vn. (1915).  
 Sonata No. 2 for vn. (1931).  
 'Sonata da chiesa' for viola d' amore (or flute) & organ (1938).  
 'Ballade' for flute (1939) (see also Solo Instruments and Orchestra).  
 'Ballade' for trombone (1940) (see also Solo Instruments and Orchestra).  
 'Ballade' for cello (1949) (see also Solo Instruments and Orchestra).

## PIANO-FORTE MUSIC

- 'Fox-trot' for 2 pfs. (1925).  
 'Huit Préludes' (1948).

## ORGAN MUSIC

- 'Passacaille' (1944).

## GUITAR MUSIC

- 'Guitare' (1933).

## SONG

- 'Dédicace à Jaques-Dalcroze' (Ronsard) for tenor.  
 K. V. F.

**MARTIN, (Sir) George (Clement) (b.** Lambourne, Berks, 11 Sept. 1844; *d.* London, 23 Feb. 1916).

English organist and composer. He received instruction in organ playing from J. Pearson and Stainer, also in composition from the latter during the time he was already parish church organist at his birthplace. He was appointed private organist to the Duke of Buccleuch, at Dalkeith, in 1871; master of the choristers at St. Paul's Cathedral in London in 1874, deputy organist at the same on the death of George Cooper in 1876 and organist on the resignation of Stainer in 1888. He received the degrees of B.Mus., Oxon, in 1868, Fellow of the College of Organists in 1875, and Mus.D. (degree conferred by the Archbishop of Canterbury) in 1883, and was appointed the same year teacher of the organ at the R.C.M., which post he later resigned. He was made D.Mus. of Oxford in 1912.

Martin's compositions include a Morning Communion Service in C major for voices and orchestra; Communion Service in A major, Magnificat and Nunc Dimittis in A major, for the same; the same in B♭ major for voices, organ and military band; the same in G major for voices and orchestra; 7 anthems; a variety of compositions for parochial use; songs, part-songs, etc. His most important work is the 'Te Deum' sung on the steps of St. Paul's at the Diamond Jubilee of Queen Victoria in 1897, shortly after which event he was knighted.

Martin died in London and was buried in the crypt of St. Paul's Cathedral. A memorial tablet with portrait in relief was placed near the grave by public subscription. A. C.

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**MARTIN, George William (b.** London, 8 Mar. 1828; *d.* London, 16 Apr. 1881).

English organist, teacher and composer. He received his early musical education in the choir of St. Paul's Cathedral in London under William Hawes. He became professor

of music at the Normal College for Army Schoolmasters, music master at St. John's Training-College, Battersea, (1845-53) and organist of Christ Church, Battersea, in 1849. He composed many glees, madrigals and part-songs, for some of which he was awarded prizes, and edited and published cheap arrangements of the popular oratorios and other works of Handel, Haydn and others. For some years he directed performances given under the name of the National Choral Society, which was begun in 1860. He had an aptitude for training choirs of school children and conducted many public performances by them. He edited the 'Journal of Part Music' in 1861-62 and did much to make good music popular. He died in great poverty at Bolingbroke House Hospital, Wandsworth. W. H. H.

**MARTIN, Johann.** See LAURENTIUS VON SCHNÜFFIS.

**MARTIN, Jonathan** (b. London, 1715; d. London, 4 Apr. 1737).

English organist and composer. He was a chorister of the Chapel Royal under Croft. On leaving the choir he was placed under Thomas Roseingrave for instruction on the organ and soon attained such proficiency as to be able to act as deputy for his master at St. George's, Hanover Square, and for Weldon at the Chapel Royal. On 21 June 1736 he was admitted organist of the Chapel Royal on the death of Weldon, and promised "to compose anthems or services for the use of His Majesty's Chapel, whenever required by the Subdean for the time being". Probably he was never called upon to fulfil his promise, as his only known composition is a song in Rowe's tragedy, 'Tamerlane', "To thee, O gentle sleep". He died of consumption, and was buried (9 Apr.) in the west cloister of Westminster Abbey. W. H. H.

**MARTIN PEU D'ARGENT** (b. ?; d. ?).

French (?) 16th-century composer. He was *Kapellmeister* to the Duke of Julich, Cleve and Berg in 1561, and the master of Joannes Orydrius. He composed motets and chansons, and made a collection of motets for 4-6 voices, with Orydrius and Buysius, all published at Düsseldorf (1555-61). E. v. d. s.

**MARTÍN Y SOLER, Vicente**<sup>1</sup> (b. Valencia, 18 June 1754<sup>2</sup>; d. St. Petersburg, 30 Jan. 1806).

Spanish composer. He began his musical career as an organist at Alicante, but soon turned to writing operas, the first of which was produced at Naples in 1779. Several other works followed in the course of the next years, and his reputation was well established when he went to Vienna in 1785, thanks to Nancy Storace, who had sung in one of his works at Venice. There he found in Lorenzo da Ponte the right librettist for "quelle sue dolcissime melodie, che si senton nell' anima".<sup>3</sup> Together they wrote and produced in Vienna three successful operas: 'Il burbero di buon cuore' and 'Una cosa rara' (1786), and 'L' arbore di Diana' (1787). 'Una cosa rara' was very popular for a long time and its success overshadowed Mozart's 'Le nozze di Figaro' produced some months before. It is well known that Mozart in the second 'Don Giovanni' finale quotes a tune from that opera ("O quanto un si bel giubilo"), and Kelly tells us in his 'Reminiscences' that the duet "Pace caro mio sposo" was "completely the rage all over Ireland, England and Scotland for many years". The first London performance of 'Una cosa rara' was on 10 Jan. 1789.

In 1788 Martín left Vienna for St. Petersburg, where he succeeded Sarti as court conductor to Catherine II. The empress herself wrote the librettos for two of his Russian operas. In 1794 da Ponte, then poet to the King's Theatre, called him to London, where 'Il burbero' was given on 17 May. Two more operas were the result of their second period of collaboration, 'La scola de' maritati' and 'L' isola del piacere', both produced in 1795. 'L' arbore di Diana', then nearly ten years old, was given in London on 18 Apr. 1797. His operas were, however, not very successful there. Martín returned to Russia some time between that date and 1799. Paul I nominated him Privy Councillor. The last years of his life he spent as a singing-teacher.

Martín will be remembered chiefly as a successful rival of Mozart. The chronology of his operas has always been a puzzle to historians, and there are many misstatements in Q.-L. and elsewhere. The following is a revised list of his works:

#### OPERAS

Title	Libretto	Production
'Ifigenia in Aulide.' 'Ipermestra.' 'Andromaca.' 'Astartea.'	Pietro Metastasio.	Naples, 12 Jan. 1779. Naples, 30 May 1780. Turin, 26 Dec. 1780. Lucca, Mar. 1781. <sup>4</sup>

<sup>1</sup> The Italian form, Martini, has caused much confusion with J. P. A. Martini, whose works are often attributed to Martín.

<sup>2</sup> According to the parish register as quoted by Saldoni.

His tombstone in the Vassily Island Cemetery, St. Petersburg, wrongly gives the date as 18 Jan. 1756 (Mooser).

<sup>3</sup> Lorenzo da Ponte, 'Memorie'.

<sup>4</sup> According to Fétis.



<i>Title</i>	<i>Libretto</i>	<i>Production</i>
'Partenope.' 'L' Amor geloso.' 'In amor ci vuol destrezza.'	Metastasio.	Naples, 1782 (in concert form). Naples, spring (?) 1782. Venice, autumn 1782; as 'L'accorta cameriera' at Turin, 1783. Turin, Feb. 1783.
'Vologeso', with prologue 'Dora festeg- giante'. 'Le burle per amore.' 'La vedova spiritosa.' 'Il burbero di buon cuore.'	Lorenzo da Ponte, based on Goldoni's French comedy, 'Le Bourru bienfaisant'. Da Ponte, based on a story by Luis Vélaz de Guevara. Da Ponte. Catherine II (a satire on Gus- tavius III of Sweden). ?	Venice, Carnival, 1784. Parma, Carnival, 1785. Vienna, 4 Jan. 1786.
'Una cosa rara, o sia Bellezza ed onestà.' 'L' arbore di Diana.' 'Mock Hero Kosometovich.'	Catherine II.	Vienna, 17 Nov. 1786. (Given in Germany as 'Lilla'.) Vienna, 1 Oct. 1787. St. Petersburg, 9 Feb. 1789.
'Melomania.' 'Fedul and his Children' (with Pash- kevich). 'Il castello d' Atlante.'		St. Petersburg, 18 Jan. 1790. St. Petersburg, 27 Jan. 1791.
'La scola de' maritati.'	Da Ponte.	Desenzano, Carnival, 1791 (by amateurs). London, 27 Jan. 1791. (Else- where as 'La capricciosa cor- retta', 'Gli spesi in contrasto' & 'La moglie corretta'). London, 26 May 1795. London, 28 May 1795.
'L' isola del piacere.' 'Le nozze de' contadini spagnuoli', intermezzo. 'La festa del villaggio.'	Da Ponte. ?	St. Petersburg, 26 Jan. 1798.

## BALLETS

(St. Petersburg)

- 'Didon abandonnée' (1792).  
'Amour et Psyché' (1793).  
'L'Oracle' (1793).  
'Tancrède' (1799).  
'Le Retour de Polixène' (1799-1800).

Martín y Soler also wrote some church music; a cantata, 'La deità benefica', composed in Russia, and another, 'Il sogno', published by Breitkopf of Leipzig c. 1790; canons, canzonets, etc.

A. L.

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See also Ferrari (G. G., adds to 'Burbero'). Mozart (suppl. aria for do.). Pashkevich (collab.). Storace (S., m. used in 'Siege of Belgrade'). Viotti (song for 'Una casa rara').

**MARTINELLI, Caterina.** See GAGLIANO (M., perf. in 'Dafne').

**MARTINELLI, Giovanni** (b. Montagnana, 22 Oct. 1885).

Italian tenor singer. He was the eldest of a cabinet-maker's family of fourteen children. As a boy he sang and played the clarinet, and at the age of seventeen his virile voice developed. During his term of military service his singing attracted attention by chance (performing at a window of the barracks, accompanied by a comrade's mandoline, he drew a crowd to listen to him in the street), and he was enabled to study at Milan. There he made his début at the Teatro dal Verme in 'Ernani' in Nov. 1910. In 1912 he went to London and appeared at Covent Garden (and in 1913, 1914, 1919; then not again till 1937), and in 1913 at the Metropolitan Opera in New York, where in 1938 he celebrated his 25th season. He has a large repertory of well over fifty parts.

In the early part of his career Martinelli delighted the public with his ample vocal gift, as with the charm of a sunny, frank, open-hearted nature; but he was ingenuous to a fault and uncertain in his taste. In the course of the years he developed an unimpeachable technique and scrupulous style, so that on his return to London in 1937, after a long absence, he was recognized as an artist head and shoulders above most of his compatriots of the younger generation. At Martinelli's native town the opera-house has been renamed after him.

R. C.

**MARTINENGO, Gabriele** (b. Verona, ?; d. ?).

Italian 16th-century composer. In 1547 he was considered for the appointment of *maestro* to the Accademia Filarmonica of Verona, in company with Ruffo and Nasco, the last-named being successful. Martinengo's known works include two sets of madrigals for four voices (1544 and 1548), one set for five voices (1580), numbers in collections of madrigals by Antonelli (1570), Mosto (1577) and Rore, and six manuscript motets.

D. M. A.

**MARTINENGO, Giulio Cesare** (b. Verona, ?; d. Venice, 1613).

Italian composer. He was *maestro di cappella* at Udine until elected as successor to Giovanni Croce at St. Marks, Venice, on 22 Aug. 1609, with an annual salary of 200 ducats. His tenure of this office lasted until 1613, when he seems to have fallen ill, being given a present of 20 ducats during July by the *procuratori* of St. Marks in order to assist him to recover his health. The appointment of Monteverdi to his post during Aug. of the

same year, however, indicates that he died shortly after receiving the gift. One book of madrigals for four, five and six voices (1605) is known, and two motets are to be found in Groce's 'Nove lamentioni' (1610). His monody 'Regnum mundi', included in Simonetti's 'Ghirlanda sacra' (1625), is a miniature cantata for soprano and continuo, showing the application of a secular technique to church music, although without coloratura. This has been reprinted in score by Moser in his 'Heinrich Schutz' (1936). D. M. A.

**MARTINES (Martinez), Marianne** (b. Vienna, 4 May 1744; d. Vienna, 13 Dec. 1812).

Austrian composer of Spanish descent. Her father was master of ceremonies to the pope's nuncio in Vienna. Metastasio, a great friend of his, lived for nearly half a century with the family and undertook Marianne's education. Haydn, then young, poor and unknown, occupied a wretched garret in the same house and taught her the harpsichord, while Porpora gave her lessons in singing and composition, her general cultivation being under Metastasio's own care. Of these advantages she made good use. Burney, who knew her in 1772<sup>1</sup>, speaks of her in the highest terms, especially praising her singing; and she also won the admiration of both Hasse and Gerbert.

After the death of the parents, and of Metastasio, who left them well off, she and her sister gave evening parties, which were frequented by all the principal artists. On one of these occasions Kelly<sup>2</sup> heard Marianne play a 4-hand sonata by Mozart with the composer. Latterly Marianne devoted herself to teaching talented pupils. In 1773 she was made a member of the Musical Academy of Bologna. In 1782 the Tonkünstler Societat performed her oratorio 'Isacco', to Metastasio's words. She also composed another oratorio, 'Santa Elena al Calvario', a Mass and other sacred music, a Psalm, to Metastasio's Italian translation, for four and eight voices, solo motets, arias and cantatas, concertos, overtures and symphonies, and harpsichord sonatas, two of which were reprinted by E. Pauer ('Alte Meister'). The Gesellschaft der Musikfreunde possesses the autographs of many of these works. Marianne died a few days after the death of her younger sister Antonie. C. F. P.

**MARTINET, Jean-Louis** (b. Sainte-Bazille, Lot-et-Garonne, 8 Nov. 1912).

French composer. He studied fugue with

<sup>1</sup> See 'Present State of Music in Germany', I, 311-13, 352, 354, 362.

<sup>2</sup> Kelly's mistakes of detail are innumerable. He gives the name as "Martini" and, imagining Marianne to be the sister of her father -- "a very old man" and "nearly his own age" -- speaks of her as "in the vale of years" though still "possessing the gaiety and vivacity of a girl". She was barely forty.

Charles Koechlin and composition, at the Paris Conservatoire, with Roger-Ducasse and Olivier Messiaen. He gained *premiers prix* for composition (1943) and for conducting (1945), a subject which he studied with Roger Désormière and Charles Münch.

Martinet's first published work, the Prelude and Fugue for two pianofortes, shows, apart from contrapuntal gifts, a harmonic opulence deriving from Messiaen. These characteristics are seen further developed in a work of much larger scope, the lavishly scored symphonic poem 'Orphée'. This remarkable score, which shows its composer's close knowledge of others of similar proportions (Stravinsky's 'Sacre', Ravel's 'Daphnis et Chloé') and his assimilation of the language of such 20th-century masters as Debussy, Bartók, Ravel and Stravinsky, was first performed in Paris in Jan. 1947. Selected for performance at the 1948 (Amsterdam) Festival by the International Jury of the I.S.C.M., it was not actually given until the 1949 (Palermo) Festival.

In common with a number of Messiaen's war-time pupils, Martinet felt the "pull" of the twelve-note school, and his next published work, the Variations for string quartet, is based on a twelve-note series which the viola presents and immediately repeats in retrograde motion at the outset.

'La Trilogie des Prométhées' (1947), a work on the same large scale as 'Orphée', was first performed in May 1949. The 'Six Chants' for chorus and orchestra (1948) were first performed in Mar. 1951 and repeated in June at the 1951 (Frankfurt o/M.) I.S.C.M. Festival.

A slow and precise worker, Martinet is among the most naturally gifted composers of his generation. The following is a chronological list of his works:

- 'Prélude et fugue en ut', for 2 pfs. (1942).
- 'Trois Mélodies' for a woman's voice & pf. (1943).
- 'Orpnée', symph. poem (Nov. 1944-July 1945).
- 'Variations pour quatuor à cordes' (Mar. 1946).
- 'La Trilogie des Prométhées: esquisses symphoniques' (1947).
- 'Six Chants' for chorus & orch. (July-Dec. 1948).
- 'Episodes-Cantate' for bass, chorus & orch. (Oct. 1949-Mar. 1950).
- 'Pièce' for pf. (Oct. 1950).
- 'Trois Poèmes de René Char' for voice & pf. (Dec. 1950).
- 'Trois Textes du XVI<sup>e</sup> siècle' for mixed chorus (1952).

F. A. (ii).

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**Martínez Sierra, Gregorio.** See Amor brujo (Falla, ballet). Campo ('Don Juan de España', incid. m.). Falla ('Amor brujo', ballet). Turina (2 libs.; 'Navidad', incid. m.).

**MARTINI (Johann Paul Aegidius Schwartzendorf, known as Martini il Tedesco)** (b. Freistadt, Upper Palatinate, 1 Sept. 1741; d. Paris, 10 Feb. 1816).

German organist, conductor and composer.

He was organist of the Jesuit seminary at Neustadt on the Danube when he was ten years old. From 1758 he studied at Freiburg i/B. and played the organ at the Franciscan monastery there. When he returned to his native place he found a stepmother installed at home and set forth to seek his fortune in France, notwithstanding his complete ignorance of the language. At Nancy he was befriended, when in a penniless condition, by the organ builder Dupont, on whose advice he adopted the name by which he is known.

From 1761 to 1766 he was in the household of King Stanislas, who was then living at Lunéville. After his patron's death Martini went to Paris and immediately obtained a certain amount of fame by successfully competing for a prize offered for the best march for the Swiss Guard. At this time he wrote much military music, as well as symphonies and other instrumental works. On 18 Apr. 1771 his first opera, 'L'Amoureux de quinze ans, ou La Double Fête', was produced with very great success, and after holding various appointments as musical director to noblemen he was appointed conductor at the Théâtre Feydeau, when that establishment was opened under the name of Théâtre de Monsieur for the performance of light French and Italian operas.

Having lost all his emoluments by the decree of 10 Aug. 1792, Martini went to live at Lyons, where he published his 'Mélopée moderne', a treatise on singing. In 1794 he returned to Paris for the production of his opera 'Sapho', and in 1798 he was made inspector of the Conservatoire, then professor of composition. From this post he was ejected in 1802 by the agency, as he suspected, of Méhul and Catel. At the restoration of 1814 he received the appointment of superintendent of the court music. He wrote a Requiem for Louis XVI, which was performed at the Church of Saint-Denis on 21 Jan. 1816.

Besides the operas mentioned above Martini wrote 'Le Fermier cru sourd' (1772), 'Le Rendez-vous nocturne' (1773), 'Henri IV' (14 Nov. 1774), 'Le Droit du seigneur' (Fontainebleau, 17 Oct. 1783), 'L'Amant sylphe' (1785), 'Annette et Lubin' (1789) and 'Ziméo' (1800). In the department of church music he wrote several masses, psalms, Requiems, etc. A cantata written for the marriage of Napoleon with Marie-Louise exists, besides much chamber music, but Martini's best-known composition is the charming song 'Plaisir d'amour'.

J. A. F.-M., rev.  
See also Berlioz (arr. of 'Plaisir d'amour', list).

**MARTINI, Giovanni Battista (Giam-battista) ("Padre Martini")** (b. Bologna, 24 Apr. 1706; d. Bologna, 4 Oct. 1784).

Italian composer, theorist and teacher. He was first taught music by his father, Antonio

Maria Martini, member of a musical society called I Fratelli. Having become an expert violinist, he learned to sing and play the harpsichord from Predieri and counterpoint from Antonio Ricciari, a male soprano of Vicenza and a composer of merit. At the same time he studied philosophy and theology with the monks of San Filippo Neri.

Having passed his novitiate at the Franciscan monastery of Lago, he was ordained on 11 Sept. 1722 and, returning to Bologna in 1725, became *maestro di cappella* of the Church of San Francesco. Giacomo Perti held a similar post at San Petronio, and from him Martini received valuable advice on composing church music, at the same time laying a scientific foundation for the whole theory of music by a conscientious study of mathematics with Zanotti, a well-known physician and mathematician. He thus gradually acquired an extraordinary and comprehensive mass of knowledge, with an amount of literary information far in advance of his contemporaries. His library was unusually complete for the time<sup>1</sup>, partly because scientific men of all countries took a pleasure in sending him books. Burney, whose own library was very extensive, expressed his astonishment at that of Martini, which he estimates to contain 17,000 volumes.<sup>2</sup> After Martini's death a portion found its way to the court library in Vienna; the rest remained at Bologna in the Liceo Filarmonico.

Martini's reputation as a teacher was European, and scholars flocked to him from all parts, among the most celebrated being Paolucci, Rutini, Sarti, Ottani and Stanislao Mattei, afterwards joint founder of the Liceo Filarmonico. These he educated in the traditions of the old Roman school, the main characteristic of which was the melodious movement of the separate parts. Martini was also frequently called upon to recommend a new *maestro di cappella* or to act as umpire in disputed questions. He was himself occasionally involved in musical controversy, the best-known instance being his dispute with Redi about the solution of a puzzle canon by Giovanni Animuccia, which he solved by employing two keys in the third part. This, though approved by Pitoni, was declared by Redi to be unjustifiable. To prove his point Martini, therefore, wrote a treatise maintaining that puzzle-cans had not infrequently been solved in that manner, and quoting examples. Another important controversy was that held with Eximeno. In spite of these differences of opinion his contemporaries describe him as a man of great mildness, modesty and good nature, always ready to

<sup>1</sup> He had ten copies of Guido d' Arezzo's 'Micrologus'.

<sup>2</sup> 'Present State of Music in France and Italy', p. 195.

answer questions and give explanations. It is difficult to think without emotion of the warm welcome which he, the most learned and one of the oldest musicians of his country, gave to Mozart when he visited Bologna in 1770 as a boy of fourteen. His courtesy and affability brought the Bolognese monk into friendly relations with many exalted personages, Frederick the Great and Frederick William II of Prussia, Princess Maria Antonia of Saxony and Pope Clement XIV among them.

He suffered much towards the close of his life from asthma, a disease of the bladder and a painful wound in the leg; but his cheerfulness never deserted him, and he worked at the fourth volume of his 'Storia della musica' up to his death. His favourite pupil Mattei stayed with him to the last. Zanetti's Requiem was sung at his funeral, and on 2 Dec. the Accademia Filarmonica held a grand function, at which a funeral Mass, the joint composition of thirteen *maestri di cappella*, was performed, and an "Elogio" pronounced by Lionardo Volpi. All Italy mourned for him, and a medallion to his memory was struck by Tadolini. He was a member of two Academies, the Filarmonici of Bologna and the Arcadici of Rome, his assumed name in the latter being Aristoxenus Amphion.

Martini's two great works are the 'Storia della musica' (3 vols., Bologna, 1757, 1770, 1781), and the 'Esemplare ossia saggio . . . di contrappunto' (2 vols., Bologna, 1774, 1775). The first is a most learned work; each chapter begins and ends with a puzzle canon, the whole of which were solved and published by Cherubini. The three volumes all treat of ancient music; the music of the middle ages down to the 11th century was to have been the subject of the fourth volume, which he did not live to finish. A report having sprung up that the completed manuscript was in the Minorite monastery at Bologna, Fétis obtained access to the library through Rossini, but found only materials of which no use had yet been made. The 'Saggio' is a most important collection of examples from the best masters of the ancient Italian and Spanish schools, and a model of its kind. Besides a number of small treatises and controversial writings<sup>1</sup> Martini left masses and other church music in the style of the time. The following were printed: 'Litaniae', Op. 1 (1734); 'XII Sonate d' intavolatura', Op. 2 (Amsterdam, Le Cène, 1741), excellent and full of originality; 'VI Sonate per organo e cembalo' (Bologna, 1747); 'Duetti da camera' (Bologna, 1763). The Liceo of Bologna possesses the manuscripts of a Mass, a Requiem, etc., three oratorios, 'San Pietro' (two separate composi-

tions), 'Il sacrificio d' Abramo' and 'L' assunzione di Salomone al trono d' Israele'; a *farsetta*, 'La Dirindina', and three intermezzi, 'L' impresario delle Canarie', 'Don Chisciotte' and 'Il maestro di musica'. A Requiem (103 sheets) and other church compositions are in Vienna. Choruses for Varano's tragedy 'Giovanni di Giscala' (1754) and music for a production of Plautus's 'Trinummus' at Parma on 22 July 1780 are both preserved.

F. G., adds.

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 See also AGOSTINI (P., 'Agnus Dei'). Bach (J. C., 38, pupil). Berezovsky (M. S., pupil). Burney (friendship). Eximeno (controversy with). Mattei (pupil & friend). Mozart (pupil). Pacchioni (M.'s dispute with Redi).  
**Martini, Simone.** See Bandurria (depicted).  
**MARTINON, Jean** (b. Lyons, 10 Jan. 1910).

French violinist, conductor and composer. He studied at the Lyons and Paris Conservatoires, principally the violin, and composition with Roussel. His first important early works were the 'Symphoniette' for strings, pianoforte, harp and drums (1935) and the Symphony in C major (1934-36). While a prisoner of war in Germany he composed 'Musique d'exil', in which jazz rhythms and jazz instruments are employed; but his major work of that period is probably the setting of Psalm CXXXVI ('Chant des captifs') for solo voices, reciter, mixed chorus and orchestra, which was awarded the Grand Prix de Composition de la Ville de Paris in 1946. Another work written in captivity and first performed in the Stalag in 1940 is 'Absolve Domine' for men's chorus and an orchestra without violins. In 1944 came the 'Hymne à la vie' for orchestra with saxophones and ondes Martenot and the 'Concerto lyrique' for string quartet and orchestra, followed in 1948 by the third or "Irish" Symphony. (A second Symphony appears to have been discarded.) There is also a 'Concerto giocoso' for violin and orchestra. The chamber music includes a string Quartet which was awarded the Béla Bartók Prize in 1948. Martinon did not venture upon an opera until 1951, when he was at work on 'Hécube', with a libretto based on Euripides by Serge Moreux.

Martinon is also a conductor of repute, and in this capacity he has appeared with success in London and other capitals as well as with the leading French orchestras, frequently

<sup>1</sup> A list of them is in Fétis.

introducing new works by modern French composers. He was assistant conductor of the Paris Société des Concerts in 1944-46 and has appeared successfully in London (L.P.O.) and Ireland (Radio Eireann). He has also toured in Italy, Yugoslavia, Poland and Chile.

R. H. M.

**MARTINŮ, Bohuslav** (b. Polička, E. Bohemia, 8 Dec. 1890).

Czech composer. He was born in the belfry of the church of his native town, being the son of a shoemaker who was at the same time watchman of the church tower. From the age of six he had violin lessons from an amateur, the local tailor. At eight he could play works by Bériot and Wieniawski tolerably well and at ten he wrote a string quartet. He was entered for the Prague Conservatory, which he was able to join in 1906. But he became deeply interested in literature and the theatre and did not work to the authorities' satisfaction, with the result that he was twice expelled and the second time transferred himself to the Organ School. He succeeded in joining the Czech Philharmonic Orchestra as a violinist in 1913, remaining attached to it for ten years; but he did not continually live in Prague. During the 1914-18 war he managed to evade military service in the Austrian army, his sympathies being with the western allies, and he returned home to Polička as music teacher in a school and also gave private violin lessons. In 1920 he was in Prague again, however, busy playing with the Philharmonic. In 1922 the National Theatre produced his ballet 'Istar' and the following year Talich introduced the first of his three symphonic poems, 'Vanishing Midnight'. Also in 1922, at Suk's suggestion, he re-entered the Conservatory, persuaded that he was still technically unsafe, and he became a pupil of Suk. But he remained stubbornly opposed to discipline, artistic as well as personal, feeling perhaps that he was too old by this time to become a student again.

In Sept. 1923 Martinů decided to make the first great change in his career: he settled in Paris, where he was destined to remain until 1940. He had for some time greatly admired Roussel's work, and he now became that composer's pupil. But he found it hard for a long time to live even in moderate comfort. By degrees, however, he began to make his music known, and it was taken up by various conductors (Talich at home, Sacher and Ansermet in Switzerland, Munch in France, Wood in England and Kussevitsky in America) and several publishers brought out a few of his works. In 1928 his second string Quartet was chosen for the I.C.S.M. Festival at Siena and the same year his string Quintet was given at the Elizabeth Sprague Coolidge Festival at Pittsfield, Mass.

In 1931 he was able to marry Charlotte Quennehen, a young woman from Picardy who was working as a dressmaker in Paris. The Coolidge Prize of \$1000 was awarded him for the string Sextet in 1932, at a critical time when his wife was seriously ill. But in spite of these incidental strokes of good fortune Martinů continued to find it hard to make ends meet by composition: in 1938 he and his wife were still living in two small attics. There he wrote his 'Concerto grosso', one of his most successful orchestral works, and a more solidly musical one than 'La Bagarre' ('Tumult') of 1928, which had first made him fairly widely known. The 'Concerto grosso' was down for performance by Talich in Prague in 1938, but the Munich crisis intervened, and by the time Charles Munch was ready to give the work in Paris in 1940 Martinů had taken flight from the threat of invasion or destruction, making for the U.S.A., where Kussevitsky performed it with the Boston Symphony Orchestra on 14 Nov. 1941. Meanwhile another important work, the double Concerto for two string orchestras, pianoforte and timpani written in 1938, was given by Sacher at Basel on 9 Feb. 1940.

Martinů hurriedly left Paris with his wife on 10 June 1940, with only a small suitcase, leaving behind scores, manuscripts and other possessions, and after months of great hardship in southern France and Portugal they landed in Bermuda on 29 Mar. 1941, and on 31 Mar. they were in New York at last. They alternately lived there, at Jamaica (Long Island), Middlebury (Vermont), Lenox (Mass.) and Manomet (Mass.). Kussevitsky commissioned his first Symphony, which was produced by the Boston Symphony Orchestra on 13 Nov. 1942. The second was composed at Darien (Conn.) between 29 June and 24 July 1943, and first performed at Cleveland on 26 Oct. of that year. On 31 Dec. following the violin Concerto commissioned by Mischa Elman was produced at Boston. A short orchestral work branding the Nazi tyranny in Czechoslovakia, 'Memorial to Lidice', was written at Darien in Aug. 1943 and performed in New York on 28 Oct. The same year 'Memorial Stanzas' for violin and piano were dedicated to Albert Einstein and played by the famous scientist with Robert Casadesu at the former's house at Princeton. The third and fourth Symphonies were composed in 1944 and 1945 respectively, mainly during holidays in various places in the U.S.A.

But Martinů's American period was drawing to a close. In Sept. 1945 he was invited by the Prague Conservatory to accept a professorship there in the master school for composition, and he decided to take up his new duties the following spring. He was thus still able to hear the first performance of the new Sym-

phonies in America (No. 3, Boston, 12 Oct.; No. 4, Philadelphia, 30 Nov. 1945), and after his arrival in Europe he heard several of his works in Paris in Feb. 1946.

Martinů's music has been pronounced outstandingly good by some and outrageously bad by others, but perhaps no critic, however indulgent or severe, has been known to praise or condemn his work as a whole. His output, perhaps owing to his curiously irregular early training and his personal intransigence, is extraordinarily unequal. To like a work of his is therefore often a matter of luck rather than of considered judgment, and indeed no safe opinion can be pronounced until a large amount of his music has been studied and heard. Even then the critic's view is likely to vacillate, for he will find a poor or repulsive work side by side with a very good or very attractive one, or come upon incidents of disconcertingly variable quality even within one and the same. But Martinů's work has vitality and a very pronounced originality that can take all sorts of different forms, and at his best he is a genuine music-maker, who writes, not for the sake of achieving a style — indeed he has no settled style — but for the sake of turning out essentially musical stuff and of giving pleasure to performers as well as, and perhaps even more than, to listeners. E. B.

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#### MARTINŮ'S PRINCIPAL WORKS<sup>1</sup>

##### OPERAS

- 'The Soldier and the Dancer' (lib. by J. L. Budín, 1926-27; perf. Brno, 1928).  
 'Les Lames du couteau' (lib. by Ribemont-Dessaignes, 1928).  
 'Les Vicissitudes de la vie' (lib. by Ribemont-Dessaignes, 1928 (unfinished)).  
 'Journée de bonté' (lib. by composer, Ilja Ehrenburg & Ribemont-Dessaignes), 1929.  
 'The Miracle of Our Lady' (lib. by composer & Henri Ghéon), 1933; perf. Brno, 1934.  
 'The Suburban Theatre' (lib. by composer), 1935; perf. Brno, 1936.  
 'Alexandre bis' (lib. by André Wormser), 1937.  
 'Juliette, or The Key to Dreams' (lib. by Georges Neveux), 1936-37; perf. Prague, 1938.  
 'Comedy on the Bridge', comic opera (c. 1950).  
 'The Marriage' (lib. based on Gogol's play), perf. New York, Television, 11 Feb. 1953.

##### BALLETS

- 'Istar', 1921; perf. Prague, 1922.  
 'Who is the most powerful in the world?' (ballet of animals), 1923; perf. Brno, 1924.  
 'Revolt', 1925; perf. Brno, 1926.  
 'On tourne', 1925.  
 'La Revue de cuisine', 1927; perf. Prague, 1927.  
 'Le Raid merveilleux' (ballet mécanique), 1927-28.  
 'Échec au roi' (André Coreuoy), 1928.  
 'The butterfly that stamped' (after Kipling), 1929.  
 'Spalíček' (Czech ballet with women's chorus), 1931; perf. Prague, 1932.  
 'Le Jugement de Paris', 1935.

##### FILM MUSIC

- 'Unfaithful Marijka' (on Ivan Olbracht's novel), 1935.

##### RADIO MUSIC

- 'The Voice of the Forest' (lib. by V. Nezval), 1935; broadcast Prague, 1935.  
 'Comedy on a Bridge', 1937; broadcast Prague, 1937.  
 'Bouquet of Flowers' (cantata on Czech folk poetry), 1938; broadcast Prague, 1938.

##### CHORAL WORKS

- 'Czech Rhapsody' for solo voices, chorus, orch. & organ, 1918.  
 'Songs of Mary' for women's chorus, 1936.  
 'Madrigals' (Czech folk legends) for women's chorus, 1938.  
 'Field Mass' for baritone, male chorus, wind & perc., 1939.

##### ORCHESTRAL WORKS

- 3 Symphonic Poems, 1922  
 1. Vanishing Midnight.  
 2. The Grove of the Satyrs.  
 3. Shadows.  
 'Half-Time', 1925.  
 'La Bagarre', 1927.  
 'La Rapsodie', 1928.  
 'Entr'acte' (3 pieces for chamber orch.), 1928.  
 'Serenade' for chamber orch., 1930.  
 'Partita' (Suite I), 1931.  
 'Les Rondes' for chamber orch., 1932.  
 'Sinfonia' for 2 orchs., 1932.  
 'Overture for the Sokol Festival', 1932.  
 'Inventions', 1934.  
 'Concerto grosso', 1938.  
 'Tre ricercari', 1938.  
 'Double Concerto' for 2 str. orchs., pf. & timp., 1938.  
 'Military March', 1940.  
 Symphony No. 1, 1942.  
 Symphony No. 2, 1943.  
 'Memorial to Lidice', 1943.  
 Symphony No. 3, 1944.  
 Symphony No. 4, 1945.  
 'Thunderbolt P-47' (Scherzo), 1945.

##### SOLO INSTRUMENTS AND ORCHESTRA

- Concerto for pf., No. 1, 1925.  
 Concertino for pf. (left hand) and chamber orch., 1928.  
 Concerto for cello, with chamber orch., 1931, with full orch., 1939.  
 String Quartet with orch., 1931.  
 Concerto for vn., No. 1, 1932 (unfinished and lost).  
 Concertino for pf. trio, 1933.  
 Concertino for pf., No. 2, 1935.  
 Concertino for harpsichord & chamber orch., 1935.  
 Concerto for flute, vn. & orch., 1936.  
 Concertino for pf., 1937, rev. 1942.  
 'Sonata da camera' for cello & chamber orch., 1940.  
 'Sinfonietta giocosa' for pf. & chamber orch., 1940-41.  
 'Concerto da camera' for vn. with strgs., pf. & perc., 1941.  
 Concerto for 2 pfs., 1943.  
 Concerto for vn., No. 2, 1943.  
 Concerto for cello, 1944-45.

##### VOICE AND ORCHESTRA

- 'Magic Nights', 1919.

##### CHAMBER MUSIC

- 'Nipponnari' for voice & 7 insts., 1908.  
 String Quartet No. 1, 1921.  
 String Quartet No. 2, 1926.

<sup>1</sup> The complete list of Martinů's works, some rejected and many unpublished and unperformed, is enormous; a selection only of those most likely to survive is given here.

- Duo for vn. & cello, 1927.  
 String Quintet, 1928.  
 Quintet for wind insts., 1930.  
 Serenades for small chamber music combs., 1930.  
 'Trio ('Cinq Pièces brèves') for vn., cello & pf., 1930.  
 Sonatina for 2 vns. & pf., 1931.  
 Duos for 2 vns., 1931.  
 String Quartet No. 3, 1931.  
 String Sextet, 1932.  
 Sonata for 2 vns. & pf., 1932.  
 Piano Quintet No. 1, 1932.  
 String Trio, 1936.  
 String Quartet No. 4, 1936.  
 Sonata for flute, vn. & pf., 1936.  
 'Les Madrigaux' for oboe, clar. & bassoon, 1937.  
 String Quartet No. 5, 1938.  
 'Promenades' for flute, vn. & harpsichord, 1940.  
 'Bergerettes' for vn., cello & pf., 1940.  
 Piano Quartet, 1942.  
 'Madrigal Sonata' for flute, vn. & pf., 1942.  
 Piano Quintet No. 2, 1944.  
 Trio for flute, cello & pf., 1944.  
 'Phantasy' for theremin, oboe, pf. & strg. 4tet, 1944.

#### VIOLIN AND PIANOFORTE

- 'Impromptu', 1927.  
 5 Short Pieces, 1930.  
 Sonata No. 1, 1930.  
 'Études rythmiques', 1931.  
 'Arietta', 1931.  
 Sonata No. 2, 1933.  
 Sonatina, 1938.  
 'Madrigal Stanzas', 1943 (ded. to Albert Einstein).  
 Sonata No. 3, 1944.  
 'Czech Rhapsody', 1945 (ded. to Fritz Kreisler).

#### VIOLONCELLO AND PIANOFORTE

- 'Arabesques', 1930.  
 'Nocturnes' (4 studies), 1930.  
 Sonata No. 1, 1940.  
 Sonata No. 2, 1941.  
 Variations on a Theme by Rossini, 1942 (ded. to Grigory Piatigorsky).

#### FLUTE AND PIANOFORTE

- Sonata, 1945.

#### UNACCOMPANIED STRING INSTRUMENTS

- 'Études rythmiques' for vn., 1931.  
 'Études rythmiques' for cello, 1931.

#### PIANOFORTE SOLO

- 'Puppets', I, 1908.  
 'Puppets', II, 1909.  
 'Trois Danses tchèques', 1925.  
 'Film en miniature', 1926.  
 'Préludes', 1930.  
 'Borová' (Czech dances), 1931.  
 'Esquisses de danse', 1932.  
 'Pièce pour piano' (in 'Album des auteurs modernes'), 1932.  
 'Les Ritournelles', 1933.  
 'Dumka' (in album 'Klavir, 1937'), 1936.  
 'The Window in the Garden', 1938.  
 'Train hanté', 1938 (ded. to Marguerite Long).  
 'Fantaisie et rondo', 1940.  
 'Mazurka' (Paderewski Memorial Album), 1944.  
 'Études and Polkas' (3 books), 1945.

#### HARPSICHORD

- 2 Preludes, 1935.

#### SONGS

- Children's Songs, 1916.  
 2 Songs for contralto (folk poems), 1929.  
 'Vocalise en forme d'ariette', 1930.  
 'New Spalček' (folk poems), 1942.  
 'Songs on One Page', 1943.  
 'Songs on Two Pages', 1944.

**MARTORETTA, Giandomenico La.** See LA MARTORETTA.

**MARTUCCI, Giuseppe** (b. Capua, 6 Jan. 1856; d. Naples, 1 June 1909).

Italian pianist, conductor and composer.

In 1860 his family removed to Pozzuoli (Naples), where his father, a trombone player and bandmaster, gave him his first music lessons. In Dec. 1864 he gave with his sister Teresa the first pianoforte recital in public. The little pianist's first success was afterwards repeated many times, and in 1867 he won the competition for a free course at the Conservatorio di San Pietro a Maiella in Naples, where he studied the pianoforte under Beniamino Cesi and composition under Paolo Serrao. In 1871 he left that institution, published his first composition (3 'Capricci', Op. 2, for pianoforte) and resumed assiduously the activity of concert-giving. His programmes were noted for the severity of taste with which he devised them. In 1877 he began a concert tour in Italy and abroad with Piatti, the violoncellist, in 1880 he was appointed pianoforte professor at the Naples Conservatory and in Jan. 1881 he conducted his first orchestral concert, which included works by Mozart, Beethoven and Mendelssohn. In 1883 he commemorated the death of Wagner with a concert at Naples, thus beginning the work of propaganda on behalf of that master which was to culminate in the first performance in Italy of 'Tristan and Isolde' (Bologna, 2 June 1888). In that city he was director of the Liceo Musicale G. B. Martini from 1886 to 1902, and he devoted himself not only to composition but to the furtherance of musical life and culture at Bologna. From the numerous concerts of old and modern music which he conducted during that period may be singled out as an example of his enterprise the programme of British music — probably unique on the Continent at that time — given on 24 Apr. 1898, including works by Sullivan, Stanford, Parry, Mackenzie and Cowen. In 1902 he returned to his old Conservatory at Naples as its director, and there he remained till his death, keenly active as orchestral and operatic conductor.

Martucci, for his work as both an executive and a creative musician, must be placed in the front rank as a pioneer in the renaissance of instrumental music in Italy, at a time when opera alone seemed to be regarded as worthy of consideration. His devotion to German music of the second half of the 19th century, particularly that of Schumann, Wagner and Brahms, had a great influence on his own production, which reveals a strong personality, not so much of an originator as of an artist of noble ideals, elevated taste and profound knowledge of the technique of composition. All these qualities combined to make him a penetrating and sensitive interpreter of the masters of his preference. His Wagnerian performances in particular must be singled out as models of musicianly and stylistic interpretation.



Martucci's very numerous compositions include the following:

## CHORAL WORK

'Samuel', oratorio (MS).

## ORCHESTRAL WORKS

Symphony No. 1, D mi. (Op. 75) (1888-95).

Symphony No. 2, F ma. (Op. 81) (1904).

'Quattro piccoli pezzi.'

## PIANOFORTE AND ORCHESTRA

Concerto, B♭ mi. (Op. 66) (1884-85).

Concerto, D mi. (MS).

## VOICE AND ORCHESTRA

'Le canzone dei ricordi: poemetto lirico.'

## CHAMBER MUSIC

Quintet for 2 vns., viola, cello & pf. (Op. 45) (1878).

Trio No. 1, C ma., for vn., cello & pf. (Op. 59).

Trio No. 2, E♭ ma., for vn., cello & pf. (Op. 62).

'Momento musicale e minuetto' for stig. 4tet.

## VIOLIN AND PIANOFORTE

3 Pieces (Op. 67).

## VIOLONCELLO AND PIANOFORTE

Sonata, F♯ mi. (Op. 52).

3 Pieces (Op. 69).

'Due romanze' (Op. 72).

## PIANOFORTE SOLO

2 Pieces (Op. 73)

1. Serenata.

2. Gavotta.

'Trêfle à quatre feuilles' (Op. 74).

3 Pieces (Op. 76)

1. Novelletta.

2. Notturmo.

3. Scherzo.

2 Pieces (Op. 77)

1. Capriccio.

2. Toccata.

3 Little Pieces (Op. 78)

1. Serenata.

2. Minuetto.

3. Capriccio.

3 Little Pieces (Op. 79)

1. Preludio.

2. Canzonetta.

3. Saltarello.

Due capricci' (Op. 80).

## TWO PIANOFORTES

'Fantasia' (Op. 32).

Variations.

## ORGAN MUSIC

Sonata (MS).

## SONGS

'Pagine sparse', cycle (Op. 68).

'Due sogni' (Op. 68a).

He also wrote, among other things, several pieces for the cello and numerous songs for voice and pianoforte, among which is 'Canzone dei ricordi' for contralto, baritone and pianoforte (also orchestrated) to words by Rocco Pagliara. His pianoforte music, collected almost completely in 6 volumes, includes the 'Notturmo' (from Op. 70) and the 'Novelletta' (from Op. 82) which in orchestral transcriptions have become part of the Italian symphonic repertory. He also made many pianoforte arrangements of old music (Bach, Handel, Corelli, Boccherini, Mozart, etc.).

G. M. G.

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**MARTUCCI, Paolo** (b. Naples, 8 Oct. 1883).

Italian pianist, son of the preceding. He was his father's pupil and made his début at Bologna on 27 June 1902 with Tchaikovsky's Concerto in B♭ minor. He lived in England from 1907, toured Italy in 1909 and in 1911 settled in the U.S.A., at first as pianoforte professor at the Cincinnati Conservatory. From 1913 he was a private pianoforte teacher in New York.

H. A. W.

BIBL.—LIMONCELLI, MATTIA, 'Giuseppe Martucci' (Naples, 1939).

**MARTY, (Eugène) Georges** (b. Paris, 16 May 1860; d. Paris, 11 Oct. 1908).

French conductor and composer. He studied at the Paris Conservatoire, where he obtained the first prize in *solfège* in 1875, the first in harmony in 1878 and the Grand Prix de Rome in 1882 with his cantata 'Edith'. In 1892 he was appointed chorus master at the Eden-Théâtre and in the same year made director of the vocal ensemble classes at the Conservatoire, a post he resigned in 1904; he was chorus master at the Opéra in 1893 and conducted the Opéra-Comique in 1900. From 12 June 1901 till 1908 he was conductor of the Concerts du Conservatoire. From 1906 he conducted classical concerts at the Casino of Vichy.

Marty wrote much and was greatly influenced by his master, Massenet. The following may be mentioned: 'Lysic', a one-act pantomime (1888); 'Le Duc de Ferrare', 3-act opera, Théâtre-Lyrique (1899); 'Daria', 2-act opera (Opéra, 27 Jan. 1905); 'Ballade d'hiver' (1885), 'Balthazar' overture (1887), suite 'Les Saisons' (1888), symphonic poem 'Merlin enchanté', all for orchestra; songs and pianoforte pieces, etc.

G. F.

**Marvell, Andrew.** See Davies (H. W.), 2 Pastorals, voc. chamber m.). White (F., 'Nymph's Complaint', do.).

**MARX, Adolph Bernhard** (b. Halle, 15 May 1795; d. Berlin, 17 May 1866).

German musical scholar, author and composer. He was the son of a physician and learnt harmony from Türk, studied law and held a legal post at Naumburg. His love of music led him to Berlin, where he soon gave up the law, and in 1824 he founded, with Schlesinger the publisher, the 'Berliner allgemeine musikalische Zeitung'. This periodical, which existed only seven years, did important service in creating a juster appreciation of Beethoven's works in northern Germany,

a service to which Beethoven characteristically refers in a letter to Schlesinger of 25 Sept. 1825. Marx's book on the same subject, however, 'Beethovens Leben und Schaffen' (Berlin, 1859; 2nd ed. 1865; 5th 1901), is a fantastic critique, too full of mere conjecture and misty aestheticism. In 1827 he received his doctor's diploma from the University of Marburg and was lecturer in the history and theory of music at the University of Berlin. He became Professor in 1830 and in 1832 *Musikdirector* of the university choir. In 1850 he founded with Kullak and Stern the Berliner Musikschule, afterwards the Berlin Conservatory, and then the Stern Conservatory, but he withdrew in 1856 (Kullak having resigned in 1855) and henceforth devoted himself to his private pupils and to his work at the University.

Marx's numerous works are of unequal merit, the most important being the 'Lehre von der musikalischen Composition', 4 vols. (Leipzig, 1837, 1838, 1847). His 'Gluck und die Oper', 2 vols. (Berlin, 1863) contains many ingenious observations, but is of no historical value. The others are 'Über Malerei in der Tonkunst' (1828), 'Über die Geltung der Händelschen Sologesänge . . .' (1829), 'Allgemeine Musiklehre' (1839), 'Die alte Musiklehre' (1842), 'Die Musik des 19. Jahrhunderts . . .' (1855), 'Anleitung zum Vortrag Beethovenscher Klavierwerke' (1863), 'Erinnerungen' (1865) and a posthumous work, 'Das Ideale und die Gegenwart' (1867). Besides what he did for Beethoven's music, Marx deserves credit for bringing to light many little-known works by Bach and Handel.

His compositions are not remarkable, neither his oratorios, 'Johannes der Täufer', 'Moses' and 'Nahid und Omar', nor his instrumental music obtaining more than a *succès d'estime*. His opera, 'Jery und Bätely' (Goethe's libretto), was performed in Berlin in 1825, and a melodrama, 'Die Rache wartet', in 1829, but made no impression. Nevertheless some particulars given in his 'Erinnerungen' (Berlin, 1865) as to his manner of composing are well worth reading, as indeed is the whole book for its interesting picture of the state of music in Berlin between 1830 and 1860. With Mendelssohn he was at one time extremely intimate, and no doubt was in many respects useful to him; but his influence diminished as Mendelssohn grew older and more independent. F. G.

**MARX, Joseph** (b. Graz, 11 May 1882).

Austrian composer, critic and teacher. He studied music, the history of art and philosophy in his native town and took the Ph.D. in 1909. In the years between 1911 and 1914 he began to make a name for himself with the composition of numerous and striking songs,

and his reputation secured him in 1914 a professorship in musical theory at the Imperial Musical Academy in Vienna. In 1922 he succeeded Ferdinand Löwe as director of that institution. From 1924 to 1927 Marx was the first principal of the newly founded Viennese High School for Music. In 1931-1938 he was music critic of the 'Neues Wiener Journal', and since 1946 he has been active in the same capacity on the 'Wiener Zeitung', and at the same time he was nominated honorary professor by the University of Graz.

As a composer Marx has done his best work in his songs, for the writing of which his poetic and spontaneous nature peculiarly fits him, but certain chamber works, such as the 'Quartetto in modo antico', also represent him favourably. If his early production arrested the attention of the young followers of Germanic culture, he later became, as a belated arch-romantic, the last defender of the traditional Viennese style, declining to face the problems of modern European music and thus turning himself into a figure of merely local importance. Formed of such diverse influences as Debussy and French impressionism as a whole, the Slavonic masters, Liszt, Max Reger, Hugo Wolf, Brahms and Bruckner, his music yet sounds a personal note and may be regarded as the prototype of Austrian musical impressionism. (The song 'Windräder' may be mentioned as a characteristic example.)

The following are Joseph Marx's principal compositions:

#### CHORUSES

- 'Morgengesang' (1910).
- 'Abendweise' (1910).
- 'Herbstchor an Pan' (1911).
- 'Ein Neujahrshymnus' (1913).

#### ORCHESTRAL WORKS

- 'Herbstsymphonie' (1922).
- 'Eine symphonische Nachtmusik' (1926).
- 'Idylle' (1926).
- 'Eine Frühlingsmusik' (1926).
- 'Festliche Fanfarenmusik' (1928).
- 'Nordlandsrhapsodie' (1929).
- 'Alt-Wiener Serenaden' (1942).
- 'Feste im Herbst' (1946).
- 'Sinfonia in modo antico' for stgs. (from the Quartet) (1947).
- 'Sinfonietta in modo classico' for stgs. (arr. of the Quartet) (1944).

#### SOLO AND ORCHESTRA

- 'Romantisches Klavierkonzert' (1919).
- Pf. Concerto 'Castelli romani' (1931).
- 'Verklärtes Jahr', symphony for voice & orch. (1932).

#### CHAMBER MUSIC

- 'Quartett in Form einer Rhapsodie' for vn., viola, cello & pf. (1911).
- Scherzo for vn., viola, cello & pf. (1911).
- 'Ballade' for vn., viola, cello & pf. (1911).
- 'Trio-Phantasie' for vn., cello & pf. (1913).
- String Quartet, A ma. (1937).
- String Quartet "in modo antico" (1940).
- String Quartet "in modo classico" (1942).

#### VIOLIN AND PIANOFORTE

- Sonata, A ma. (1913).
- 'Frühlingssonate', D ma. (1946).

## VIOLONCELLO AND PIANOFORTE

Suite, F ma. (1914).

'Pastorale' (1914).

Also pf. pieces, about 120 songs with pf. (some also orchestrated), &c.

A number of Marx's essays and criticisms were published in book-form under the titles of 'Betrachtungen eines romantischen Realisten' (Vienna, 1947). H. R.

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See also Song, p. 952.

**MARX, Karl** (b. Munich, 12 Nov. 1897). German conductor and composer. He began by studying natural science, but on meeting Carl Orff during the war of 1914-18 he became deeply interested in music and decided to make it his career. After a course of study under Orff he entered the Academy of Music at Munich as a pupil of Beer-Waldbrunn for composition and Hausegger for conducting. In 1924 he became a professor at the Academy and in 1928 conductor of the Munich Bach Society.

Marx's compositions include various choral works (some to words by Rainer Maria Rilke), a Passacaglia for orchestra, a Divertimento for wind instruments, a Concerto for 2 violins and orchestra, a string Quartet, a Sextet for flute, clarinet, bassoon, violin, viola and cello, songs (words by Rilke, Morgenstern and others), etc. E. B.

**Marx, Karl.** See Krein (2, choral work).

**Marx-Moeller.** See Foerster (J. B., 'Sleeping Beauty', incid. m.).

**MARXSEN, Eduard** (b. Nienstädten nr. Altona, 23 July 1806; d. Altona, 18 Nov. 1887).

German pianist, teacher and composer. His father was organist at Altona. He was intended for the church, but devoted himself to music, which he studied at home and with Clasing of Hamburg. He then assisted his father till the latter's death in 1830, when he went to Vienna and took lessons in counterpoint from Seyfried and the pianoforte from Bocklet. He also composed industriously, and on his return to Hamburg gave a concert (15 Oct. 1834) at which he played eighteen pieces of his own composition. He subsequently lived at Hamburg in great request as a teacher. Brahms was his most illustrious pupil. Of his sixty or seventy compositions one for full orchestra, called 'Beethoven's Schatten', was performed in 1844 and 1845 at concerts in Hamburg. Brahms's B♭ major pianoforte Concerto is dedicated to him.

F. G.

**Mary, Queen of Scots.** See Carissimi (lament of M.). Coccia (C., opera). Dallapiccola (Prayer for chorus). Loewe (song). Schumann (5 songs).

**MARYLEBONE GARDENS.** This once celebrated place of entertainment, one of London's pleasure gardens which played a part in concert-giving, especially in the 18th century, was situated at the back of a tavern

called "The Rose of Normandy" (or "The Rose"), on the east side of High Street, Marylebone, and was erected about the middle of the 17th century. The earliest notice of it is in 'Memoirs of Samuel Sainthill', 1659, printed in 'The Gentleman's Magazine', Vol. LXXXIII, p. 524, where the garden is thus described:

The outside a square brick wall, set with fruit trees, gravel walks, 204 paces long, seven broad; the circular walk 485 paces, six broad, the centre square, a Bowling Green, 112 paces one way, 88 another; all except the first double set with quickest hedges, full grown and kept in excellent order, and indented like town walls.

It is next mentioned by Pepys, on 7 May 1668:

Then we abroad to Marrowbone and there walked in the garden, the first time I ever was there, and a pretty place it is.

Long's bowling-green at the Rose at Marylebone, "half a mile distant from London", is mentioned in 'The London Gazette' for 11 Jan. 1692. Count de Tallard, the French ambassador, gave a splendid entertainment before leaving England to the Marquis of Normanby (afterwards Duke of Buckingham) and other persons of note "at the great Bowling Green at Marylebone", in June 1699. About that time the house became noted as a gaming-house much frequented by persons of rank; Sheffield, Duke of Buckingham, was often there and, as Quin told Pennant, gave, every spring, a dinner to the chief frequenters of the place, at which his parting toast was "May as many of us as remain unchanged next spring meet here again". It was to him Lady Mary Wortley-Montagu alluded in her oft-quoted line "Some dukes at Marybone bowl time away". Gay, in his 'Beggar's Opera', 1728, makes Marylebone one of Macheath's haunts, and mentions the "deep play" there. Before 1737 admission to the gardens was free, but in that year Daniel Gough, the proprietor, charged 1s. each for admission, giving in return a ticket which was taken back in payment for refreshments to that amount.

In 1738 Gough erected an orchestra and engaged a band of music "from the opera and both theatres", which performed from 6 to 10 o'clock, during which time they played eighteen pieces. In Aug. "two Grand or Double Bassoons, made by Mr. Stanesby, junior, the greatness of whose sound surpass that of any other bass instrument whatsoever; never performed with before", were introduced. In 1740 an organ was erected by Bridge. In 1746 robberies had become so frequent and the robbers so daring that the proprietor was compelled to have a guard of soldiers to protect the visitors from and to town. In 1747 Miss Falkner appeared as principal singer (a post she retained for some years), and the admission to the concert was raised to 2s. In 1748 the number of lamps was

increased, and Defesch was engaged as first violin. About the same time fireworks were introduced. In 1751 John Trusler became proprietor; "Master [Michael] Arne" appeared as a singer, balls and masquerades were occasionally given, the doors were opened at 7, the fireworks were discharged at 11, and "a guard was appointed to be in the house and gardens, and to oblige all persons misbehaving to quit the place". In 1752 the price of admission was reduced to 6d., although the expense was said to be £8 per night more than the preceding year. In 1753 the bowling-green was added to the garden, and the fireworks were on a larger scale than before.

In 1758 the first burletta performed in the gardens was given; it was an adaptation, by Trusler junior and the elder Storace, of Pergolesi's 'La serva padrona', a great favourite for years to come. The gardens were opened in the morning for breakfasting, and Miss Trusler made fruit tarts and cheese cakes which were very popular. In 1762 the gardens were opened in the morning gratis and an organ performance was given from 5 to 8 o'clock. In 1763 the place passed into the hands of Thomas (familiarily called Tommy) Lowe, the popular tenor singer, the admission was raised to 1s. and Miss Catley was among the singers engaged. In the next year the opening of the gardens on Sunday evenings for tea-drinking was prohibited; and in Oct. a morning performance, under the name of a rehearsal, was given, when a collection was made in aid of the sufferers by destructive fires at Montreal, Canada, and Honiton, Devonshire.

Lowe's management continued until 1768, when he retired, having met with heavy losses. In 1769 Arnold became proprietor and engaged Mrs. Pinto (formerly Miss Brent), Master Brown and others as vocalists, Pinto as leader, Hook as organist and music director, and Arne to compose an ode. In 1770 Barthélemon became leader, and Mrs. Barthélemon, Bannister and Reinhold were among the singers. A burletta by Barthélemon, called 'The Noble Pedlar', was very successful. In 1771 Miss Harper (afterwards Mrs. John Bannister) appeared, Miss Catley reappeared and several new burlettas were produced. In 1772 Torrè, an eminent Italian pyrotechnist, was engaged, and the fireworks became a more important feature in the entertainments, to the great alarm of the neighbouring inhabitants, who applied to the magistrates to prohibit their exhibition, fearing their houses would be set on fire. Torrè, however, continued to exhibit during that and the next two seasons. But the gardens were losing their popularity; in 1775 there appear to have been no entertainments of the usual kind, but occasional performances of Baddeley's entertainment 'The Modern Magic Lantern', deliveries of George Saville

Carey's 'Lecture upon Mimicry' or exhibitions of fireworks by Signor Caillot. In 1776 entertainments of a similar description were given, among which was a representation of the Boulevards of Paris.

The gardens closed on 23 Sept. 1776 and were not afterwards regularly opened. In or about 1778 the site was let to builders. It is now occupied by Beaumont Street, Devonshire Street and part of Devonshire Place. The tavern, with a piece of ground at the back, used as a skittle alley, continued to exist in nearly its original state until 1855, when it was taken down and rebuilt on its own site and that of an adjoining house. On the ground behind it was erected the Marylebone Music Hall. A list of names of artists who appeared at Marylebone Gardens is given, with dates, in J. T. Smith's 'Book for a Rainy Day'.

W. H. H., rev.

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Marzials, Theophilus Julius Henry. See Esmeralda (Goring Thomas, lib.). Thomas (A. G., do.).

MASAGNIELLO FURIOSO (Opera). See KEISER.

MASANIELLO (Auber). See MUETTE DE PORTICI.

See also Carafa. Napoli.

MASCAGNI, Pietro (b. Leghorn, 7 Dec. 1863; d. Rome, 2 Aug. 1945).

Italian opera composer. His father, who was a baker, intended him to be a lawyer and discouraged his attempts to learn the rudiments of music. Compelled to prosecute his musical studies by stealth, he entered himself surreptitiously as a pupil at the Istituto Luigi Cherubini, where his principal instructor was Alfredo Soffredini. In due course Mascagni's father found out how his son was spending his leisure time, and the musical career of the future composer of 'Cavalleria rusticana' would thereupon have come to an untimely close had it not been for the intervention of an amiable uncle, who came forward and offered to adopt the young musician. Transferred to his uncle's house, Mascagni devoted himself in earnest to music, and the first fruits of his labours appeared in the shape of a Symphony in C minor for small orchestra and a Kyrie written to celebrate the birthday of Cherubini, both of which were performed at the Istituto in 1879. These were followed after two years by 'In Filanda', a cantata for solo voices and orchestra, which was favourably mentioned in a prize competition instituted by the International Exhibition of Music at Milan. These successes reconciled Mascagni's father to the idea of making his son a musician; and at the death of his uncle in 1881 the boy returned to his father's house, where he was allowed to pursue his musical studies in peace.

His next composition was a setting of a translation of Schiller's 'Ode to Joy', which was performed at the Teatro degli Avvalorati with so much success that Count Florestano de Larderel, a wealthy amateur, offered on the spot to pay for the composer's education at the Milan Conservatory. Mascagni's career at Milan was not a success. In spite of the sympathy and encouragement of his teachers, among whom were Amilcare Ponchielli and Michele Saladino, he found the course of regular study insupportable. For some time he chafed silently under the imposition of counterpoint and fugue, and eventually took French leave of his professors, joined a travelling operatic company in the capacity of conductor and turned his back upon Milan to seek his fortune elsewhere. For many years he led a life of obscurity and privation, travelling through the length and breadth of Italy with one company after another. He had no spare time for composition, but doubtless gained much valuable experience in practical orchestration. After many wanderings Mascagni married and settled at Cerignola near Foggia, where he managed to make a meagre livelihood by giving pianoforte lessons and managing the municipal school of music.

From this obscurity he was suddenly rescued by the success of his one-act opera, 'Cavalleria rusticana', which won the first prize in a competition instituted in 1889 by the publisher Sonzogno, and was produced at the Costanzi Theatre in Rome on 17 May 1890. The libretto was founded by Guido Menasci and Giovanni Targioni-Tozzetti upon a well-known play of Sicilian village life by Giovanni Verga. The opera was received at its first performance with tumultuous applause, and the next day Mascagni awoke to find himself famous. 'Cavalleria' at once made the tour of Italy and speedily crossed the Alps. It was produced in Berlin in the summer of 1890 and in London, at the Shaftesbury Theatre, under the management of Lago in Oct. 1891. It was first performed in Paris at the Opéra-Comique on 19 Jan. 1892. Everywhere its success was unquestionable. The public, tired perhaps of imitations of Wagner, welcomed the crisp action and direct emotional appeal of the little work, and only a minority of fastidious hearers were repelled by the commonness of the music and the crude monotony of Mascagni's orchestration, as they still are, while the work remains as popular as ever it was. 'Cavalleria' became the fashion and was responsible for a mushroom crop of melodramatic one-act operas.

After 'Cavalleria rusticana' Mascagni's fame steadily declined. His next work, 'L' amico Fritz' (Teatro Costanzi, Rome, 31 Oct. 1891), an adaptation of Erckmann-Chatrian's well-known novel made by Daspuro under the anagram of P. Suardon, had more refinement

than 'Cavalleria' and was more carefully written, but the composer scarcely attempted to fit his grandiloquent manner to the exigencies of an idyll. 'I Rantzau' (Teatro della Pergola, Florence, 10 Nov. 1892), another adaptation from Erckmann-Chatrian, by Menasci and Targioni-Tozzetti, was even less successful than 'L' amico Fritz'. 'Guglielmo Ratcliff' (La Scala, Milan, 16 Feb. 1895) was a work of the composer's student days, subsequently revised and rewritten. Mascagni had conceived the extraordinary notion of setting to music a literal translation of Heine's gloomy tragedy, which was alone sufficient to doom the work to failure, and his music did little to relieve the tedium of the libretto. No less decisive was the failure of 'Silvano' (La Scala, Milan, 25 Mar. 1895), a half-hearted bid for popularity in the composer's most hackneyed manner.

Meanwhile (1895) Mascagni had been appointed director of the Conservatory at Pesaro, where his next opera, 'Zanetto', was produced on 2 Mar. 1896. 'Zanetto' is slight in structure, being scored only for strings and harp, but has considerably more refinement of thought and expression than is customary in Mascagni's work. 'Iris' (Teatro Costanzi, Rome, 22 Nov. 1898), on a Japanese subject, is handicapped by a singularly unpleasant libretto, but nevertheless won more favour than any of the composer's works since 'Cavalleria'. It shows more skill in the handling of the orchestra, but its lack of original invention is conspicuous. Mascagni's idea of producing his next work, 'Le maschere' (17 Jan. 1901), simultaneously in seven different cities, was a piece of audacious impertinence; but no amount of advertisement could make 'Le maschere' a success. At Milan, Venice, Verona, Naples and Turin it was soundly hissed, while at Genoa the audience would not even allow the performance to be finished. Only in Rome was it received with any degree of favour. 'Amica' (Monte Carlo, 16 Mar. 1905), though produced in more modest fashion, shared the fate of its predecessor.

Mascagni wrote a cantata for the Leopardi centenary, which was performed at Recanati in 1898, and incidental music for Hall Caine's play, 'The Eternal City', which was produced at His Majesty's Theatre, London, in Oct. 1902. Later operas by Mascagni are: 'Isabeau' (libretto by Illica), first performed at Buenos Aires, 1911; 'Parisina' (on a text by d'Annunzio), given at Milan, 1913; 'Lodoledda' (text by G. Forzano), produced at Rome, 1917, and 'Il piccolo Marat' (text by G. Forzano and Giovanni Targioni-Tozzetti), given at Rome, 1921. Later still came 'Pinotta' (1932) and 'Nerone', founded on the tragedy by Pietro Cossa (Milan, 16 Jan. 1935). The composer also wrote an operetta

in 3 acts, entitled 'Si', on a book supplied by C. Lombardo and A. Franci, which was first produced at Rome in 1919. A Requiem in memory of King Humbert was performed in the Pantheon at Rome in 1900. There exists also a 'Rapsodia satanica', a symphonic poem written for a film.

Mascagni won some fame as a conductor, chiefly owing to repeated tours with specially chosen orchestras through the cities of Europe and America. A protracted tour in the United States in 1903 cost him his place at Pesaro.

Mascagni's reputation, which earned him membership of the Royal Italian Academy on its foundation, rests almost entirely upon 'Cavalleria rusticana'. It owes much to its direct if somewhat brutal libretto, but the music undeniably shows a natural instinct for theatrical effect, and it boasts plenty of catchy, commonplace tunes. The speedy exhaustion of a shallow vein of musical invention, together with the carelessness engendered by a dangerously sudden success, is in great part responsible for the complete collapse of what at one time seemed a talent of bright promise.

R. A. S., rev.

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 See also Bellincioni (1st Santuzza in 'Cavalleria').

**MASCAUDIO.** See MACHAUT.

**MASCHEK** (family). See MAŠEK.

**MASCHERA, Florentio** (b. ?; d. ?).

Italian 16th-century composer. He succeeded Merulo on 1 Aug. 1557 as organist of Brescia Cathedral. Among his compositions is a book of instrumental Canzoni for 4 voices (Brescia, 1584; republ. Venice, 1588 and 1593). Whether he was still alive at this last date is uncertain. Some of his pieces for organ (also for lute) appeared in collective volumes.

E. v. d. s.

**MASCHERATA** (Ital., masquerade). A type of 16th-century villanella sung at masked balls and during fancy-dress processions.

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**MASCHERE, LE** (Opera). See MASCAGNI.

**MASCHERONI, Edoardo** (b. Milan, 4 Sept. 1857; d. Ghirla, Como, 4 Mar. 1941).

Italian conductor and composer. As a boy he showed no special aptitude for music and was sent to the Liceo Beccaria, where he distinguished himself particularly in mathematics. As he grew up he developed a marked taste for the study of literature and joined

the little band of enthusiasts, among whom were De Marchi, Pozza, G. Mazzucato and Borghi, who founded the journal 'La vita nuova', to which he contributed numerous articles on literary subjects. But with manhood came the consciousness that music was to be his career, and he placed himself under Boucheron, a composer and teacher well known at Milan at the time, with whom he worked assiduously for several years.

In his younger days Mascheroni composed much music of various kinds, but as time went on he became persuaded that his real vocation lay in conducting. He made his first serious essay in this branch of his art in 1883, when he was engaged as conductor at the Teatro Goldoni at Leghorn. Thence he moved to Rome, where he had been appointed conductor of the Teatro Apollo. There he remained seven years, gaining each year in experience and reputation, so that at last he could fairly claim to be considered the leading Italian conductor of his day, a claim which was recognized in 1893 by his being chosen to produce and conduct Verdi's 'Falstaff' at the Milan Teatro alla Scala.

Mascheroni, although best known as conductor, also won laurels as a composer. During his Roman period he wrote a good deal of chamber music, which was performed with much applause, and an album for piano-forte of his won a prize in a *concorso* at Palermo. But his masterpiece at that time was the Requiem for solo voices, chorus and orchestra, which he wrote in memory of the death of Victor Emmanuel. So profound an impression did this work create that the composer was commissioned by the royal family to write another Requiem, for voices only, for exclusive performance in the royal chapel, where it was at once performed. In spite of his success in conducting other men's music, Mascheroni did not himself tempt fortune on the stage until his 'Lorenza' was produced successfully at the Teatro Costanzi, Rome, on 13 Apr. 1901. The libretto was by Luigi Illica and the title-part was written for Gemma Bellincioni. Another opera, 'La Perugina', libretto again by Illica, was performed and favourably received at the Teatro San Carlo, Naples, on 24 Apr. 1909.

R. A. S., adds. F. B.

**MASCHINIST HOPKINS** (Opera). See BRAND.

**MASCOTTE, LA** ('The Mascot'). Operetta in 3 acts by Audran. Libretto by Alfred Duru and Henri Charles Chivot. Produced Paris, Théâtre des Bouffes-Parisiens, 28 Dec. 1880. 1st perf. abroad, Vienna, Theater an der Wien (in German), 12 Feb. 1881. 1st in U.S.A., New York (in English), 5 May 1881. 1st in England, Brighton (trans. by H. B. Farnie and R. Reece), 19 Sept. 1881.

**Masefield, John.** *See* Arundell ('Philip the King', broadcast m.), Berners (song), Branson (songs), Dyson ('Seekers' for chorus), Elgar (choral ode for Queen Alexandra memorial), Gardiner (H. B., 'News from Whydah', chorus & orch.), Gibbs (C. A., songs), Gurney (song), Head (song), Holst ('Coming of Christ', incid. m.), Ireland (J., 3 songs), Jacobson ('Good Friday', broadcast), Miles (do., opera), Scott (F. G., song), Shaw (M., 2 choral works), Swain (song), Walton ('Where does the uttered music go?' chorus), Warlock (song).

**MAŠEK (Maschek).** Czech family of musicians. Its founder was Tomáš Mašek, teacher and musician at Zvíkovec, a little village near Zbiroh, Bohemia. The following are the most important members of this family:

(1) (**Václav Vincenc Mašek** (b. Zvíkovec, 5 Apr. 1755; d. Prague, 15 Nov. 1831), elder son and pupil of Tomáš. He studied pianoforte under F. X. Dušek and composition under J. F. N. Seger in Prague. With his patron, Count of Wrtba, he undertook several tours in Germany. Afterwards he became a conductor of the German Opera in Prague and in 1794 he was appointed choir-master of St. Nicholas Church. He was much in request as a teacher and from 1802 also a well-established music dealer. His compositions, particularly in the field of church music, but also two operas, several cantatas as well as many valuable orchestral, chamber works and pianoforte pieces, are a blend of spontaneous musical talent and ready technical knowledge.

(2) **Pavel Lambert Mašek** (b. Zvíkovec, 14 Sept. 1761; d. Vienna, 22 Nov. 1826), brother of the preceding. He was also a pupil of his father. For several years he was a village teacher and afterwards a private music tutor in the families of two Hungarian noblemen. In 1794 he settled in Vienna, where he soon gained fame as an experienced teacher and dexterous pianoforte and physharmonica player. He wrote 2 operas, several cantatas — the best-known being 'Die Schlacht bei Leipzig' — and instrumental music of all kinds.

(3) **Kašpar Mašek** (b. Prague, 6 Jan. 1794; d. Laibach [now Ljubljana, Yugoslavia], 13 May 1873), nephew of the preceding, son of (1). From 1812 to 1815 he was bandmaster of the 8th Russian Division and afterwards he assisted his father at St. Nicholas Church in Prague. In 1819 he became conductor of the theatre orchestra at Graz and in 1820 at Laibach (Ljubljana), where he also held a post at the school of the Philharmonische Gesellschaft up to 1854. Of his numerous compositions, including 2 operas, an operetta and church music, the Slovenian cantatas and choruses are being performed to this day.

(4) **Albín Mašek** (b. Prague, 10 Oct. 1804; d. Prague, 24 Mar. 1878), brother of the preceding. He was educated at the Prague Conservatory (1816–24) and in 1824

succeeded his father as choirmaster of the St. Nicholas Church there. Later he held similar posts in other Prague churches until his death. He composed a large number of church works which became very popular for many years.

(5) **Kamillo Mašek** (b. Laibach [now Ljubljana, Yugoslavia], 11 July 1831; d. Steinz, Styria, 29 June 1859), nephew of the preceding, son of (3). He showed a prodigious musical talent from his early youth. In 1854 he succeeded his father as teacher at the Philharmonische Gesellschaft Laibach (Ljubljana). His compositions — some of them unfinished — include several masses, an oratorio and other church music. The most popular were his Slovenian choruses.

G. Č.

**MASENELLI.** *See* MASNELLI, PAOLO.

**MASETTI, Enzo** (b. Bologna, 19 Aug. 1893).

Italian composer. He studied at the Bologna Conservatory under Franco Alfano. Among his compositions are the dramatic fables 'La fola delle tre ochine' and 'Mosca mora' (1930), orchestral music ('Ora di vespro', 'Il gioco del cucù', etc.) and chamber music (Trio for violin, cello and pianoforte, etc.). Masetti has for many years devoted much of his activity to the composition of film music, contributing scores to a number of important Italian films; he also holds courses in this subject at the Conservatorio di Santa Cecilia in Rome.

G. M. G.

**MASINI, Angelo** (b. Terra del Sole nr. Forlì, 28 Nov. 1844; d. Forlì, 26 Sept. 1926).

Italian tenor singer. He won a very high position without appearing on the operatic stage in England — a unique case for an Italian tenor of his generation. He visited London in 1875 as a member of the famous quartet, which, under the composer's own direction, sang at the Albert Hall in Verdi's Requiem, the other singers being Teresina Stoltz, Maria Waldmann and Medini. At that time Masini was the first of the younger tenors of Italy, and in 1876 he sang the part of Rhadamès when, with Verdi himself conducting, 'Aida' was performed for the first time in Paris. This performance added greatly to his reputation, and in 1879 Mapleson engaged him to sing at Her Majesty's Theatre in London. A stupid *contretemps*, however, for which Masini was himself solely responsible, prevented his appearance.<sup>1</sup> This blunder proved a bar to his future career in England, as Mapleson had an injunction against him for breach of contract.

In Madrid, Buenos Aires and elsewhere, however, Masini sang with the utmost success, and gained both fame and fortune.

<sup>1</sup> The story is fully set forth in the 'Mapleson Memoirs'.



He was for many seasons the leading tenor at the Italian Opera of St. Petersburg, resigning his position at last for the reason that he could no longer withstand the severe climate. Late in his career, however, he sang Lohengrin in the Russian capital to the Elsa of Sigrid Arnoldson.

That Masini at his best was a tenor of exceptional gifts cannot be doubted. Distinguished singers who appeared with him at St. Petersburg spoke of him in enthusiastic terms. It was stated at the time that before the production of 'Falstaff' at Milan Verdi offered to write a romance for Masini if he would undertake the part of Fenton. However, nothing came of the proposal.

S. H. P.

**MASKARADE** (Opera). See NIELSEN (C. A.).

**MASŁOWSKI, Leon** (*b. ?; d. ?*).

Polish 18th-19th-century manufacturer of musical instruments. He worked at Poznań. About 1800 he invented the "harmonic clavicord" (a kind of stringed instrument with a keyboard). It was introduced in Berlin, where it was renamed "celizon" in 1805.

C. R. H.

**MASNADIERI, I** ('The Robbers'). Opera in 4 acts by Verdi. Libretto by Andrea Maffei, based on Schiller's play 'Die Räuber'. Produced London, Her Majesty's Theatre, 22 July 1847. 1st perf. in Italy, Rome, 12 Feb. 1848. 1st in U.S.A., New York (in Italian), 2 June 1860.

**MASNELLI (Masenelli), Paolo** (*b. Verona, ?; d. Verona, ?*).

Italian 16th-17th-century organist and composer. He was organist at the ducal court of Mantua from 6 Feb. 1585 to 24 Mar. 1592, and afterwards (*c.* 1596) organist at Verona Cathedral. He died some time after 1609. His published compositions are a book of madrigals for 4 voices (1582) and 2 books for 5 voices (1586, 1596).

E. v. d. s.

**MASON.** American family of musicians.

(1) **Lowell Mason** (*b.* Medfield, Mass., 24 Jan. 1792; *d.* Orange, N.J., 11 Aug. 1872), hymnodist and educationist. He was self-taught and, in his own words, "spent twenty years of his life in doing nothing save playing on all manner of musical instruments that came within his reach". At twenty he went to Savannah in Georgia, as clerk in a bank, and there continued to practise, lead and teach. In the course of these labours he formed, with the help of F. L. Abel, a collection of psalm tunes based on Gardiner's 'Sacred Melodies' — itself adapted to tunes extracted from the works of Haydn, Mozart and Beethoven. This collection was published by the Handel and Haydn Society of Boston in 1822 under the title of 'The Handel and

Haydn Society's Collection of Church Music', Mason's name being almost entirely suppressed. The book sold well; it initiated a purer and healthier taste for music in New England, and it led to Mason's removal to Boston and to his taking "a general charge of music in the churches there", in 1827. He then became president of the society; but as his object was not so much the cultivation of high-class music as the introduction of music as an essential element of education in the common schools, he soon left it and established (with G. J. Webb) the Boston Academy of Music in 1832. He founded classes on the system of Pestalozzi and at length, in 1838, obtained power to teach in all the schools of Boston. He also published a large number of manuals and collections which sold enormously and produced him a handsome fortune. He visited Europe first in 1837 with the view of examining the methods of teaching in Germany, and embodied the results in a volume entitled 'Musical Letters from Abroad' (New York, 1853). He was for long closely connected with the Public Board of Education of Massachusetts. His degree of Doctor in Music, the first of the kind conferred by an American College, was granted by New York University in 1835. The last years of his life were spent at Orange in New Jersey, the residence of two of his sons. He formed a very fine library, which he collected far and wide, regardless of expense.

**BIBL.** — BAKER, THEODORE, 'Biographical Dictionary of Musicians' (New York, 1900). For a list of Mason's popular collections of sacred and secular music.

MASON, H. L., 'Hymn-Tunes of Lowell Mason: a Bibliography' (Cambridge, Mass., 1944). See also Gardiner (William).

(2) **William Mason** (*b.* Boston, Mass., 24 Jan. 1829; *d.* New York, 14 July 1908), pianist, son of the preceding. He received a liberal education in music, and after a successful début at Boston in 1846 and a period of study at Leipzig in 1849, under Moscheles, Hauptmann and Richter, and at Weimar, under Liszt, was long recognized as a leading pianist in New York. He founded chamber-music concerts with Theodore Thomas and others in 1854 and received the degree of Mus.D. from Yale University in 1872. Special interest attaches to his 'Memories of a Musical Life' (New York, 1901), which contains a valuable account of the Weimar circle in 1853.

A. W. T.

(3) **Daniel Gregory Mason** (*b.* Brookline, Mass., 20 Nov. 1873; *d.* Greenwich, Conn., 4 Dec. 1953), composer, author and educationist, nephew of the preceding, grandson of (1) and son of one of the founders of the Mason & Hamlin Piano Co., who was himself an excellent pianist. D. G. Mason studied music with Paine at Harvard University and, after graduating in 1895, with Chadwick and

Percy Goetschius. In 1909 he became a member of the musical faculty of Columbia University, New York, and he was for long attached to this institution (since 1929 as MacDowell Professor of Music and up to 1940 as head of department) until his retirement in 1942. A visit to France in 1913, where he studied with Vincent d'Indy, proved most significant for his artistic development. Mason was granted an honorary degree of Litt.D. by Tufts College and that of Mus.D. by Oberlin College.

As a composer Mason did not strive for a new American style: he felt that a certain eclecticism is unavoidable in American music. In his works one may discern influences of the German classic and romantic schools together with those of French composers, especially d'Indy. But these various trends inspired individual creations which may be considered among the most valuable manifestations of the American creative mind. He treated all musical forms except opera. His third Symphony deserves special mention. Its sub-title is 'A Lincoln Symphony', and it depicts, in Mason's own words, "the contrast between the young Lincoln's seriousness and the trivial good nature of the people about him [1st movement, 'The Candidate from Springfield'], the sad fate of the Negroes and his tender pity for them [2nd movement, 'Massa Linkum'], his Rabelaisian humour, his sense of rough humanity [3rd movement, 'Old Abe's Yarns'] and the tardy realization by his countrymen, sobered by his tragic death, of what his vision had meant to them [4th movement, '1865']". His other works include the orchestral compositions: Op. 11, Symphony I; Op. 22, Scherzo; Op. 27, 'Chanticleer'; Festival Overture; Op. 30, Symphony II; Op. 32, Suite after English Folksongs; Op. 37, Prelude and Fugue for strings; Op. 23, 'Songs of the Countryside' for soprano and baritone, chorus and orchestra; the following string quartets: Op. 17, Intermezzo; Op. 19, Quartet on Negro Themes; Op. 24, Variations on a theme by John Powell; Op. 31, Serenade; Op. 40, Variations on a Quiet Theme; various other chamber music including Op. 5, Sonata for vn. & pf.; Op. 7, pf. Quartet; Op. 8, 'Pastorale' for vn., clar. & pf.; Op. 13, 3 Pieces for flute, harp & stg. 4tet; Op. 14, Sonata for clar. & pf.; pf. works Opp. 1, 2, 3, 9, 16, 21, 33; songs Opp. 4, 15, 18, 29, 36, 38.

In spite of this large creative activity, his educational work at Columbia University and extensive lecturing, Mason was able to write a considerable amount of scholarly and highly readable books on musical appreciation and the history of music, among which 'The Chamber Music of Brahms' (1933) and his most recent contribution, 'The Quartets of Beethoven' (1947), are valuable guides for the

student of chamber music. His other books include:

- 'From Grieg to Brahms' (1902, 2nd ed. 1927).
- 'Beethoven and his Forerunners' (1904).
- 'The Romantic Composers' (1906).
- 'The Appreciation of Music' (with T. W. Surette) (1907).
- 'The Orchestral Instruments' (1908).
- 'A Guide to Music' (1909).
- 'A Neglected Sense in Piano Playing' (1912).
- 'Great Modern Composers' (with Mary L. Mason) (1916).
- 'Short Studies of Great Masterpieces' (1918).
- 'Contemporary Composers' (1918).
- 'Music as a Humanity' (1920).
- 'From Song to Symphony' (1924).
- 'Artistic Ideals' (1925).
- 'The Dilemma of American Music' (1928).
- 'Tune In, America' (1931).
- 'Music in My Time, and Other Reminiscences' (1938).

K. G.

BIBL. — TUTHILL, BURNET C., 'Daniel Gregory Mason' (M.Q., XXXIV, 1948, p. 46).

**MASON, Colin** (b. Northampton, 26 Jan. 1924).

English critic and writer on music. He studied at the T.C.M. in London in 1944-45 and at the Hungarian State Academy of Music in Budapest in 1947-49 with a Hungarian State Scholarship, obtained by him for the purpose of learning Hungarian with a view to his writing a book on Béla Bartók for the "Master Musicians" series. This work was all but ready for publication early in 1953. In 1950 Mason was appointed London music critic to the 'Manchester Guardian' and the following year he was called to Manchester to take up the post of chief critic. Although he has specialized in Bartók, and through him in Hungarian music in general, he is particularly interested in all modern music, including that of the younger British composers. He has contributed, mainly on modern music, to nearly all the English musical periodicals. E. B.

**MASON, George** (b. ?; d. ?).

English 16th-17th-century composer. He composed and published with John Earsden in 1618:

The Ayres that were sung and played, at Brougham Castle in Westmerland, in the King's Entertainment; given by the Right Honourable the Earle of Cumberland, and his Right Noble Sonne the Lord Clifford.

The authorship of the words is attributed to Thomas Campian in Percival Vivian's edition of Campian's works. E. H. F.

**MASON, John (i)** (b. ?; d. ?).

English 15th-16th-century composer. He is described as "of Chichester" in the Peterhouse partbooks at Cambridge, where he left four 5-part motets, all of which lack the tenor part. This is probably the composer who graduated B.Mus. at Oxford in 1508 and is mentioned in 1597 by Morley as "Sir John Mason" among his "Practicioners". A. H.

**MASON, John (ii)** (b. ?; d. ? Hereford, ?).

English 15th-16th-century composer. He was admitted clerk of Magdalen College, Oxford, in 1508, graduated B.Mus. on 12 Feb. 1509 and was in the same year appointed

instructor of the choristers and chaplain of Magdalen College. Wood says he was in much esteem in his profession. He was collated prebendary of Pratum Minus on 21 July and of Putston Minor on 22 July 1525, and treasurer of Hereford Cathedral on 23 May 1545. He is mentioned by Morley in his 'Introduction' as one of those whose works he had consulted. Four motets (tenor wanting) are at Peterhouse College, Cambridge.

W. H. H.

**MASON, Mathias** (b. ?; d. ?).

English 16th-17th-century musician. He was groom of the chamber to James I and is mentioned in Dowland's 'Varietie of Lute Lessons' (1610) as having invented three frets for the lute.

W. H. H.

**MASON, William** (b. Kingston-on-Hull, 12 Feb. 1724; d. Aston, Yorkshire, 5 Apr. 1797).

English clergyman, author, composer and writer on music. He was the son of a clergyman, graduated at Cambridge — B.A. 1745, M.A. 1749 — took orders in 1754, became rector of Aston in that year and afterwards prebendary (1756), canon residentiary and precentor (1763) of York Minster. He was appointed chaplain to Lord Holderness in 1754 and to the king in 1757. In 1782 he published a book of words of anthems, to which he prefixed a 'Critical and Historical Essay on Cathedral Music' (another edition, 1794). He also wrote essays 'On Instrumental Church Music', 'On Parochial Psalmody' and 'On the Causes of the Present imperfect Alliance between Music and Poetry'. He composed some church music, the best-known of which is the short anthem 'Lord of all power and might'. He was the author of two tragedies, 'Elfrida' and 'Caractacus', for both of which T. A. Arne wrote incidental music, and of 'Sapho' (music by Giardini, 1778), and was the friend and biographer of the poet Gray. He also invented an instrument called the Celestinette.

W. H. H., adds.

BIBL.—DRAFER, JOHN W., 'William Mason' (New York, 1924).

See also Arne (1, 'Elfrida' & 'Caractacus', incid. m.). Boyce (Installation Ode). Giardini ('Elfrida' & 'Sapho', incid. m.).

**MASQUE (Maske, Mask).** An English adaptation of the Italian *trionfo* and *mascherata* and the French *ballet de cour* and *masquerade* which, blending lyric and dramatic poetry, song, dance and instrumental music within the general framework of an allegorical subject, reached a high degree of perfection at the court of James I, where it was particularly associated with the genius of Ben Jonson and Inigo Jones. By nature the masque was aristocratic, being generally intended to honour a particular occasion — the charming 'Oberon' of New Year's Day 1611, for instance, was a gift for Prince Henry and the

'Masque of Flowers', arranged by the Gentlemen of Gray's Inn for Twelfth Night 1614, was held in honour of the wedding of the Lady Frances Howard with the Earl of Somerset — and, for the most part, performed by leading members of court and society under the direction and with the co-operation of professional advisers. There is a parallel here not only to the Italian *mascherata*, but also to the Renaissance opera of Florentine cultivation, for many patrons of the masque should be reckoned as among progressive lovers of art while the musical forms encouraged (on account of their dramatic propriety) illustrate the "modern" aspect of a period customarily regarded as the exclusive province of madrigalists, virginalists and church musicians. The dances, the incidental music and the songs of such composers as the Ferraboscoss, Bassanos, Johnsons, Laniers and Lupos are recognizably within the terms of reference familiarized by the dramatic music of Purcell and Handel. The music of the court masque is, then, the *nuova musica* of the English tradition.

Though exploited by diplomatists and conventionalized by the courtiers, the masque always satisfied [a] craving for romance. The masque was a "spectacle of strangeness"; the masquers often wore an exotic disguise . . . they had travelled from far-away lands, they had dropped from the clouds, or even from another world.<sup>1</sup>

Conscious realization of the new opportunities thus afforded to dramatic musicians gave rise to interesting experiments in melodic construction, rhythmic definitiveness and orchestral effects, of which the aim was the establishment of a new "romantic" sensibility in musical style. Like most artistic innovators the responsible composers were not sufficiently foolhardy to dispense entirely with tradition and the influence of such disparate factors as madrigal and mystery play is at times apparent.

Specific examples may serve to demonstrate both the manner in which the music was performed and the direction in which it developed. In 1591 Queen Elizabeth was entertained at Elvetham by the Earl of Hertford. Among the music there performed were gratulatory settings by Edward Johnson of 'Elisa is the fayrest Queen' and 'O come again, fair Nature's treasure'. These were, in fact madrigals but had, like many other madrigals, dramatic and scenic significance. Of the first it is recorded:

. . . the Fairy Queene and her maiides daunced about the garland, singing a song of sixe parts [more correctly five], with the musicke of an exquisite consort; wherein was the lute, bandora, base-violl, citterne, treble-violl, and flute. . . . This spectacle and musicke so delighted her Majesty, that she desired to see and hear it twice [sic] over.

Of the second:

. . . as her Majestic passed through the palace gate, there was a consort of musicians hidden in a bower; to whose playing this ditty of 'Come againe' was sung, with excellent divisions, by two that were cunning.

<sup>1</sup> Enid Welsford, 'The Court Masque' (Cambridge, 1927), p. 289.

One further diversion, more than a concert and less than a masque, though related to both and also to the wider field of musical endeavour, may be instanced. In 1607 King James was received by the Merchant Taylors' Company in its hall. Ben Jonson was appointed master of ceremonies. An abstract from the company's minute book will illustrate the fanciful utility of Jacobean music and musicians. The king was welcomed by a "very proper child [a chorister from the Chapel Royal], well spoken, being clothed like an Angel of gladness". After which:

At the upper end of the Hall there was set a chair of Estate . . . and upon either side of the Hall, in the windows near the upper end, were galleries or seats, made for music, in either of which were seven singular choice musicians playing on their lutes, and in the ship, which did hang aloft in the hall, three rare men, and very skilful [John Allen, Thomas Lupo and John Richards], who sang to his Majesty: and over the King, sonnets [i.e. sennets] and loud musique [his majesty's trumpets and drums, together with those of the Prince of Wales and other wind instruments], wherein it is to be remembered, that the multitude and noyse was so great, that the lutes and songs could hardly be heard or understood.

Dinner music was provided, on a "very rich pair of organs" by Mr. (*sic*) John Bull and by a choir, among which were the boys of the Chapel Royal, Nathaniel Giles, William Byrd, William Lawes, Elway Bevin and Orlando Gibbons. Dr. Bull and Giles were admitted into the company's livery, for

the Company are contented to shew their favour unto them for their paynes . . . and their love and kindness in bestowing the musique which was performed by them, their associates, and children, in the King's Chamber gratis; whereas the Musicians in the Great Hall exacted unreasonable sums of the Company for the same.

Among the accounts, which exonerate the accused from driving notably hard bargains, stands this item: "for setting of the songs that were sung to his Maty. to Mr. Copiarario: £12/0/0".

Coperario had possibly participated in some of the earliest Italian operatic productions at the turn of the century, and his selection as chief composer for the Merchant Taylors' entertainment is evidence that fashion affected the selection not a little. There were, it will have been noted, other composers of eminence among the party. Between 1612 and 1614 Coperario collaborated in Beaumont's 'Masque of the Inner Temple and Gray's Inn' and/or the 'Masque of Flowers', devised by Thomas Campian (whose versatility enabled him not only to construct the librettos of some masques but also the music of others), and the 'Squires Masque'. For the 'Squires Masque' Coperario appears to have been well remunerated with a fee of £20.<sup>1</sup> The songs for this work<sup>2</sup> possess dramatic point, direct-

ness of approach — indeed, "Come ashore, merry mates" anticipates the nautical music of Purcell's 'Dido and Aeneas' — and a simple ballad quality. Otherwise Coperario's talents lay in other directions. His songs, apart from those in this masque, writes Peter Warlock, are "all steeped in heavy gloom". Coperario instructed the children of James I and also the brothers Lawes, who were intimately connected with the masque at a later period.

Contemporary with Coperario, and associated with him in modernity of outlook, was Alphonso Ferrabosco (ii), of whose extant songs for the masques many are contained in his 'Ayres', published in 1609. Ferrabosco shared with Coperario the distinction of freedom from modal influence, while his sense of vocal expressiveness was strong. Contributing to the 'Masque of Blackness' (1605), the 'Masque of Hymen' (1606), the 'Masque of Beauty' (1608), the 'Masque at Lord Haddington's Marriage' (1608), the 'Masque of Queens' (1609), 'Love freed from Ignorance and Folly' (1610) and, probably, 'Oberon', Ferrabosco won the highest praise from his collaborator Ben Jonson, who eulogized him<sup>3</sup> in terms similar to those employed by Milton in respect of Henry Lawes. The poet's irascibility, which later brought discord between him and Inigo Jones, led to a rupture, and after 1610 Ferrabosco appears no more as a masque composer.

One other composer of this first period claims immediate notice: Robert Johnson. In some ways he seems to have been the most talented of all, conspicuous for a fine sense of stage requirements. Johnson wrote both songs and dances, and his connection with the public theatre recalls the strong general influence of masque on drama. The most interesting examples of Johnson's songs are "Full fathom five" and "Where the bee sucks"<sup>4</sup> — the 'Tempest' (1612) was, to all intents and purposes, a particularly magnificent masque — songs which preserve a natural spontaneity and picturesque charm, putting all later settings one or more degrees distant from the amalgam of poetry and music which Shakespeare had in mind. The gypsies' song<sup>5</sup> ('The Gypsies Metamorphosed' [1621]) again illustrates the popular ballad element which increasingly infected the masque as it developed in comedy and buffoonery. To Johnson's dance music later reference will be made.

Nicholas Lanier(e) may be regarded as a transitional composer, living on through the years of the Commonwealth until after the Restoration of the monarchy which, like other

<sup>1</sup> 'Pell's Order Books', Vol. XII, f. 183.

<sup>2</sup> Appended to the printed text (B.M., C. 34, c. 7) and stated there to have been sung by John Allen and Nicholas Lanier.

<sup>3</sup> 'Epigrams', cxxx, cxxxi.

<sup>4</sup> John Wilson, 'Cheerful Ayres' (1660).

<sup>5</sup> Playford, 'Musical Companion' (1672), where also is printed 'Cock-lorrel', a song from the same masque and probably also by Johnson.

royal musicians, he welcomed with *ad hoc* works. Lanier represents the broad culture encouraged and practised by the Stuarts. In 1613 he sang in the 'Squires' Masque' and set one of the songs. In 1617 he participated in an epochal work, from the musical standpoint. Speaking of the 'Masque presented at the House of Lord Hayes', for the entertainment of the French ambassador, Ben Jonson records: "The whole Masque was sung after the Italian manner, stylo recitativo, by Master Nicholas Lanier; who ordered and made both the scene and the music". 'The Vision of Delight' also would appear to have been his work, and the first song is marked in the text of the masque by the instruction "stylo recitativo". Lanier was particularly sensitive to all aspects of art, and among his chief friends he numbered Herrick.

The songs of the masques present interesting aesthetic speculations, and through the work of the composers already named, together with that of Henry and William Lawes, there may be traced the true dramatic descent of Purcell's stage songs. But songs in the masques were but interludes between items of greater vigour, for the masque is essentially a sequence of dances; dances which, given dramatic *raison d'être*, bear relation to the older practice of mummery and to the more modern ballet. The dances fell originally into two groups — those belonging to the company of masquers, contrived at some expense by such masters as Thomas Giles and Jerome Herne; and the revels, galliards, corantos, lavoltas and other popular dances which were performed simultaneously by the masquers and partners chosen from among the audience. Under the influence of Ben Jonson, and with the warm approval of James I, a third group of dances was given to the professional body of the anti-masque.

The revels may be disposed of first. Many of the dances used therein would seem to have their music preserved in the virginal collections, and the definitive titles (e.g. 'My Lo. Rich his Galliard') may refer to particular occasions in which the nominees took part. 'Thomas Lupoes Galliard' (Benjamin Cosyn's Virginal Book, No. 24) gives the name of one of the most notable of the professional masquers and composers of masque music. In passing it may be noted that the virginal books incorporated numerous of the set dances for the masquers: customarily these are simply designated 'A Maske', and the name of the arranger rather than that of the original composer is generally quoted. Melodies from the masques were, in fact, to the Jacobean what opera tunes became in later time — reminiscences of former pleasure.

Of the masque and antimasque music representative examples may be found in B.M. Add.

MSS 10444, which includes music from 'Hymenaei' (1606), the 'Masque of Queens' (1609), 'Oberon' (1611), 'Love freed from Ignorance and Folly' (1611), 'News from the New World discovered in the Moon' (1621), 'The Gipsies Metamorphosed' (1621), the 'Masque of Augurs' (1622) and 'Chloridia' (1631) — all by Jonson; from the anonymous 'Masque of Flowers' (1614); from the three masques by Campian — Lord Hay's (1607), the Lords' (1613) and the Squires' (1614); from Daniel's 'Vision of the Twelve Goddesses' (1604); from the two masques for the Templars written by Beaumont and Chapman respectively in 1613; from Marston's (?) 'Masque of Mountebanks' (1618); from Carew's 'Coelum Britannicum' (1634); from 'The Tempest' (1612); and from various private entertainments of King James. Composers who may be identified are John Adson, who issued in 1611 (2nd ed. 1621) 'Courtly Masquing Ayres' — the melodies arranged in five parts — Coperario, Thomas Lupo, Robert Johnson, Mark Bateman and Edward Pearce.<sup>2</sup> The masquers' dances have a general broad dignity which may briefly be represented by the opening phrase of 'Johnsons flatt Masque':



The dances of the masquers suggested the classical whereas those of the antimasquers move more romantically and picturesquely and the music reflects accurately the intention of the text, which generally began with a classical subject and then ridiculed it through the portraiture of some antipathetic contemporary aspect of low life or common rumour. The witches of the 'Masque of Queens', first cousins to those in 'Macbeth' of some three years earlier, call for a

magical dance, full of preposterous change, and gestication, but most applying to their proprietie . . . all of which were excellently imitated by the maker of the dance, Mr. Hierome Herne. . . . In the heat of their dance, on the sudden, was heard a sound of lowd musique, as if many instruments had made one blast.

Witches led the way to bears, birds, baboons, various types of drunkards, alchemists and, more genteelly, to fairies with whom naturally contrasted satyrs.

The dance of satyrs, a most popular feature

<sup>1</sup> A royal trumpeter, fl. 1603-25.

<sup>2</sup> Master of the children of St. Paul's Cathedral, c. 1600, and responsible for many play productions with the choristers between 1600 and 1606.

of the 'Oberon' masque, passed, in all probability, into 'The Winter's Tale' as the dance of twelve satyrs, of whom three, according to their own testimony, had danced before the king:

... the public may naturally be supposed to have been anxious to see a reproduction of a popular anti-masque. It gains additional probability from the fact that actors from the theatres performed in the anti-masques. . . . It is still more probable because an anti-masque in Beaumont's 'Masque of the Inner Temple' is obviously made use of in a similar way in the 'Two Noble Kinsmen'. Finally, we may note that the dance is an integral part of the 'Masque of Oberon', while it is a pure addition to the play.<sup>1</sup>

The satyrs' dance is an elaborate composition (it is ascribed to Johnson by Simpson's 'Taffel-Consort Erster Theil', Hamburg, 1621, while the accounts for 'Oberon' show that he received £20 for the dances) of more than 60 bars and a presentation of its motifs will reveal the theatrical sensibility of an adventurous dramatic composer of the period. A conventional opening:



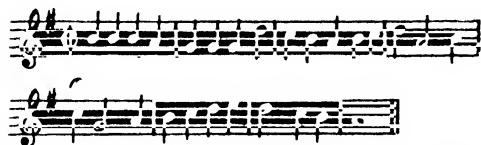
leads to a section punctuated by effective pauses:



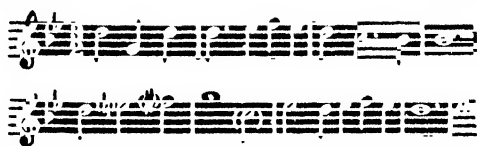
Thence to a jig, into which erupts a startling ♪ rhythm. There follows this extravagance:



Finally:



which ends with a triple-time coda. Other extant anti-masque music shows the same sense of the grotesque, summarized by Shakespeare as "a gallimaufry of gambols", but such music as is attached to the "birds' dance" (the "volatees" of 'News from the New World' [1620]):



or the "nymphs' dance" ('Chloridia') reveals a breadth of phrase and a sense of extended melody which can achieve great beauty.

There are other dramatic features which stand out in the handling of masque music. A rubric in Beaumont's 'Inner Temple and Gray's Inn Masque' tells how, after the appearance of statues from Jupiter's altar in the place of nymphs and cupids, "... the musick changed from violins [?] viols] to hautboys, cornets, etc., and the air of the musick utterly turned into a soft time [*sic*], withdrawing notes, excellently expressing their natures".

The text of William Browne's Inner Temple masque of 1615 (one of the most exquisite poems in the whole range of masque literature) illuminates the attention paid to the stage-management of musical effects. The opening song was by two sirens. "The last two lines were repeated as from a grove near by a full Chorus". The second scene showed a wood and "in [a] space upon hillocks were seen eight musicians in crimson taffety robes . . . their lutes by them, which being by them touched as a warning to the nymphs of the wood, from among the trees was heard this song". Which song was performed by a chorus, sentimentalizing the "fairest isle" of England (for no masque was deficient in propaganda value). The song of Grillus — in the first anti-masque — served also (as in the 'Masque of Flowers' did the Kawasha and Silenus music) as incidental music, being "played twice or thrice over, and by turns brought them from the stage". Circe's enchantment of Ulysses is accomplished by "a full music of lutes, which descending to the stage had to them sung" an echo song, "the Echoes being placed in several parts of the bosage". The second anti-masque of seven nymphs "danced a most curious measure to a softer tune than the first Anti-masque". At length the knights of Ulysses are aroused from their magic sleep by a touch of Ulysses' wand and by "the loud music sounding". Thus, in masque after masque, can be traced the evolution of orchestral appositeness.

The masque depended, as did the public theatre, on the occasional participation of choir-boys and singing-men from St. Paul's and the Chapel Royal. The orchestral musicians were those in royal service and from among them were generally drawn the composers. The interplay of ideas conceivable within a small and specialized community made the unified variety of the English masque

<sup>1</sup> A. H. Thorndike, 'The Influence of Beaumont and Fletcher on Shakespeare' (London, 1901), pp. 33-34.



form possible. As soon as the balance was upset the masque either degenerated or was transformed into another medium. An excellent contemporary account of the Jacobean masque was written by Orazio Busino, almoner to the Venetian ambassador<sup>1</sup>, who saw 'Pleasure Reconciled to Virtue' on Twelfth Night 1618. His observation "that spoilt as we are by the graceful and harmonious music of Italy, the composition did not strike us as very fine" emphasizes the almost accidental growth of the English masque in contradistinction to the more logical and scientific development of opera in Italy.

The later Caroline masque, with music now by William and Henry Lawes, Simon Ives, Charles Hopper and Louis (Lewis) Richard — the French Master of the Queen's Music — is intrinsically less interesting than the Jacobean, and Townshend, Shirley, Carew and Davenant are, on the whole, more conscious of externals than was Ben Jonson in his prime. French influence brings scenery and machinery into greater prominence, and a feeling for realism takes the place of the earlier sense of fantasy, while proportion is destroyed by the multiplication of antimasques. Pageantry reached its climax in Shirley's 'Triumph of Peace', before which the masquers and antimasquers, preceded by mounted musicians (including keys and tongs) proceeded from Ely House, in Holborn, to Whitehall. The high revelry of this masque (fully described by Burney, 'History', III, 376) touched a new level in expenditure. Ives and Lawes were rewarded with £100 each, and the sum-total of cost was in the region of £20,000. This was borne by the law fraternity, whose collective affluence had financed many similar affairs in the previous reign. In the same year as 'The Triumph of Peace' (1634) the most famous and least typical of all masques was performed at Ludlow. Milton's 'Comus' is, as designated by Henry Lawes who set the songs, a poem, and as a poem rather than as a drama it must be considered. 'Comus' has received performances in recent times, the most notable being that celebrating its tercentenary and given at Ludlow.

The last masque before the civil war, performed on 21 Jan. 1640, was Davenant's 'Salmacidia Spolia', with settings by Inigo Jones. Inigo Jones had further importance in respect of the masque in that he had designed the Banqueting Hall in Whitehall, where the performances generally took place. The present building was erected after the fire of 1619 which destroyed its predecessor. The music for 'Salmacidia Spolia' was by Lewis Richard. It was "the last drama of this kind in which their majesties condescended to perform in person. Other scenes, more tragic and

difficult to support, were preparing for these unfortunate princes." The masque itself, according to the preface, accurately reflected the state of the realm:

Discord, a malicious fury, appears in a storm, and by the invocation of malignant spirits, proper to her evil use, having already put most of the world into disorder, endeavours to disturb these parts, envying the blessings and tranquillity we have long enjoyed.

To the end the classical masque maintains with loyalty the romantic conception of the king as *chevalier sans peur et sans reproche*.

While 'Salmacidia Spolia' represents the last of the old masque the author is the principal connection between that and the earliest form of native opera. By means of bribing servants of the Commonwealth and through the opportunities offered privately at Holland House, Kensington, Davenant was able to keep alive dramatic activity. In 1656 'The Siege of Rhodes' was first performed at Rutland House. This, with music by Henry Lawes, Charles Coleman, Captain Cooke and George Hudson, is generally represented as the first English opera, although causes for dogmatism on this point are slight. However, the French influence to which Davenant was subject through his travels brought emphasis on plot and scenery, reduced the dramatic status of the dance and found in "recitative music" — to which Evelyn called special attention some six years later — a vehicle for continuity of statement impossible in the freer, lyric arrangement of the masque. Three years before 'The Siege of Rhodes' Shirley's 'Cupid and Death', entitled a masque and with music by Matthew Locke and Christopher Gibbons, had been performed before the Portuguese ambassador. Of this the music has survived, and its maturity and precision of judgment gives it a more practicable importance than 'The Siege of Rhodes', except that the latter was repeated several times after the reopening of the theatres in 1660.<sup>2</sup>

Although the later story of masque is essentially that of opera, it may be stated that many of Purcell's and some of Handel's finest scenes would not have been created but for the pioneer work of Jacobean and Caroline poets, painters and musicians. Purcell's 'Fairy Queen', for instance, is in form much more a sequence of masques and antimasques than an opera. Most of 'King Arthur' and the witches' and sailors' music of 'Dido and Aeneas' also maintain the same tradition. Handel, whose knowledge of early English music was gained from Thomas Britton's library, would seem also to have appreciated the English affection for an admixture of lyric and dramatic. 'Acis and Galatea' (named "Mask" by Walsh in 1730), 'Semele',

<sup>1</sup> It may be mentioned that performances of 'Cupid and Death', both by college musicians at Cambridge and by the B.B.C., have been given of late years.

<sup>2</sup> Venetian State Papers, XV, 110.



'Hercules' and 'Solomon' may be quoted in support of this thesis, while a more direct connection with Ben Jonson is to be found in the incidental music to 'The Alchymist'. Which music even holds a Jacobean simplicity.

In the 18th century Rich's pantomimes also preserved something of the nature of the masque, although the most notable production within this class was Arne's 'King Alfred', performed at Cliveden before Frederick, Prince of Wales, in 1740. This was chiefly conspicuous for the patriotic "Rule, Britannia".

Of later date should be mentioned 'Peles and Thetis' by William Pearce (music by J. P. Salomon), performed in honour of the marriage of the Prince of Wales at Covent Garden in 1795; 'Freya's Gift' by John Oxenford (music by G. A. Macfarren) also performed, in 1863, at Covent Garden and for the occasion of the marriage of another Prince of Wales (later Edward VII); and Robert Bridges's 'Demeter', a somewhat chaste work done for the ladies of Somerville College, Oxford, in 1904. The music in this case was by W. H. Hadow. The 'Masque of Flowers' was revived at Gray's Inn for the Jubilee (1887) and the Diamond Jubilee (1897) of Queen Victoria.

The musical influence of the 17th-century masque has been absorbed within the general stream of English music (the 'Wand of Youth' suites by Elgar and Vaughan Williams's 'Job' are not lacking in this particular flavour); the literary influence has, however, remained more independent, and there is a strong connection between the lyric renaissance of the early 19th and the masque poetry of the 17th century. In particular there is the poetry of Shelley and Keats, who transmuted the researches of their contemporaries into works of rare beauty. The connection between the two periods and an appreciation of the mystical value of music — common to Shakespeare and Shelley alike — may be demonstrated by a stanza assigned to the chorus in Act IV of 'Prometheus Unbound'. This also aptly summarizes the whole subject:

But now, oh weave the mystic measure  
Of music, and dance, and shapes of light,  
Let the Hours, and the spirits of might and pleasure,  
Like the clouds and sunbeams, unite.

P. M. Y.

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**MASQUES ET BERGAMASQUES** (Entertainment). See FAURÉ. VERLAINE.

**MASS** (Lat. *missa*). As a musical term the word is employed for a setting of the unvarying portion of the text of the Roman liturgy called the Ordinary, and consisting normally and mainly of "Kyrie", "Gloria in excelsis", "Credo", "Sanctus" and "Agnus Dei". For the variable portions little music besides the original plainsong has ever been provided: their turn and opportunity for performance came too rarely. The main exception to this general statement is the Requiem. Because of the frequent repetition of this form of Mass, it has been worth while to provide fresh settings of the variables — the Introit Gradual, etc. — as well as of the invariable elements which make up the Ordinary of the Mass.<sup>1</sup>

**THE LITURGICAL FORM.**—Many different plainsong settings of the component parts of the Ordinary were made in the period between the 9th and the 12th centuries; but they remained isolated compositions, unconnected in idea and even in tonality. Among them the "Credo" was the most stable element, for it kept to its one original setting. But of the rest, any setting of "Kyrie", "Gloria", "Sanctus" or "Agnus" might be associated with it; and these individually were freely chosen from the stock available without reference to one another, and combined at will. In time a certain allotment of the repertory took place; but the pieces were still viewed individually and allocated severally to particular occasions — Easter, Greater Saints' Days, etc. — rather than associated with one another. Such allotment as there was took place rather at haphazard and without any uniform practice. Thus the Mass as an art-form — a cantata in four or five movements — did not yet exist.

It was only at the end of the middle ages that anything like the 'Missa de Angelis', a plainsong Mass continuous in theme and tonality, came into existence. The way to it had been made, not by monody, but by polyphony. When part-singing arose, under the name of *organum* or *diaphonia*, it began to make its way into the church music, though long faced by considerable opposition. The earliest *organa* were probably improvisations, analogous to those which find favour with Bantu tribes, or to those to be heard in Russian churches down to the 20th century. As such they could be applied as easily to the variable items as to the invariables, and indeed the former as belonging to special days and great feasts seem at first to have had the preference. The examples given in the

<sup>1</sup> See GREGORIAN MUSIC, PLAINSONG and REQUIEM.

theorists show this, and the earliest large collection of two-part *organa* that we have — those in the 'Winchester Troper' (Henry Bradshaw Society) bear this out. But as the writer of *organa* became more scientific, he fastened upon those curious interpolations called the tropes as giving him his best field. For in the tropes only a single syllable was set to each note, and this arrangement facilitated the task of writing and singing in two parts. So while the main text was sung in unison, the intercalated tropes gave occasion for *organum*. Among all the tropes those of the Ordinary, recurring as they did in frequent use, supplied the best opportunities. The farced "Kyries" and the tropes of "Gloria", "Sanctus" and "Agnus" are the best examples of the earliest harmony in two parts.

While this remained the position, so far as the Mass music was concerned, through the 12th and 13th centuries, the art of harmony was being considerably developed meanwhile, in another connection, namely by the motet. The motet in origin was a trope or prose that broke away from the host of which it had been a parasite and set up for itself an independent existence. Consisting thus of a *canto fermo*, drawn out of some liturgical text, with one or more added parts, it acquired a freedom such as any composition that remained embedded in its liturgical position could not secure. The development was then made with considerable rapidity. New *canti fermi* could soon be taken at will and modified freely as to rhythm and time-values. This freedom facilitated also the combining of a known melody with a *canto fermo*, or the superposing of new parts. And with this freedom came the clearer conception of measurable as distinct from plain chant, and the development of the *ars nova discantus*.

In course of time the contrapuntal skill, learnt in connection with the motet, became available for the Mass. Not merely the intercalated trope but the whole liturgical melody could then be made mensurable and taken as *canto fermo*; and there thus emerged a setting in two or three parts of a whole "Sanctus" or "Agnus". The earliest known setting in parts of the whole Ordinary comes from the first half of the 14th century. The *canto fermo* for each portion is drawn from the plainsong repertory. The result is a Mass in the special sense of the term: but as yet there is still no unity in it. The combination of "Kyrie", "Gloria", "Credo", "Sanctus" and "Agnus" is still fortuitous, and the Mass is a group of five distinct compositions in different modes, not a single uniform composition in five connected movements. In the "Gloria" and "Credo" the liturgical intonation, as sung by the celebrant, is preserved and the choir begins the words "Et in

terra" and "Patrem omnipotentem" respectively.

A further stage of development yet remained which should bring the whole into a unity linked by common thematic material and a uniform tonality. This change was brought about only gradually in the course of the 15th century, and it was to a large extent bound up with the gradual emancipation of composers from the traditional habit of using the plainsong as *canto fermo* throughout. When this was gone, the component parts drew together. In this emancipation probably the motet led the way and the Mass followed. The "Credo" was the latest portion of the Ordinary to be brought into line, partly because it was that which most pertinaciously preserved its old plainsong melody and partly also, perhaps, because, like the "Gloria in excelsis", it was not always needed, not being used on ordinary week-days or in Advent and Lent. But eventually and by degrees all fell into line and the homogeneous Mass in five movements arose, more or less closely knit. While this emancipation was coming, the door was also opening for another great advance. The thematic material could be polyphonically employed, imitation and other devices of counterpoint could come increasingly into use, and there arose new rhythmical independence among the parts. Thus the composer had worked himself free to write his four or five parts unhampered, and free to choose as his theme and starting-point either a plainsong phrase in the old manner or some secular melody like 'L'Homme armé' or 'The Western Wind', or else an original phrase or motto; free also to handle his themes and develop them at will.

These are the principal stages to be noted in tracing the development of the Mass as a musical form. Incidentally there are many curious details to be observed. It is not possible to do more than mention two here: (1) In regard to the handling of the tenor — the *canto fermo* — it long continued to be in the lowest voice, and this arrangement remained the rule even after the experiment had been made of placing it in the highest voice, or in the middle one of the parts. It was only in the 16th century that it became commonly identified with the "tenor voice". (2) In regard to the handling of the liturgical text, in the earlier stages this was sung in due order and respectfully treated. The alternation of unisonous plainsong with occasional passages set in harmony did not alter this; though it had the result that the choir-books exhibited only some portions of the text, to the exclusion of the rest, which was sung to the plainsong. But the growing elaboration of the harmonized music brought in some disrespect for the text. A notable example is afforded by the "Sanctus"

tus". The settings became so long that they were not concluded by the time the celebrant reached the Consecration. So, to overcome this difficulty, the text was cut into two portions. It was clumsily divided. The logical point of subdivision would have been before the first "Hosanna", for that begins a new section, which is both historically an addition to the primitive "Sanctus" and also logically distinct from it; but an unintelligent division into two equal halves was made at "Benedictus qui venit". This gave the composer the opportunity of dividing his work into two movements of more or less equal length, one occupying the available time up to the Consecration, the other the available time after it. But the sense suffered, and this unfortunate mishandling has its evil effects even until now. Musically it is convenient, but ritually it is indefensible. Other results of disrespect to the words may be found in the course of the history: clauses of the "Credo" are sung simultaneously by different voices, or omitted altogether, because the composer had spent too much time over the rest. And, more generally speaking, a habit of making meaningless repetitions of the words grew out of the exigencies of imitation and counterpoint; and again the sense suffered.

But in spite of these flaws, the development of the Mass as an art-form was a great achievement. It was completed by the early part of the 16th century. Since then, though music has gone through many phases, and most of them have made some contribution to the great series of masses extending down to the present day, the form itself has remained stable.

W. H. F.

INDIVIDUAL DEVELOPMENTS. — Only the briefest summary can be attempted here of the principal influences which have modified composers' treatment of the Mass from the time when the individual artist assumed complete freedom of action.

(1) The development of what is known as the polyphonic style can be most consistently traced in the several generations of composers proceeding from the Netherlands, of which the names of Dufay, Okeghem, Obrecht, Josquin des Prés and Lassus are representative. Various national groups owed their technical methods to the Netherlands; Robert Fayrfax, followed by the early Tudor composers Taverner and Tye in England, Sermisy (Claudin), Fevin and Mouton in France, are representative names. The Italian school of the 16th century, of which Palestrina is the head and forefront, drew to itself composers both from the Netherlands and Spain (Guerrero, Morales, Victoria) and formed the culmination of the style. William Byrd, whose three masses are masterpieces, is the last landmark of the contrapuntal Mass

in England, after religious and political considerations had banished the Latin Office from the English Church.<sup>1</sup>

Up to this point church music, with the Mass as its central feature, had guided secular music.<sup>2</sup> From the beginning of the 17th century onward the growth of instruments and the rise of the opera, becoming the most potent factors in the development of the art as a whole, reversed this position. Henceforward developments in the music of the Mass (as of all other Latin church music) consisted in the adoption of the devices of secular music.<sup>3</sup>

(2) The method adopted by Viadana in his 'Cento concerti ecclesiastici' introduced new principles of construction into church music.<sup>4</sup> His Mass for 1-3 voices with *basso continuo* for organ (1605) marks the starting-point of the new style in which Banchieri, Merula and other Italians followed him. In the first half of the century the conflict between the polyphonic and monodic styles, the ecclesiastical and the secular, is traceable in composers of the Roman school. The victory of the latter, however, soon becomes decisive. The growth of instrumental accompaniment keeps pace with the operatic orchestra; the musical form accommodates itself to the aria, the dramatic chorus and ensemble of solo singers. The masses of Alessandro Scarlatti exhibit fully all the qualities of his style in opera and cantata.<sup>5</sup>

(3) Broadly speaking, the same is true of the Neapolitan school which followed Scarlatti in the 18th century, of which Vinci, Leo, Durante and Pergolesi are representative. They are a "school" in virtue of their operatic productions, and they wrote masses in the style cultivated by the theatre.<sup>6</sup>

(4) Bach's Mass in B minor stands alone as a supreme musical setting of the Mass in the middle of the 18th century. It must be remembered, however, that it was not conceived primarily as a setting of the Mass as a whole, but was begun with a view to performance of those parts of the text sung in Lutheran churches. The whole might be more fitly considered to be a series of church cantatas. The splitting up of "Gloria" and "Credo" into distinct movements (solo voices and chorus), according to the individual taste of the composer, had already become prevalent in the more elaborate settings intended for liturgical use, and was the natural outcome of the adoption of the aria form into the Mass.

(5) Later in the 18th century the Viennese school as represented by the two brothers

<sup>1</sup> See SERVICE.

<sup>2</sup> See MADRIGAL.

<sup>3</sup> The 'Motu Proprio' of Pope Pius X (1903), in claiming polyphonic music together with that of the Gregorian chant as proper to the sacred offices, is historically accurate.

<sup>4</sup> See THOROUGH-BASS.

<sup>5</sup> See DENT, 'Alessandro Scarlatti'.

<sup>6</sup> The masses of this school are amply quoted from by Alfred Orel in Adler's 'Handbuch der Musikgeschichte', p. 471 ff.

Haydn, and by Mozart, dominated the situation and lasted into the 19th century in the works of Beethoven, Schubert, Hummel and others. The style, in so far as it is anything besides purely individualistic, is governed by the conditions of patronage in which composers worked. The resources of the private chapels and the wishes of patrons determined the form of the works produced, in many cases entirely unfitting them for transference to the conditions of public worship.

(6) The rise of the public concert in the 19th century completes the list of secular influences operating on the composition of the Mass. Beethoven's 'Missa solemnis' in D major, despite its ecclesiastical origin, stands beside its companion work, the choral Symphony, as music for public performance on the scale of the festival choir and symphonic orchestra. The most conspicuous Masses and Requiems of the century are essentially works of the concert-room. To this category belong those of Spohr, Bérlioz, Schumann, Liszt, Verdi, Dvořák, Bruckner, notwithstanding the fact that some of them were undertaken for special occasions of the Church. In all, despite their different styles, the text is regarded as a libretto for dramatic and emotional treatment in music intended to be heard as a self-sufficient work of art.

(7) Meantime the tradition of strict church writing was not entirely destroyed. From Carissimi, the last composer to write a Mass on the old tune of 'L'Homme armé', it survived through the 18th century in Italy, notably by means of the teaching of Padre Martini, to find more than a reflection of its original manner in the contrapuntal masses of Cherubini. An ever-decreasing stream of what came to be known as *a cappella* works (in distinction from the operatic and instrumental masses) trickled through the ages, and the tradition was maintained more vigorously in the Catholic churches of southern Germany than anywhere else in Europe. It was enriched through that revival of scholarship in the latter half of the 19th century which included research into the principles of the ancient plainsong, carried on by the monks of Solesmes, the re-study of the modes, the publication of the complete works of Palestrina and of much other music of the same period. In England it has had the special stimulus of what almost amounts to a rediscovery of a national school of composition of the 16th century, ranging from Taverner to Byrd.<sup>1</sup>

<sup>1</sup> The coincidence of the consecration of the London Roman Catholic Cathedral at Westminster with the issue of the 'Motu Proprio' on church music of Pope Pius X, and the fact that the new Cathedral, under the musical direction of R. R. Terry, set itself to illustrate the principles in the revival of polyphony, having special regard to the old English music, gave composers and other English musicians practical experience of the style beyond anything which pure scholarship could afford.

The realization of these achievements of the past has brought several significant works from modern composers of which the Mass by R. Vaughan Williams is an outstanding example.

H. C. C.

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**MASS in C.** The familiar name of Beethoven's earlier setting of the Mass, Op. 86, in C major. It was composed for the 1807 name-day of Princess Esterházy (wife of Prince Nicholas, grandson of Haydn's patron) and performed at Esterházy on 13 Sept. 1807. Of later performances the most noteworthy was that given at the Lichnowsky country seat, Grätz, in 1811. Sir George Smart introduced the Mass to England during the season of 1816-17.

W. M.

**MASSAINO (Massaini), Tiburtio** (b. Cremona, ?; d. ?).

Italian 16th-17th-century composer. He was an Augustinian monk, *maestro di cappella* at Salò in 1587, Prague in 1590, Salzburg in 1591, Cremona in 1594, Piacenza in 1598 and Lodi in 1600. He composed masses, psalms, motets, madrigals, also canzoni, including one each for 8 trombones, for 4 violins and 4 lutes, and one for 16 trombones.

E. v. d. s.

**MASSART, Joseph (Lambert)** (b. Liège, 19 July 1811; d. Paris, 13 Feb. 1892).

Belgian violinist and teacher. He received his first instruction in violin playing from an amateur named Delavaux, who was so impressed with the talent displayed by his pupil that he persuaded the municipal authorities of Liège to grant him a scholarship which would enable him to study in Paris. On his arrival there Massart sought admission as a student to the Conservatoire, but was refused by the director, Cherubini, on account of his being a foreigner. Notwithstanding this first rebuff, Massart's gifts were soon recognized by Auguste Kreutzer, who willingly

undertook the task of developing the young artist's talents. Massart became a fine executant under Kreutzer's tuition, yet, on account of his excessive shyness, he never attained much fame as a public player. An instance of his modesty, when his performance with Liszt of Beethoven's "Kreutzer" Sonata was shouted down by an audience anxious to hear Liszt's Fantasy on 'Robert le Diable', is related by Hallé in his Autobiography.

In 1843 the Paris Conservatoire appointed Massart professor of the violin, and in this post his energy and thoroughness gained for him a world-wide renown. Among his many famous pupils were Wieniawski, Lotto, Sarasate, Mårsick and Teresina Tua. Massart was an excellent quartet player, and together with his wife, Louise Aglae Marson — who succeeded Farrenc as professor of pianoforte at the Paris Conservatoire — gave many delightful chamber-music concerts. E. H.-A.

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**MASSÉ, Victor** (actually **Félix Marie**) (b. Lorient, 7 Mar. 1822; d. Paris, 5 July 1884).

French composer. He entered the Paris Conservatoire at the age of twelve, obtained the first prizes for pianoforte, harmony and fugue, and in 1844, after some years' study with Halévy, the Grand Prix de Rome for composition. His cantata 'Le Rénégat' was given three times at the Opéra (Feb. 1845), a rare event. During his stay in Rome he composed a 'Messe solennelle', performed at the Church of San Luigi de' Francesi there (1 May 1846), a careful and clever work, though wanting in religious sentiment—never Massé's strong point. The unpublished score is in the library of the Paris Conservatoire.

After his two years in Rome Massé travelled through Italy and Germany, and returned to Paris, where he was much appreciated in society. Publishers readily accepted his *mélodies* and *romances*, and he gained access to the stage with little delay. 'La Chambre gothique' (Folies-Dramatiques, 1849) and 'La Chanteuse voilée', one act (Opéra-Comique, 26 Nov. 1850), were followed by 'Galathée', two acts (Opéra-Comique, 14 Apr. 1852) and 'Les Noces de Jeannette' (Opéra-Comique, 4 Feb. 1853), a charming lyric comedy in one act and his most lastingly successful piece. These early successes justified the hope that in Massé the French stage had found a composer as fruitful and melodious, if not as original, as Auber; but his later efforts were less fortunate. 'La Reine Topaze' (Théâtre-Lyrique, 27 Dec. 1856) indeed succeeded completely, but 'La Fiancée du Diable' (3 June 1854), 'Miss Fauvette' (13 Feb. 1855), 'Les Saisons' (22 Dec. 1855), 'Les Chaises à porteurs' (28 Apr. 1858), 'La Fée Carabosse' (28 Feb. 1859), 'Mariette

la promise' (1862), 'La Mule de Pedro' (6 Mar. 1863), 'Fior d'Aliza' (5 Feb. 1866) and 'Le Fils du brigadier' (25 Feb. 1867), though fairly well received, soon disappeared. Some, however, contain good music, especially 'Les Saisons' and 'Fior d'Aliza'.

In 1860 Massé became chorus-master to the Opéra and in 1866 succeeded Leborne as professor of composition at the Conservatoire — gratifying appointments, as showing the esteem of his brother artists, although the work they entailed left him little time for composition. On 20 June 1872 he was elected to the Institut as successor to Auber.

After a long period of silence Massé produced at the Opéra 'Paul et Virginie', a serious opera in three acts, based on Bernardin of Saint-Pierre's novel by Jules Barbier and Michel Carré, who had repeatedly served him as librettists (15 Nov. 1876; given in Italian in London, at Covent Garden, 1 June 1878). In spite of its success and its evident ambition, this opera seems less original and less homogeneous in style than 'Galathée' or 'Les Noces de Jeannette', and its best parts, as in all his operas, are the short pieces and the simple songs.

To complete the list of his operas we may mention 'La favorita e la schiava' (Venice, 1855) and 'Le Cousin Marivaux' (Baden-Baden, 1857); two drawing-room operettas, 'Le Prix de famille' (1855) and 'Une Loi somptuaire' (published in 1874). Also 'Les Enfants de Perrette' (pub. 1872), 'La Petite Sœur d'Achille' and 'La Trouvaille' (both publ. 1873). He published three sets of twenty songs each, selected from his numerous *romances*. G. C.

A painful illness compelled Massé to resign his post at the Opéra in 1876 and rendered him totally incapable of active work. During seven years of suffering his only consolation lay in composition, and in this way his opera 'Une Nuit de Cléopâtre', intended for the Paris Opéra, was written. The libretto, by Barbier, was based on Théophile Gautier's story. After the composer's death a performance of the work took place at the Opéra-Comique in his honour (25 Apr. 1885), though the reception of 'Paul et Virginie' did not hold out much hope of success for a work evidently written in the same style and aiming too high. A. J.

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**MASSENET, Jules (Émile Frédéric)** (b. Montaud nr. Saint-Étienne, 12 May 1842; d. Paris, 13 Aug. 1912).

French composer. When he was six years old his father, an ironmaster and the inventor of a steel-hammer, was obliged for reasons of ill-health to leave his foundry and remove to

Paris. Here his mother, who was his father's second wife and bore three other musical children besides the composer, helped to support the family by turning her musical talents to account and giving pianoforte lessons. From her he first learnt to play, and at the age of eleven he was sufficiently advanced in music to be able to pass successfully into the Conservatoire, where he became a pupil of Adolphe Laurent at the pianoforte and of Savard in solfège. When the family again, for reasons of health, left Paris for Chambéry, he went too, but returned for good after some months' absence. In 1860 he entered Reber's harmony class and shortly after took up composition with Ambroise Thomas. While still at the Conservatoire he earned a small pittance first by playing triangle at the Théâtre du Gymnase and then by acting as drummer three nights a week at the Théâtre-Lyrique, and with the knowledge of instrumentation which he thus acquired he scored for orchestra a Mass with military band by Adam. After having won successively the first prize for pianoforte and the second and first prizes for fugue, he gained the Prix de Rome in 1863 with a cantata, 'David Rizzio'. During the obligatory period of study at the Villa Medici in Rome, where he had as fellow-students Carolus Duran the painter and Chaplain the engraver, he met Liszt, at whose request he gave lessons to the daughter of Mme Sainte-Marie who, before his three years in Rome were up, became his wife.

On his return to Paris with the manuscript of an opera, 'Esmeralda', which was never performed or printed, he was again driven to do hack-work, but, owing to the influence of Ambroise Thomas, had his first opera, 'La Grand' Tante', produced at the Opéra-Comique (1867), and Pasdeloup played his first orchestral Suite at one of his popular concerts the same year. Soon after this he made the acquaintance of Hartmann the publisher, who accepted his two song-cycles 'Poème d'avril' and 'Poème du souvenir'. After the Franco-Prussian war his second orchestral suite, 'Scènes hongroises', was played by Pasdeloup; and then by the production of his comic opera 'Don César de Bazan' in three acts and four scenes (1872) he found himself in the front-rank of the younger composers of the day. An opera, 'Méduse', completed two years before this, remains unpublished, and another one, 'La Coupe du roi de Thule', to a libretto previously used by Bizet, was never performed, for though it gained a *proxime accessit* in a competition organized by the Ministry of Fine Arts, Massenet recognized the justice of the jury's opinion that it was unsuited to the stage and remodelled the best numbers, transferring some of them to his next opera, 'Le Roi de

Lahore' (1877), and others to the incidental music which he wrote for Leconte de Lisle's drama 'Les Érinnyes' (1873). This incidental music did not make much impression, but it contained an air which, issued separately as an 'Élégie' with accompaniment for violoncello and pianoforte, became one of the most famous of all his songs.

Between the production of 'Don César de Bazan' and that of 'Le Roi de Lahore' came two small operas produced in the Cercle de l'Union Artistique — 'L'Adorable Bel-Boul', which was suppressed by the composer, and 'Bérengrère et Anatole' — together with a large harvest of miscellaneous works in the shape of two more orchestral suites, 'Scènes dramatiques' and 'Scènes pittoresques', an 'Overture de concert', an overture to Racine's 'Phèdre', a 'Sarabande espagnole' for orchestra, some choruses for four equal voices, various works for pianoforte and a number of songs and duets. The most important, however, of his compositions at this period (1872-77) was the oratorio or "sacred drama", as it was called, 'Marie Magdeleine', which was produced by Colonne in 1873 with Pauline Viardot-Garcia in the part of the Magdalen, and which at once brought him fame. In 1906 this work was rearranged as an opera and given at the Opéra-Comique, with Aino Ackté and Salignac in the parts of the Magdalen and Christ. Owing to the success of the music in its original form as an oratorio, Massenet composed two more works on much the same model, 'Ève' (1875), which was almost as great a success as 'Marie Magdeleine', and 'La Vierge' (1880), which was a failure. Soon after the production of 'Le Roi de Lahore' he wrote a cantata, 'Narcisse', for voice and orchestra, and eventually three more orchestral suites, 'Scènes napolitaines', 'Scènes alsaciennes', and 'Scènes de féerie', all of which were produced at the Concerts du Châtelet. These, with a short work, 'Biblis', for voice and orchestra, another oratorio, 'La Terre promise' (1900), a pianoforte Concerto (1903) and various songs, practically constitute, with the works already mentioned, the whole of Massenet's miscellaneous output. Everything else was written for the theatre.

In 1881 'Hérodiade' was produced at Brussels, where it enjoyed success for a season, and after being partly rewritten was given three years later in Paris at the Opéra-Italien, where it was sung in Italian with Victor Maurel, Fidès-Devriès, Trebelli and the two de Reszkes in the cast. It did not meet with favour at the time, though when revived in 1903 at the Théâtre de la Gaîté, with Emma Calvé as Salome, it soon grew in public favour, and has since then been popular in America, where Lina Cavalieri played Salome, and has even penetrated into England, having



been given under the title of 'Salome', with the scene transferred to Ethiopia and certain details altered to suit the requirements of British taste, at Covent Garden in 1904. 'Manon', which came out at the Opéra-Comique in 1884, is usually considered to be Massenet's operatic masterpiece. In it he used leading themes and tried the experiment of having the dialogue not sung in the usual *recitativo secco* but spoken over a slightly orchestrated accompaniment. The work has been played in the leading opera houses in most countries, and the number of famous singers who have been heard in the parts of Manon and Des Grieux is legion.

Massenet's other works for the stage will be found in the catalogue at the end of this article. Besides the operas he wrote a one-act ballet, 'Le Carillon' (Vienna, 1892), and a divertissement-ballet in two acts, 'La Cigale', as well as incidental music to Sardou's plays 'Théodora' and 'Le Crocodile' (Théâtre Porte Saint-Martin, 1884, 1886) and to 'Phèdre' (Théâtre Sarah Bernhardt, 1901). He also orchestrated and completed the opera 'Kassya' left unfinished by Delibes.

In 1876 he was appointed professor of advanced composition at the Conservatoire, where Alfred Bruneau, Xavier Leroux, Gabriel Pierné and Gustave Charpentier were among his pupils, and held the post until his death. The same year he was elected a member of the Académie des Beaux-Arts in place of Bazin, whom he had succeeded at the Conservatoire, and to the exclusion, by five votes, of Saint-Saëns. He was only thirty-six at the time, and was the youngest member ever elected to the Académie des Beaux-Arts. In 1876 he was decorated by the Legion of Honour and became Grand Officer in 1899.

During his lifetime, and for a period of some forty years, Massenet, thanks to his undoubted gifts for melody of a suave, voluptuous character, ingratiated himself with that large section of the public which, in Paris and elsewhere, regards music as an agreeable after-dinner entertainment. At the same time he was a sufficiently astute musician not merely

to reflect the taste of his day (which he gratified by his regular and effortless supply of what Vincent d'Indy called a "discreet and semi-religious eroticism"), but even to some extent to mould it. By grafting the idiom of Gounod on to something like the method of Wagner with a sensibility to the requirements of singers and an understanding of effective though conventional characterization that belonged essentially to the theatre, he succeeded in appealing to "the average sensual man" without alienating those who expected opera to be something more than a series of pleasant tunes. His own tunes, whilst invariably singable, were usually short-winded and, in the operas at least, had a way of reverting, after a series of mild attempts at getting under way, to a re-statement of the initial subject; the orchestration, often piquant, was unambitious and varied little from scene to scene. In fact, with all his skill as a composer Massenet was strictly confined by a temperament of narrow range, so that to have heard 'Manon' is to have heard the whole of him. His personal charm and the continued vogue during the last quarter of the 19th century of the kind of musical delicacies he enjoyed purveying account for his popularity during his lifetime. There have since been signs of reaction. But however far this reaction may go, it would be absurd to deny that within its marked limitations, of which he himself was obviously aware, 'Manon', so eminently typical both of the composer and of the public for which he wrote, is in its own way a masterpiece.

L. W. H.

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### CATALOGUE OF STAGE WORKS

(excluding unfinished and unperformed operas)

#### OPERAS

Title	Libretto	Production
'La Grand' Tante.'	Jules Adenis & Charles Grandvallet.	Paris, Opéra-Comique, 3 Apr. 1867.
'Don César de Bazan.'	Adolphe Philippe d'Ennery and Jules Chantepie, based on d'Ennery & P. E. Pinel Dumanoir's play.	Paris, Opéra-Comique, 30 Nov. 1872.
'L'Adorable Bel-Boul.'	Louis Gallet.	Paris, Cercle des Mirlitons, 17 Apr. 1874.
'Bérengrère et Anatole.'	Henri Meilhac and Paul Poirson.	Paris, Cercle de l'Union Artistique, Feb. 1876.
'Le Roi de Lahore.'	Gallet.	Paris, Opéra, 27 Apr. 1877.



<i>Title</i>	<i>Libretto</i>	<i>Production</i>
'Hérodiade.'	Paul Milliet & Henri Grémont (Georges Hartmann), based on a story by Flaubert.	Brussels, Théâtre de la Monnaie, 19 Dec. 1881.
'Manon.'	Henri Meilhac & Philippe Gille, based on Prévost's novel.	Paris, Opéra-Comique, 19 Jan. 1884.
'Le Cid.'	D'Ennery, Gallet & Édouard Blau, based on Corneille's tragedy.	Paris, Opéra, 30 Nov. 1885.
'Esclarmonde.'	Gallet & Louis de Gramont.	Paris, Opéra-Comique, 15 May 1889.
'Le Mage.'	Jean Richépin.	Paris, Opéra, 16 Mar. 1891.
'Werther.'	Blau, Milliet & Hartmann, on Goethe's novel (German trans. by Max Kalbeck).	Vienna, Court Opera, 16 Feb. 1892.
'Thaïs.'	Gallet, based on Anatole France's novel.	Paris, Opéra, 16 Mar. 1894.
'Le Portrait de Manon.' <sup>1</sup>	Georges Boyer.	Paris, Opéra-Comique, 8 May 1894.
'Sapho.'	Henri Cain & Arthur Bernède, based on Daudet's novel.	Paris, Opéra-Comique, 27 Nov. 1897.
'Cendrillon.'	Henri Cain, based on Perrault's story.	Paris, Opéra-Comique, 24 May 1899.
'Grisélidis.'	Paul Armand Silvestre & Eugène Armand.	Paris, Opéra-Comique, 20 Nov. 1901.
'Le Jongleur de Notre-Dame.'	Maurice Léna.	Monte Carlo, 18 Feb. 1902.
'Marie-Magdeleine.'	Gallet.	Nice, 9 Feb. 1903.
'Chérubin.'	Francis de Croisset (F. Wiener) & Henri Cain.	Monte Carlo, 14 Feb. 1905.
'Ariane.'	Catulle Mendès.	Paris, Opéra, 31 Oct. 1906.
'Thérèse.'	Jules Claretie.	Monte Carlo, 7 Feb. 1907.
'Bacchus.'	Catulle Mendès.	Paris, Opéra, 5 May 1909.
'Don Quichotte.'	Henri Cain, based on Cervantes's 'Don Quixote' and Jacques Le Lorrain's 'Le Chevalier de la longue figure'.	Monte Carlo, 19 Feb. 1910.
'Roma.'	Henri Cain, based on Dominique Alexandre Parodi's tragedy 'Rome vaincue'.	Monte Carlo, 17 Feb. 1912.
'Panurge' (posthumous).	Georges Spitzmüller & Maurice Boukay, based on Rabelais.	Paris, Théâtre de la Gaîté, 25 Apr. 1913.
'Cléopâtre' (posthumous).	Louis Payen (Albert Liénard).	Monte Carlo, 23 Feb. 1914.
'Amadis' (posthumous, comp. 1902).	Jules Claretie.	Monte Carlo, 1 Apr. 1922.

## BALLETS

<i>Title</i>	<i>Scenario by</i>	<i>Production</i>
('Le Carillon') 'Das Glockenspiel'.	Ernest van Dyck & Camille de Roddaz.	Vienna, Court Opera, 21 Feb. 1892.
'La Cigale.'	Henri Cain.	Paris, Opéra-Comique, 4 Feb. 1904.
'Espada.'	René Maugars.	Monte Carlo, 13 Feb. 1908.

## INCIDENTAL MUSIC

<i>Title</i>	<i>Play by</i>	<i>Production</i>
'Les Érinnyes.'	Leconte de Lisle.	Paris, Odéon, 6 Jan. 1873.
'Un Drame sous Philippe II.'	Porto-Riche.	Paris, Odéon, 14 Apr. 1875.
'La Vie de Bohème.'	Barrière and Murger.	Paris, Odéon, 1876.
'L'Hetman.'	Déroulède.	Paris, Odéon, 2 Feb. 1877.
'Notre-Dame de Paris.'	Victor Hugo.	Paris, Théâtre des Nations, 4 June 1879.
'Michel Strogoff.'	D'Ennery and Jules Verne.	Paris, Châtelet, 17 Nov. 1880.
'Nana-Sahib.'	Richépin.	Paris, Porte Saint-Martin, 20 Dec. 1883.
'Théodora.'	Sardou.	Paris, Porte Saint-Martin, 26 Dec. 1884.
'Le Crocodile.'	Sardou.	Paris, Porte Saint-Martin, 12 Dec. 1886.
'Phédre.'	Racine.	Paris, Odéon, 8 Dec. 1900.
'Le Grillon du foyer.'	Déroulède (after Dickens).	Paris, Odéon, 1 Oct. 1904.
'Le Manteau du roi.'	Aicard.	Paris, Porte Saint-Martin, 22 Oct. 1907.
'Perce-Neige et les sept gnomes.'	Jeanne Dortzal (after the Brothers Grimm).	Paris, Théâtre Fémina, 2 Feb. 1909.
'Jérusalem.'	Rivollet.	Monte Carlo, 17 Jan. 1914.

A. L.

See also Brémond (horn part in 'Manon'). Calvé (part for). Delibes (completion of 'Kassya').

**MÄSSIG** (Ger., moderate). Applied to tempo it is the German equivalent of *moderato*, used much by Schumann, as in the sixth of the

<sup>1</sup> Sequel to 'Manon'.

<sup>2</sup> Originally an oratorio, performed Paris, Odéon, 11 Apr. 1873.

fugues on the name B.A.C.H. "Im mässigen Tempo" occurs in the fourth fugue of his Op. 72, "Sehr mässig" in the 'Lager-Szene', No. 3 of Op. 76. His "Mässig durchaus energisch", in the second movement of the Fantasy in G major, Op. 17, is translated *Moderato con energia*.

J. A. F.-M.

**MASSIMILLA DONI** (Opera). See SCHOECK.

**Massin, Leonid Feoderovich.** See Ballet. Stravinsky (2 choreogs.).

**Massinger, Philip.** See Parry (H., song).

**MASSOL, Jean Étienne Auguste** (b. Lodève, Hérault, 1802; d. Paris, 31 Oct. 1887).

French baritone singer. He was taught singing at the Paris Conservatoire in 1823-25 and gained a first prize there. He made his début at the Opéra as Licinius (Spontini's 'Vestale') on 17 Nov. 1825 and remained there until 8 Oct. 1845. He first played second tenor parts in several new operas and the baritone parts of Tell and Jolicœur (Auber's 'Le Philtre'), etc. He played for a time in Brussels, London (Drury Lane, 1846), etc., and returned as principal baritone to the Opéra in 1850, where he remained until his farewell benefit on 14 Jan. 1858. The emperor was present on that occasion, immediately after the attempt made on his life by Orsini on his arrival at the theatre. His best new parts were Reuben (Auber's 'Enfant prodigue'), 6 Dec. 1850, and Ahasuerus (Halévy's 'Juif errant'), 23 Apr. 1852. He was a good singer, admirably suited to heroic drama, having the proper figure and height, and a splendid voice. A. G.

**MASSON, Elizabeth** (b. ?, 1806; d. ?, 9 Jan. 1865).

English singer and composer. She was taught singing by Mrs. Henry Smart, sen., and in Italy by Giuditta Pasta. She made her first public appearance in London, at Ella's second subscription concert, in the Argyll Rooms, on 11 Mar. 1831, and sang afterwards at the Ancient Concerts, 16 Mar. 1831, and at the Philharmonic, 11 Mar. 1833. She sang frequently at those societies' concerts during a public career of about twelve years, and revived there forgotten airs by Purcell, Handel, Pergolesi, Gluck, Mozart, etc. She was in great request at private concerts, since she possessed, apart from her musical attainments, great talents and accomplishments, and was an excellent linguist. She sang occasionally in oratorio, e.g. at the festival in Westminster Abbey, 1834, and at the Sacred Harmonic Society, where she took the Handelians parts of Solomon, 22 Nov. 1839 and Storge on the revival of 'Jephtha', 7 Apr. 1841. She afterwards devoted herself to teaching and composition.

Elizabeth Masson wrote many songs to the words of Scott, Byron, Adelaide Proctor, etc., and edited a series of 'Original Jacobite Songs' (1839) and 'Songs for the Classical Vocalist' (first series of twelve songs, 1845; a second series, 1860), which enjoyed a well-deserved popularity. She founded the Royal Society of Female Musicians in 1839<sup>1</sup> and was its hon. treasurer until her death. A. G.

<sup>1</sup> See ROYAL SOCIETY OF MUSICIANS.

**MASSON, Paul Marie** (b. Cette, Hérault, 19 Sept. 1882).

French musicologist and composer. He entered the École Normale Supérieure in Paris and studied the history and aesthetics of music under Romain Rolland. In 1907 he took his degree, and from that year until 1910 was a member of the Fondation Thiers. He studied composition with d'Indy at the Schola Cantorum and later with Charles Koechlin, and lectured on the history of music at the École des Hautes Études Sociales. In 1910 he was appointed professor of the history of music at the Institut Français at Florence, and in the following year he organized the French section of the International Exhibition held in Rome. In 1919 he joined the staff of the University of Grenoble as lecturer in the history of music, and soon after went to Naples as director of the Institut Français there. In 1931 he was appointed professor of the history of music at the Sorbonne in Paris. In 1937 he was elected vice-president of the Société Française de Musicologie.

Masson has been a frequent contributor to leading musical journals since 1906, among others to the 'Mercure musical', 'Revue musicale', 'Revue de Musicologie', 'Rivista musicale italiana', etc., and collaborated in Lavignac's 'Encyclopédie de la musique'. His published books include 'Chants de carnaval florentins de l'époque de Laurent le Magnifique' (1913), 'Berlioz' (1923) and 'L'Opéra de Rameau' (1930). He also wrote a quantity of music, among which the most important works are 'Chants sans paroles' (1906), 'Le Val de Terzolle' (1917), suite 'Printemps guerrier' (1917) and 'Prélude et berceuse' (1938) for orchestra. His songs include 'Ode à Cassandre' (1916), 'La Cigale et la fourmi' (Lafontaine, 1923) and 'Chant des peuples unis' for solo, chorus and orchestra (1938). E. B. (ii).

**MAŠTALÍŘ, Jaroslav** (b. Karvinná, Silesia, 1 May 1906).

Czech composer. Having finished his education at the "Gymnasium" of his birthplace and the High Commercial School in Prague, he devoted himself to the special and systematic study of music, to which he had felt attracted from his boyhood. He took lessons in composition with Jiráček and in 1930-32 he was a pupil of Novák at the Master School. Since 1935 he has been employed in the archives of the Prague Conservatory. Gifted with spontaneous invention and technical assurance, he is a clever and diligent composer of the Czech generation now in middle age. His catalogue up to 1950 contains over 50 numbered compositions including works for full orchestra and for solo instruments as well as sets of songs, church music and ballet. Though his early works were influenced to

some extent by Novák, he developed step by step his own forthright and modern style.

G. Č.

**Master, E. Lee.** See Peragallo (scenic madrigal from 'Spoon River').

### MASTER OF THE QUEEN'S MUSIC.

The title of the sole remaining officer of the once extensive musical establishment of the English royal court. The post is now exclusively one of honour, and its duties are nominal.

At least as early as the reign of Henry VII (1485-1509) the royal household included sackbuts and shawms, trumpets and tabrets, as well as minstrels. Even earlier, at the coronation of Richard III in 1483, there is a hint of an official charged with the oversight of his colleagues in the person of a "marshal of the minstrels", John Gowland by name; but there is no further reference to this functionary. The number of musicians-in-ordinary increases throughout the Tudor period, and a document of 1593 mentions:

17 trumpeters, 6 sackbuts, 8 viols, 3 drums, 2 flutes, 3 virginals (the most highly paid, at £50 per annum each), 2 instrument-makers, and 8 "players of interludes".

No officer was given direction of the royal musicians, so far as can be discovered, until the reign of Charles I, when, under the date of 13 June 1626, there is extant a warrant to prepare a bill for providing liveries for a number of musicians, at the head of whom stands Nicholas Lanier, designated "master of the music". The known history of the office of Master of the King's Music therefore is reckoned from this date. The only indications of what his duties could have been are contained in certificates which he gives for the payment of cash allowances to musicians for instruments, and in orders relating to the wind players' roster of duties, which indicate that if the orders are neglected, the master of the music must make a complaint, or suffer punishment himself.

Upon the Restoration Lanier was confirmed in his appointment, and his powers are more clearly defined in a certificate "addressed to all his Majesty's musicians":

that Nicholas Lanier is sworn master of his Majesty's musick, and hath power to order and convocate the same at fitt time of practice and service as is expressed in his privy seal given him by his late Majesty when he was Prince of Wales, and that if any of them refuse to wayte at such convenient tymes of practice and service as he shall appoint, and for such instruments, voyces and musick, as he in reason shall think fited to serve in, upon his just complaint they are to be punished.

It will be seen that this document gives ground for dating the history of the post back to the reign of James I.

Lanier died in Feb. 1666, and the office passed to Louis Grabu, who was sworn in during Nov. 1666 "with the accustomed allowances and powers as Mr. Lanier formerly hath done, with all rights and privileges as he

formerly enjoyed", dating from 25 Mar. 1666. There is evidence of resistance to this appointment on the part of John Bannister and the 24 string players under his charge, in so far as a warrant of Dec. 1666 directs them to obey the directions of Grabu "both for their tyme of meeting to practise, and also for the tyme of playing in consort"; by Mar. of the next year Grabu has taken over direct and personal charge of the string band. The Master's remuneration at this time was £200 per annum, with livery. It was part of his duty to copy, or to have copied, the music required for performance at court, and he received £165:9:6 on that account for the period Nov. 1666 to Mar. 1668.

Grabu disappears from the records in 1674, and early in 1675 Nicholas Staggins was appointed as from Sept. 1674 at the same salary. He retained the post till his death in 1700. Staggins continued to have the task of getting music copied, and, though a composer of only meagre gifts, himself wrote two or three royal birthday odes. Neither in his case nor in that of his predecessors does composition seem to have been officially required of the Master. The offices of "Composer in the Private Music" and the gifts of men like Purcell and Blow no doubt met this need sufficiently. He was succeeded on 30 June 1700 by John Eccles, who was considerably more of a composer than the first three holders of the post. It is from the period of his tenure that the duty of setting birthday and New Year's Day odes seems to have become attached to it in addition to the direction of rehearsal and performances. The long series of 43 such compositions written by Boyce during his tenure of the post is still preserved in the Bodleian Library, Oxford.

The duties and character of the position as Eccles left it remained unchanged until the accession of William IV (1830), by which time the long series of official odes apparently came to an end. In the meantime the establishment of instrumentalists became standardized at 24, to which occasionally was added the post of Conductor apart from that of Master. It has been averred, however, that by the time of William Shield (Master 1817-1829) the post of "musician" was allotted to non-musicians who employed deputies, a practice which obtained even during the early part of Queen Victoria's reign. George IV, while Prince Regent, maintained a private wind band of his own under Christian Kramer, which he continued after his accession as the "King's Household Band". On Shield's death Kramer succeeded to the post of Master of the official King's Band. After Queen Victoria's marriage the Prince Consort developed the Queen's Band into a small orchestra. After the accession of Edward VII

the Master of the Music and the members of the King's Band remained nominal officers of the royal household, but only occasionally provided the music for court functions. Early in the reign of George V a military band began to be employed for the Courts and the Private Band was no longer required. However, as late as 1924 the "British Imperial Calendar" lists 24 musicians as holding court appointments along with the Master. The Master of the King's Music shared the responsibility for choosing the music at the Coronation of 1937 with the organist of Westminster Abbey; and on that occasion four surviving holders of Royal Warrants as Musicians played in the orchestra. As Master of the Queen's Music Sir Arnold Bax was again responsible for the Coronation of Queen Elizabeth II in 1953.

## MASTERS OF THE KING'S (QUEEN'S) MUSIC

	Appointed	Died or retired
Nicholas Lanier	1626	1666
Louis Grabu	1666	1674
Nicholas Staggins	1674	1700
John Eccles	1700	1735
Maurice Greene	1735	1755
William Boyce	1755	1779
John Stanley	1779	1786
Sir William Parsons	1786	1817
William Shield	1817	1829
Christian Kramer	1829	1834
François (Franz) Cramer	1834	1848
George Frederick Anderson (d. 1876)	1848	1870
Sir William George Cusins	1870	1893
Sir Walter Parratt, K.C.V.O.	1893	1924
Sir Edward Elgar, Bart., G.C.V.O., O.M.	1924	1934
Sir Henry Walford Davies, K.C.V.O., O.B.E.	1934	1941
Sir Arnold Edward Trevor Bax	1941	1952
Sir Arthur Bliss	1952	

H. W. S.

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**MASTER PETER'S PUPPET-SHOW**

(Falla). See RETABLO DE MAESE PEDRO, EL.

**MASTERSINGERS.** See SONG, p. 912.

**MASTERSINGERS, THE** (Wagner). See MEISTERSINGER VON NÜRNBERG, DIE.

**MASURE.**

**MASUREK.** } See MAZURKA.

**MASZKOWSKI, Rafał** (b. Lwów, 11 July 1838; d. Breslau, 14 Mar. 1909).

Polish conductor. He was educated at the Vienna and Leipzig Conservatories. He began his career as a violinist, but after an illness which affected the nerves in his left hand, he turned his attention quite successfully towards the art of conducting. He became conductor of the Imthurneum at Schaffhausen in 1865, four years later director of music at Coblenz (1869) and in 1890 conductor of the orchestral society at Breslau.

C. R. H.

**MASZYŃSKI, Piotr** (b. Warsaw, 3 July 1855; d. Warsaw, 1 Aug. 1934).

Polish conductor and composer. He studied with Michałowski (pianoforte), Roguski (har-

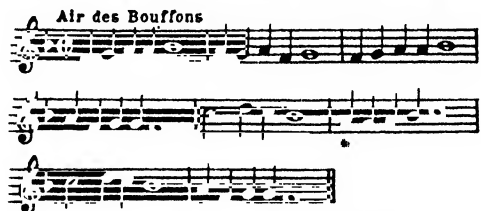
mony) and Noskowski (composition) at the Warsaw Conservatory and was for a time Noskowski's deputy as conductor of the Swiss choir at Constance. In 1886 he returned to Warsaw and founded the choral society Lutnia, which became one of the most important institutions for the cultivation of Polish choral music. He was professor at the Warsaw Conservatory from 1892 onwards, director and conductor of the cathedral choir from 1905 and won the State Music Award in 1934.

Besides incidental music for dramatic scenes Maszyński wrote over 100 songs for solo voice and very effective choral compositions, such as 'Kulig' ('Carnival Drive'), 'Na stawie' ('On the Lake'), 'Dwie dole' ('Two Fates'), 'Nos i tabakiera' ('The Nose and the Snuff-Box'), and two cantatas in homage to Henryk Sienkiewicz, the famous Polish novelist, and to Chopin, both for chorus and orchestra. He also wrote some instrumental music, including a Sonata for violin and pianoforte in E minor (Op. 21), and edited collections of songs, vocal trios and vocal quartets, as well as men's choruses. He published textbooks and miscellaneous volumes for use in the music schools and also translated many opera librettos into Polish.

Maszyński was one of the most energetic pioneers for the cultivation of choral music and for musical organizations in Poland.

C. R. H.

**MATACHIN (Matassins).** A 16th-century sword dance, also known as *les buffons*. The matachin seems to have been a sophisticated version of a folk dance related to the morris dance group. From the description of the dance given in Arbeau's 'Orchésographie', ff. 97-104, it is clear that the dance was a mock combat. The tune quoted by Arbeau (and used by Peter Warlock in the 'Capriol' Suite):



seems to have been peculiar to the dance; a number of contemporary settings of it exist, both in English and French collections. The dance itself was evidently in wide use on the English stage towards the end of the 16th century, together with many other dances of popular origin. Some details may be found in Reyher's 'Les Masques anglais'.

R. T. D.

**MATELART (Matelarto), Jan (Giovanni)** (b. ?; d. Rome, c. 1600).

Flemish lutenist and composer. Nothing is known of his early life and musical education.

<sup>1</sup> Boyce carried out the duties from 1755, but was not officially sworn in until 1757.

He went to settle in Rome some time before 1559, when his 'Intavolatura de leuto' appeared there, on the title-page of which he is described as *fiamengo*. In 1562 a madrigal of his for 4 voices was published by Scotto and in 1570 he is mentioned as *maestro di cappella* of the Roman church of San Lorenzo in Damaso. In 1596 he is still named as a chapel master there, on the title page of 'Responsoria, Antiphonae et Hymni in processionibus per annum quaternis et quinis vocibus concinenda'. He also wrote other church music. E. B.

**MATELOTTE.** A Dutch sailors' dance somewhat similar to the English hornpipe. The dancers wore wooden shoes, and their arms were interlaced behind their backs. The music of the Matelotte consists of two parts in 2-4 time and is remarkable for its short decided rhythm. There is a sabot dance in Lortzing's 'Zar und Zimmermann', but it is not a true Matelotte, being written in waltz time. Schubert, 'Die Tanzmusik' (Leipzig, 1867) gives an example of the time. W. B. S.

**MATERNA, Amalie** (b. St. Georgen, Styria, 10 July 1844; d. Vienna, 18 Jan. 1918).

Austrian soprano singer. Her father was a schoolmaster at St. Georgen. Her first stage appearance was made at the Thalia-Theater, Graz, about 1864. She married soon afterwards Karl Friedrich, a popular German actor, and together with him was engaged at the suburban Karlstheater in Vienna, where she sang for some time in operetta. But her qualifications for serious opera could not long remain undiscovered, and in 1869 she made her début at the Imperial Opera as Selika in Meyerbeer's 'Africaine', with signal success, at once winning for herself a high position among opera singers of the German school. With a soprano voice of unusual volume, compass and sustaining-power, a fine stage presence and much musical and dramatic intelligence Materna left nothing to be desired in the great Wagner parts. At the Wagner Festival at Bayreuth in 1876, on the production of the 'Ring', she first earned a world-wide reputation by her magnificent impersonation of Brünnhilde. She sang in England with great success at the Wagner concerts at the Albert Hall in 1877. She was the first exponent of the part of Kundry in 'Parsifal', on 28 July 1882, at Bayreuth, and she retired on 23 Apr. 1897. B. T.

**MATHEW, Richard** (b. ?; d. ?).

English 17th-century lutenist and author. He wrote a book entitled 'The Lutes Apology for her Excellency', printed by Thomas Harper for Livewell Chapman at the Crowne in Popeshead Alley, London, 1652. Oblong quarto. Introduction and music in tablature for the French lute (*i.e.* lute with modified

tuning). The unique copy is in possession of the County Records Committee of the County Council of Bedfordshire at the Shire Hall, Bedford. G. H. (ii).

**Mathews, Charles, jun.** See Vestris (3, wife).

**MATHIAS, Georges (Amédée Saint-Claire)** (b. Paris, 14 Oct. 1826; d. Paris, 14 Oct. 1910).

French pianist and composer. He studied at the Paris Conservatoire and was also a private pupil of Kalkbrenner and Chopin. He was professor of the pianoforte at the Conservatoire for over thirty years, from 1862 to 1893. His compositions include choral works, a Symphony, 2 overtures, 2 pianoforte Concertos, 5 pieces for pianoforte and string instruments, 6 Trios for violin, cello and pianoforte, numerous pianoforte pieces and studies, songs, etc. E. B.

**MATHIESON, Muir** (b. Stirling, 24 Jan. 1911).

Scottish conductor. He was educated at Stirling High School, where he conducted the Stirling Boys' Orchestra at the age of thirteen, and at the R.C.M. in London, having won both the Boulton and the Leverhulme scholarships. In 1931 he became assistant Music Director to Sir Alexander Korda and for five years during the second world war, from 1940 to 1945, he was Music Director to the Government Navy, Army and Air Force Film Units. After the war he became Music Director to the J. Arthur Rank Organization and he has been responsible for the music of a number of famous films, such as 'Odd Man Out' and 'The Woman in the Hall'. He is well known as a conductor and has given concerts and broadcasts with most of the famous orchestras in Great Britain, performing in London at the Albert Hall and in the provinces. He has also conducted opera and operetta and made a successful tour of Canada conducting ballet. M. K. W.

**MATHIEU, Émile (Louis Victor)** (b. Lille, 16 Oct. 1844; d. Ghent, 20 Aug. 1932).

Belgian conductor, teacher and composer. He was the son of Belgian musical parents, his father having been eminent as a singer and as director of the theatre at Antwerp, while his mother was a professor of singing in the Académie des Beaux-Arts at Louvain. Mathieu was intended for medicine, but after the death of his parents he devoted himself to music and began his studies early at the Brussels Conservatoire. In 1869 he obtained the second Belgian Prix de Rome with the cantata 'La Mort du Tasse', which was performed four years later in Brussels, and in 1871 he won the same prize again. He conducted the Châtelet orchestra in Paris from 1871 to 1875 and soon afterwards was appointed to teach harmony at the Louvain Académie de Musique, of which he became director in

1881. In 1896 he removed to Ghent, being appointed director of the Conservatory there in succession to Adolphe Samuel. He held this post until 1924.

Mathieu's compositions include the comic operas 'L'Échange' (Liège, 1863), 'George Dandin' (after Molière, Brussels, 1877) and 'La Bernoise' (lib. by Lucien Solvay; Brussels, 1880); serious operas 'Richilde' (Brussels, Théâtre de la Monnaie, 1888<sup>1</sup>) and 'L'Enfance de Roland' (1895); ballet 'Fumeurs de Kiff'; 'Te Deum' for solo voices, chorus & orch.; cantatas 'La Dernière Nuit de Faust', 'Le Songe de Colomb', 'Debout, peuple', 'Les Bois'; descriptive poems for solo voices, chorus & orch., 'Le Hoyoux', 'Freyhir' and 'Le Sorbier'; symph. poems 'Noces féodales', 'Le Lac', 'Sous bois'; vn. Concerto; songs, &c.

M. K., adds.

**MATHIS DER MALER.** Opera in 7 scenes by Hildemith. Libretto by the composer, based on Matthias Grunewald's altarpiece. Prod. Zürich, 28 May 1938 1st perf. in Britain, Edinburgh Festival, 29 Aug. 1952.

**MATILDA OF HUNGARY** (Opera). See WALLACE.

**MATILDE DI SHABRAN** (Opera). See ROSSINI.

**MATIN, LE.** The title of the first of a group of 3 symphonies by Haydn (Nos. 6-8), in D major, composed about 1761. The others are 'Le Midi', in C major, and 'Le Soir et la tempête', in G major.

**MATINS** (Lat. *matutinae*; *officium matutinum*). The first division of the Canonical Hours in the Roman liturgy. It contains the great responds of the Gregorian repertory and a large portion also of the antiphons of that collection. W. H. F.

See also Gregorian Music.

**MATINSKY, Mikhail** (b. ?; d. ?).

Russian 18th-19th-century author and composer. He was a serf whom his master liberated and sent to Italy to cultivate his innate musical gifts. He wrote the libretto of an opera, 'The Renaissance', which was set to music by Fomin (1777), and in 1787 composed the opera 'The St. Petersburg Bazaar', embodying the first attempt to create a national atmosphere in Russian opera. It was produced with great success in 1779 in St. Petersburg and in 1783 at Moscow. The score has reached us only in a shortened and revised form published in 1792; the reviser was Pashkevich. M. D. C.

**MÁTRAY<sup>2</sup>, Gábor** (i.e. **Gabriel**) (b. Nágykáta, 23 Nov. 1797; d. Budapest, 17 July 1875).

Hungarian critic, musicologist and com-

poser. His father, Joseph Rothkrepf, a schoolmaster and *regens chori*, was the first to give him some instruction in music. The family moved to Pest, presumably in 1804, where Mátray continued his secondary and university education. His early interest in music is attested by a contemporary memoir which speaks of his accomplishments on the keyboard at an early age. He was taught music at the Piarist Music School and in 1809 made his first attempts at composition, writing a slow and fast movement in the Hungarian style for strings. In 1812 he supplied the music to a Hungarian version of 'The Siege of Belgrade', which was followed by a number of similar works, and in 1815 composed a 'Veni, sancte Spiritus' for voices and orchestra. Yet he confessed that he did not make much progress in composition. At the same time he was studying law, was sworn notary in 1817 and became a barrister in 1832.

Meanwhile Mátray was employed as tutor to the family of Baron Prónay and later to that of Count Széchenyi in Vienna, during which time he finished his musical education and began his researches into musical history. Having relinquished his post, he returned to Pest in Nov. 1830, and in 1833 he started a literary periodical, 'Regélő', with an associate journal, 'Honművész', devoted to art, music and theatre, which he edited until 1841. In Nov. of the same year he was elected corresponding member of the Hungarian Academy of Sciences. On 26 July 1837 he was appointed adviser on music to the National Theatre, which had opened its doors a few months before. Although he kept this post for only five months, he produced a detailed memorandum on the organization of the musical department. It was in this year that he Magyarized his name. In 1837 he was elected principal of a newly established singing-school that was to become the National Conservatory later on. In 1846 he was appointed librarian of the Hungarian National Museum.

During these and the following years Mátray displayed tremendous activity: in addition to his duties at the museum, he devoted untiring attention to the affairs of the Pest-budai Hangászegyesület, of which he was secretary, and its Conservatory, to which he was strongly attached. He also began to publish the results of his researches and his folk-music collection. His enterprising spirit never flagged: he urged the establishment of a professorship of declamation at the National Conservatory, and after its inauguration it remained under his personal supervision until his death.

Mátray, the "father of Hungarian musicology", was one of the most important

<sup>1</sup> Rose Caron sang the title-part.

<sup>2</sup> Originally Rothkrepf (also spelt Róthkrepf).

figures in the earlier 19th-century Hungarian musical life. He was the first to apply the principles of systematic historical inquiry to the development of Hungarian music and his merits are in no way diminished by the more accurate results of subsequent investigations based on modern methods. His 'General History of Music', claimed to be the first of its kind in the Hungarian language, is a compilation, but the section devoted to Hungarian music, the earliest description of the country's musical development, based partly on original research and partly on Josef Krüchten's German essay on the subject<sup>1</sup>, will always remain a source material whose documentary value no student of Hungarian music can afford to overlook. His study on the music of the gypsies in Hungary was utilized by Liszt in his 'Des Bohémiens et de leur musique en Hongrie' (Paris, 1859). Mátray wrote many valuable essays on contemporary Hungarian and foreign musicians, among which the biography of the famous János Bihari and Beethoven's Hungarian connections deserve mention. His pioneering work in publishing some of the *monumenta* of Hungarian music, e.g. 'Tunes of 16th-Century Minstrels', etc., is perhaps even more important. His deciphering of their notation proved to be inaccurate in some details in the light of modern research, but this shortcoming is outweighed by his understanding of their historical value. Much the same may be said of his folk-music publications: he did not distinguish between genuine folk (*i.e.* peasant) music and the popularized "art" music of his time. Szabolcsi<sup>2</sup> is inclined to believe that he purposely refrained from discriminating between the two categories in order to preserve the unified physiognomy of the emerging Hungarian musical style. This would also explain his accompaniments in the prevailing "western" manner, incongruous with the musical style of the tunes. He was among the first to collect and publish the surviving material, but unfortunately only three of several projected volumes of his 'Complete Collection of Hungarian Folksongs' appeared in print: his manuscript notes and transcripts for the further volumes seem to be lost.

Completeness is not claimed for the catalogue given below. The music is not subdivided into categories, but an attempt is made to distinguish between original compositions and folksong publications. Four plays with music are lost. Of his writings only some of those are listed which bear on Hungarian music or musicians.

<sup>1</sup> 'Musikwesen in Ungarn', 'Cecilia', Vol. V, 20, Mainz, 1826.

<sup>2</sup> Article, 'Magyar zene' ('Hungarian Music') in 'Zenei Lexikon' (Budapest, 1931).

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- 'Was betrübtest du dich meine Seele' (Psalm XXIV) for voice & pf. (1819).
- 'A gólya' ('The Stork') (András Fáy) for chorus & pf. (1827).
- 'Huszárdal' ('Hussar Song') (Gábor Dobrentei) for chorus & pf. (1829).
- 'A magyar dalos fortepiano mellé alkalmazott énekei' ('5 Songs for Voice & Pf. from the Hungarian Singer') (?) 1827-29).
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- 'Ave, verum corpus' for chorus.
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- 'Magyar nóták fortepianóra' ('Hungarian Tunes for the Clavier') (1831-32), continuation of the above.
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J. S. W.

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**MATREGIAN.** See NASCO.

**MATRIMONIO PER CONCORSO, IL** (Opera). See JOMMELLI.

**MATRIMONIO SEGRETO, IL** ('The Clandestine Marriage'). Opera in 2 acts by Cimarosa. Libretto by Giovanni Bertati, based on the comedy by George Colman, sen., and David Garrick. Produced Vienna, Burg Theatre (in Italian), 7 Feb. 1792. 1st perf. abroad, Prague (in Italian), 1792, or Leipzig (in Italian), 20 June 1792. 1st in England, London (in Italian), 11 Jan. 1794. 1st in U.S.A., New York (in Italian), 4 Jan. 1834.

**MATROGIAN.** See NASCO.

**MATSUDAIRA, Yoritsune.** See JAPANESE MUSIC (MODERN).

**Matsys, Quinten.** See Ivory (opera on). Moratelli (do.). Wambach (do.).

**MATTEI, Filippo.** See AMADEI.

**MATTEI, Stanislaw** (b. Bologna, 10 Feb. 1750; d. Bologna, 12 May 1825).

Italian composer and teacher. Though of humble parentage (his father was a locksmith), he was sent to the Latin school. Having been present accidentally at a service in the Minorite monastery, he was so enchanted with the music that he became a constant attendant and thus attracted the notice of Padre Martini, by whose advice he entered upon his noviciate. Master and pupil became tenderly attached, and as soon as Mattei had been ordained priest he became Martini's confessor and remained with him till his death. He acted as Martini's deputy from 1770 and succeeded him as *maestro di cappella* at the church of San Francesco. From 1776 his compositions were produced in the service. On the suppression of the monasteries in 1798 he went to live with his aged mother and began an active career as a teacher. From this time he was known as the Abbate Mattei. Later he became *maestro di cappella* of San Petronio at Bologna and professor of counterpoint at the Liceo from its foundation in 1804.

Among Mattei's pupils were Rossini, Morlacchi, Donizetti, Perotti, Robuschi, Palmerini, Bertolotti, Tadolini, Tesei and Pilotti, who succeeded him at San Petronio. He lived in complete retirement, accessible only to his pupils. He was president of the Accademia Filarmonica of Bologna in 1790 and 1794, and was a member of the Académie and the Institut of France (24 Jan. 1824). He had a thorough practical acquaintance with the old traditions, as may be seen by his 'Prattica d' accompagnamento sopra bassi numerati', 3 vols. (Bologna, 1788, 1829, 1830), which consists mainly of well-chosen examples, with a few rules.

The libraries of San Giorgio and the Minorite convent in Bologna contain most of Mattei's compositions, including eight masses, much church music, and the scores of an intermezzo,

'La bottega del libraio', and of a Passion performed in 1792. A fugue, 'Amen saecula saeculorum' for 4 voices, in manuscript, is in the Euing Collection, Glasgow University.

F. C., adds.

BIBL.—CANUTI, FILIPPO, 'Vita di Stanislaw Mattei' (Bologna, 1829), with portrait.

**MATTEIS, Nicholas** (b. ?; d. Shrewsbury, c. 1749).

English violinist of Italian descent. He was a pupil of his father, Nicola Matteis and became an excellent player. He went to Germany and lived for some time in Vienna, being a member of the court orchestra there from 1700, but by 1737 he had returned to England. He settled at Shrewsbury as a teacher of languages as well as of the violin, where Burney learned French and the violin of him.<sup>1</sup>

W. H. H.

**MATTEIS, Nicola** (b. ?; d. ?).

Italian 17th-century violinist and composer, father of the preceding. He went to England about 1672. The earliest notice of him is found in Evelyn's 'Diary' under date of 19 Nov. 1674:

I heard that stupendous violin, Signor Nicholao (with other rare musicians), whom I never heard mortal man exceed on that instrument. He had a stroke so sweet, and made it speak like the voice of a man, and, when he pleased, like a concert of several instruments. He did wonders upon a note, and was an excellent composer. Here was also that rare lutanist, Dr. Wallgrave, but nothing approached the violin in Nicholao's hand. He played such ravishing things as astonished us all.

Roger North also speaks very highly of his abilities.<sup>2</sup> When he first arrived in England he exhibited many singularities of conduct which he afterwards abandoned. He published in London without date (before 1688): Arie, preludij, alemande, sarabande, etc., per il violino. Libro primo.

Altre Arie, etc., più difficili e studiose per il violino. Libro secondo.

Ayres for the Violin, to wit, Preludes, Fuges, Alemands, Sarabands, Courants, Giges, Fancies, Divisions, and likewise other Passages, Introductions, and Fuges for Single and Double stops with divisions somewhat more artificial for the Emproving of the Hand upon the Basse-Viol or Harpsichord. The Third and Fourth Books.

This last has the date 1685 concealed in the ornamentations of the title-page; other books of the series are dated 1687. The books are in oblong octavo, engraved on copper-plates by T. Greenhill. A set was sold at the Taphouse sale in 1905.

Matteis was likewise the author of

The False Consonances of Musick, or, Instructions for playing a true Base upon the Guitarre, with Choice Examples and clear Directions to enable any man in a short time to play all Musically Ayres. A great help likewise to those that would play exactly upon the Harpsichord, Lute, or Base-Violi, shewing the delicacy of all Accords, and how to apply them in their proper places. In four parts.

Even in North's time this had become scarce, and it is now excessively rare.

<sup>1</sup> See Burney, History, III, 516; modern ed. II, 407.

<sup>2</sup> 'Memoirs of Musick.' See note on p. 122 of Rimbauld's edition.

In 1696 Matteis composed an Ode on St. Cecilia's Day for the then annual celebration in London, and he was also one of the stewards of a Cecilian celebration at Oxford. Another and lesser-known work by the same composer is:

A Collection of New Songs set by Mons. Nicola Matteis, made purposely for the use of his Scholars: Fairly engraven on Copper plates.

It consists of two books, 1696, folio (Walsh and Hare). A copy of this was sold at Rimbault's sale. With 'Symphonies for two flutes by a person of quality, fairly engraved on copper plates' these songs by Matteis are advertised by Walsh and Hare in the 'London Gazette' for 11 May 1696. A song by him is included in a collection of 'Twelve New Songs', published in 1699. According to North:

he fell into such credit and imployment that he took a great house, and after the manner of his country lived luxuriously, which brought diseases upon him of which he died.

Matteis is said to have been the inventor of the half-shift, but this is claimed also for others.

W. H. H., rev. F. K.

BIBL.—NETTL, PAUL, 'An English Musician at the Court of Charles VI in Vienna' (M.Q., XXVIII, 1942, p. 318).

**MATTERS, Arnold** (b. Adelaide, 11 Apr. 1904).

Australian baritone singer. He received his musical education at the Elder Conservatory, Adelaide. In 1929 he went to England and studied at the Webber-Douglas School of Opera and Drama, and with Clive Carey. For five years he sang in the choir at Westminster Abbey. He joined the Vic-Wells Opera Company in 1932, making his first appearance as Valentine in 'Faust'. He developed into a first-rate operatic singer, combining a fine voice with an admirable histrionic art. He played with success a wide variety of parts, including Figaro, Don Juan, Hans Sachs, Wotan in 'The Valkyrie' and Falstaff (Verdi). Even where, as in 'The Mastersingers', for instance, his voice may lack the ideal richness of quality, his excellent acting has enabled him to give individual character to his impersonations. His Falstaff in particular is a very ripe and humorous study.

In 1935 Matters sang the part of the Herald in 'Lohengrin' at Covent Garden during the "grand" season, and his incisive voice and fine bearing made a memorable effect in what is usually a minor part. He has also sung in the English performances at Covent Garden, where he appeared with success as Kurwenal in 1938 and returned as Papageno in 1948. At Sadler's Wells he also reappeared after the second world war and added to his repertory the title-part of Verdi's 'Simone Boccanegra'. In 1951 he created the princi-

pal part in Vaughan Williams's 'Pilgrim's Progress' at Covent Garden. D. H. (ii).

**MATTHAEI, Karl** (b. Olten, 23 Apr. 1897).

Swiss organist. He studied at the Basel Conservatory under Hans Huber, Ernst Levy and Adolf Hamm, gaining the pianoforte and organ diplomas, and from 1920 for three years with Straube at Leipzig. After a short time as church organist at Wädenswil (Canton Zürich) he became in 1925 organist and harpsichordist at the College of Music at Winterthur, as well as director and organ professor at the Music School there. In 1938 followed his appointment as organist to the Winterthur City Church.

His numerous concert tours in Europe and America have earned for Matthaei an international reputation as an interpreter of Bach as well as of modern organ works. He has also done notable work as an editor of old organ music, including editions of Pachelbel, Michael Praetorius, Froberger, J. G. Walter, Buxtehude (solo cantatas) and other organ masters. He has written books and articles on organ playing, including 'Vom Orgelspiel' (Leipzig, 1936). In 1950, at the invitation of the International Bach Society, he edited the 'Bach-Gedenkschrift' published at Zurich.

K. V. F.

**MATTHAY, Tobias** (b. London, 19 Feb. 1858; d. High Marley nr. Haslemere, Surrey, 15 Dec. 1945).

English pianist, teacher and composer of German descent. His parents came from northern Germany; his father was a naturalized British subject. He entered the R.A.M. in London in 1871, where he won the Sterndale Bennett scholarship. In 1876 he became a sub-professor of the pianoforte there and in 1880 full professor, and he maintained his connection with the R.A.M. until 1925, when he left it to continue his work in his own school founded in 1900. There he became internationally famous as teacher of the pianoforte with a method that was largely his own and laid great stress on touch controlled by weight and relaxation. His many publications on technique and psychology in association, embodying the sum of his thinking, have become known as the "Matthay System". 'The Act of Touch' (1903), in which he made a close analysis of the pianist's touch, was the first important enunciation of his views. 'The First Principles of Pianoforte Playing', 'Relaxation Studies', 'Method in Teaching' and 'Musical Interpretation' all deal with various aspects of the application of the problem with which 'The Act of Touch' grapples.

Matthay composed a considerable amount of pianoforte music, but it is of slight importance in comparison with his educational work. In 1893 he married Jessie, youngest daughter

of David Kennedy and a sister of Marjorie Kennedy-Fraser. Mrs. Tobias Matthay was well known as a reciter. She died at High Marley near Haslemere on 14 Apr. 1937.

H. C. C.

BIBL.—MATTHAY, JESSIE HENDERSON, 'The Life and Work of Tobias Matthay' (London, 1945).

See also Kennedy (David, father-in-law).

**MATTHESON, Johann** (b. Hamburg, 28 Sept. 1681; d. Hamburg, 17 Apr. 1764).

German organist, harpsichordist, singer and composer. He was the son of a clerk of excise. As a child he showed striking symptoms of versatility, which his parents carefully cultivated. Besides the ordinary education he studied music, and at the age of nine he could play the harpsichord and organ, sing and compose. He was a good classic and a proficient in modern languages, a student of law and political science, a fine player both on harpsichord and organ, and thoroughly skilled in theory, an elegant dancer, a master of fence and a cultivated man of the world. The first step in his changeful career was his appearance in 1696 as a singer (of female parts) in the Hamburg opera, then in its most flourishing condition. In 1699 he produced his first opera, 'Die Pleyaden'; in another, 'Cleopatra', to a libretto by Friedrich Christian Feustking<sup>1</sup>, produced on 20 Oct. 1704, he took the part of Antony, and after singing his part on the stage would sit down at the harpsichord to conduct the orchestra. To this period belongs his acquaintance and the famous duel with Handel, who arrived at Hamburg in 1703. Mattheson tells us that he recognized Handel's genius immediately, that they became at once attached and that their friendship continued, with occasional breaks caused by Mattheson's vanity, during the whole time of Handel's stay in Hamburg (1709). Their quarrel arose from Handel's refusal to give up his place at the harpsichord to Mattheson at a performance of 'Cleopatra' on 5 Dec. 1704. Mattheson claims to have done Handel an important service by introducing him to the musical world of Hamburg, at that time very celebrated; but he acknowledges that he picked up from him many a "contrapuntal device". In 1703 he went with Handel to Lübeck in order to see whether the post of organist, which he had been offered by the town in succession to Buxtehude, were to his liking. The offer was not accepted by Mattheson, he feeling unable to comply with one clause in the agreement, which stipulated that the new organist should marry Buxtehude's daughter.

In 1704 he was invited to Holland as organist at Haarlem, but refused. Handel's 'Nero' (1705) was the last opera in which

Mattheson appeared; he then retired from the stage and declined more than one organist's post which was offered to him. He became tutor to the son of the English envoy, Sir Cyrill Wych, and in 1706 was made secretary of legation. His post was one of labour and responsibility, but he still continued to teach, conduct, compose and write on musical subjects. The opera 'Henrico IV'<sup>2</sup>, to a libretto by Johann Joachim Hoc, was produced on 9 Feb. 1711 and was sufficiently successful for a selection of airs from it to be published that year.

In 1712, on the death of Wych, Mattheson filled the post of English Resident in Lower Saxony until Wych's son, Mattheson's old pupil, was appointed, Mattheson continuing in the post of secretary. In 1715 he was appointed cantor and canon of Hamburg Cathedral, and he took an active part in the development of the church cantata, so soon after carried to its highest pitch by J. S. Bach. This was the result of an attempt, made more particularly by the Hamburg composers, to vary the monotony of congregational singing by the introduction of airs, duets, choruses, etc., and was considered by the orthodox an impious and sacrilegious innovation. Mattheson supported this "adapted dramatic" style, as it was called, both as a composer and as a pamphleteer; he even ventured on a further innovation by introducing female singers into church.

In 1719 he received from the Duke of Holstein the title of court *Kapellmeister*. In 1728 he was attacked with deafness, which obliged him to resign his post at the Cathedral. Thenceforward he occupied himself chiefly with writing. He is said to have resolved to publish a work for every year of his life, and this aim he more than accomplished, for when he died at eighty-three his printed literary works amounted to eighty-eight, besides a still larger number of completed manuscripts.

Mattheson composed twenty-four oratorios and cantatas, eight operas, sonatas for flute and violin, suites for clavier, arias and occasional pieces for weddings, funerals, etc. His vocal music is overburdened with declamatory passages—a fault easily explained by his own experience on the stage, but one which is often detrimental and must have been very incongruous in church music.

His books are of far greater value than his compositions. In these, notwithstanding a peculiar self-satisfied loquacity, he shows himself a ready and skilful champion for earnestness and dignity in art, for progress and for solidity of attainment in the practical part of music. In both branches, theoretical

<sup>1</sup> The full title was 'Die betrogene Staats-Liebe, oder Die unglückselige Cleopatra, Königin von Egypten'. The score is extant.

<sup>2</sup> Full title 'Die geheimen Begebenheiten Henrico IV, Königs von Castilien und Leon, oder Die getheilte Liebe'.

and practical, he attacked and demolished much that was antiquated, furnishing at the same time a great deal that was new and instructive, and bequeathing to posterity a mine of historical material. He also found time for much other literary work, especially translations (chiefly from English works on politics and jurisprudence), and even translated a small treatise on tobacco. This extraordinary versatility and his untiring industry go far to redeem the vanity which animated his character and actions and continually shows itself in his writings. His autobiography in the 'Ehrenforte' contains an amusingly egotistical description of his manifold labours. His more important books are standard sources of information on the state of music at that period, especially at Hamburg. These are 'Das neu eröffnete Orchestre' (1713), followed by 'Das beschützte Orchestre' and 'Das forschende Orchestre' (1717 and 1721), 'Critica musica' (1722-25), 'Der musikalische Patriot' (1728) and the 'Grundlage einer Ehrenforte' (1740)<sup>1</sup>, a collection of biographies of contemporary musicians. The last two are the most important. His theoretical works are the 'Exemplarische Organisten Probe' (1719), republished in 1731 as the 'Grosse Generalbasschule', the 'Kleine Generalbasschule' (1735), the 'Kern melodischer Wissenschaft' (1737) and finally 'Der vollkommene Capellmeister' (1739), perhaps his most valuable work. As a controversial writer he was wanting in temper; his 'Ephorus Göttingensis' (1727), directed against Professor Joachim Meyer of Göttingen on the church cantata question, is the only work of that class worth specifying.

A. M., rev. S. G., adds.

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See also Accidentals. Aiguino (ref.). Bach (J. S., 32), *passim*. Bach (C. P. E., 34). Bronner (collab.). Criticism. Murschhauser (controversy with). Stricker (ded. of 'Beschützte Orchestre' to S.).

**MATTHEWS, Appleby.** See BIRMINGHAM. **Matthews, Bertram P.** See Elgar ('Beau Brummel', incid. m.).

**MATTHEWS, Denis** (b. Coventry, 27 Feb. 1919).

English pianist. He was educated at Warwick School and studied music at the R.A.M. in London from 1935 to 1940. There he held the Thalberg scholarship for two years and the Blumenthal scholarship for a further three years. He was a pupil of Harold Craxton for pianoforte and of William Alwyn for composition, and while still a student had some of his compositions published. He now, however, devotes all his time to performing. His first appearances in London were at a

Promenade Concert in Aug. 1939 and at the National Gallery in the following Nov. In 1940-46 he served in the R.A.F., and since then he has played with most of the leading orchestras in Britain, both in London and in the provinces, and he has frequently broadcast. In 1945 he played twice for the Royal Philharmonic Society.

Matthews has a wide repertory, but he specializes in the classics. He is a particularly stylish Mozart player and his performance of such a work as Beethoven's G major Concerto is distinguished by his sureness of touch and perfect co-operation with the orchestra. He is also an excellent chamber-music player, where again his perception of the music as a whole stands him in good stead. In 1945 he gave a recital at the National Gallery with Howard Ferguson, in which their performance of some of the Mozart four-hand works were distinguished by delicacy and grace of execution.

M. K. W.

**MATTHEWS, Richard.** See MATHEW.

**MATTHEWS, Thomas** (b. Birkenhead, 9 May 1907).

English violinist. He studied the violin with Albert Sammons in London and with Carl Flesch in Germany. When he was sixteen years old he joined the Hallé Orchestra under Sir Hamilton Harty for eight years, and in 1939 he was leader of the Liverpool Philharmonic Orchestra. From 1940 to 1941 he was leader of the London Philharmonic Orchestra and in 1949 he led the Southern Philharmonic. In 1946-50 he was a professor at the Manchester R.C.M., and he is now a professor at the R.A.M. in London and leader of the Royal Opera House Orchestra, Covent Garden. His début as a soloist was in 1936 and since then he has toured in Italy, Scandinavia, Canada, Australia and elsewhere. He gave the first performance of Britten's violin Concerto in 1941 at Queen's Hall. He is married to the pianist Eileen Ralf.

M. K. W.

**Matthisson, Friedrich von.** See Beethoven (5 songs, incl. 'Adelaide', & canon). Schroter (1, songs). Schubert (3 partsongs, 26 songs). Weber (12, song). Wolf (H., song).

**MATTINATA** (Ital.). A morning song, the equivalent of the French *aubade* and the Spanish *alborada*, and the opposite of the *serenata*.

**MATUROVÁ, Ružena** (b. Prague, 2 Sept. 1869; d. Prague, 25 Feb. 1938).

Czech soprano singer. When she was seventeen she began to train her voice under experienced teachers, giving the final polish to her technique and expressive talent under M. Löwe-Destinn, the well-known teacher of Destinnová. At first she sang in the German theatres at Teplice (formerly Teplitz-Schönbau) and in 1890-92 at Wiesbaden under Weingartner. She appeared for the first time in the

<sup>1</sup> Modern edition by Max Schneider (Berlin, 1910).

Prague National Theatre as a guest on 19 Aug. 1892, and in the following year she became a permanent member of this theatre. She remained there until 1910, repeatedly refusing several flattering invitations from abroad, particularly from the Court Opera in Vienna.

Maturová began her splendid career as a lyrical singer, but she soon turned to dramatic parts. Her powerful voice, particularly rich in colour, refined in technique and mastered with a fine sense of style as well as a commanding dramatic gift, won for her an outstanding position in Czech operatic art. The foremost place in her extraordinarily wide repertory was held by the principal parts in the works of Smetana and Dvořák. It was particularly in the title-part of the former's 'Libuše' that she was unanimously recognized as the best of all interpreters. After her untimely retirement she concentrated on a successful teaching career.

G. Č.

BIBL.—REKTORYS, A., 'Růžena Maturová' (Prague, 1936).

**MATZENAUER, Margarete** (b. Temesvár, 1 June 1881).

Hungarian soprano singer. She was educated at Hanover and studied singing under various teachers in Berlin. She made her début in 1901, as Fatima in Weber's 'Oberon', at the Municipal Theatre of Strasbourg, where she remained until 1904. She was next engaged for the Court Theatre at Munich, where she sang for seven years and by degrees established her reputation as an artist of rare ability. Possessing a voice of exceptional range, richness and power (admirably trained by Fritz Emerich in the school of Manuel Garcia) and endowed with unusual dramatic intelligence and versatility, she acquired a repertory which practically covered the whole field of modern opera. She excelled alike in soprano and mezzo-soprano parts, proving herself equally at home, for example, as Aida and Amneris, Azuccena and Leonora, Amelia and Ulrica, Ortrud and Venus, Brünnhilde and Erda. No part came amiss to her, since her choice was always tempered by discretion, her command of character and *tessitura* correctly judged. She sang frequently at Bayreuth, but her European career practically closed from the season (1911-12) when she first appeared at the Metropolitan Opera House, won the undivided suffrages of the American public and settled down permanently in New York. She sang in London, at Covent Garden, during the summer of 1914, making her début there as Kundry and appearing also as Ortrud; but she was not again heard in England. She was the recipient of many German decorations, including the Saxe-Coburg medal for Art and Science.

H. K.

**Mauclair, Camille.** See Bloch (4 songs). Chausson (3 songs). Schmitt (F., song).

**MAUCOTEL.** French family of violin makers.

(1) **Charles Maucotel** (b. Mirecourt, Lorraine, 1807; d. London, 1860). He was a pupil of Bloise Mast of Mirecourt, but went to Paris in 1834 and studied further under Gand, after which, in 1850, he established himself in London.

(2) **Adolphe Maucotel** (b. Mirecourt, 1820; d. Paris, 1858), brother of the preceding. He worked under J. B. Vuillaume in Paris from 1839 to 1844 and then opened a workshop of his own in the Galerie Vivienne there. Later he removed to the rue Croix-des-Petits-Champs and lastly settled in the rue Princesse. His instruments are greatly esteemed for their tone, their durability and their excellent workmanship. He copied the Stradivari model very successfully, and but for his untimely end should have ranked among the foremost French makers. He committed suicide by cutting his throat while in a state of feverish delirium. The Paris Conservatoire owns a cello by this maker, which is considered to be the finest instrument he ever produced.

(3) **Ernest Maucotel** (b. Paris, 1867; d. ?). He was a great-nephew of (1) and (2) and also became a maker of some renown. In 1892 he entered the house of H. C. Silvestre, great-nephew of the no less celebrated Pierre and Hippolyte Silvestre, with whom he entered into partnership on 1 Apr. 1900. Left sole partner, Ernest Maucotel applied to Paul Deschamp (b. 7 Mar. 1887), a talented violinist and an expert on violin making, who became his partner in 1922. Their house, in the rue de Rome, contained, in addition to instruments of their own make, a wonderful collection of old instruments.

M. P.

BIBL.—HAWES, H. R., 'Old Violins' (London, 1898). LUTGENDORFF, WILLIBALD FRIEHERR VON, 'Die Geigen- und Lautenmacher' (Frankfurt o/M., 1904).

**MAUDUIT, Jacques** (b. Paris, 16 Sept. 1557; d. Paris, 21 Aug. 1627).

French lutenist and composer. He succeeded his father as *Greffier des requêtes* (registrar in the courts of justice) in Paris, but his talent and reputation as a musician acquired for him in France the title of "Père de la Musique". In 1581 he obtained the first prize at the musical competition which took place yearly at Évreux in Normandy, for the best motets and chansons. A Requiem for 5 voices, written for the funeral of the poet Ronsard, was published by Mersenne in the seventh book of his 'Harmonie universelle' (1636). Ambros speaks slightly of this work, describing it as a simple faburden without any particular merit.

In 1570 the poet Antoine Baif received permission from Charles IX to found the Académie Française de Musique et de Poésie,

the original object of which was to bring about a closer union between music and poetry by making musical rhythm entirely subordinate to the metrical rhythm of prosody. Mauduit would appear to have associated himself with the efforts which Baif made in this direction and to have taken part in the concerts held in Baif's house. Henry Expert, in his collection entitled '*Les Maîtres-musiciens de la Renaissance française*', republished the '*Chansonnettes mesurées de Jean-Antoine de Baif mises en musique à quatre parties par Jacques Mauduit*' (Paris, 1586), in which Mauduit endeavoured to carry out Baif's classical theories. They are slight compositions, but graceful enough. After Baif's death in 1590 the concerts continued to be carried on by Mauduit, but as Brenet<sup>1</sup> says, "The equilibrium jealously maintained by Baif, between poetry and music, was broken to the advantage of the latter", and more freedom was gained for the independent development of music by the greater prominence given to instrumental music.<sup>2</sup> J. R. M.

See also Ballet de Cour.

**MAUGARS, André**<sup>3</sup> (b. ?; d. ?).

French 17th-century violist. He was attached to the French court as a politician-musician. Thoinan describes him as:

Célèbre Joueur de Viole, Musicien du Cardinal de Richelieu, Conseiller, Secrétaire, Interprète du Roi en langue Anglaise, Traducteur de F. Bacon, Prieur de Saint-Pierre Eynac.

About 1620 he spent four years in England playing the viol at the court of James I and the first-fruit of his sojourn was a translation of Bacon's '*Advancement of Learning*', which was published in Paris in 1624 (P. Billaine), under the title '*Le Progrez et avancement aux sciences divines et humaines*', dedicated to de Lomenie. Soon after this he became a creature of Cardinal Richelieu, useful to that prelate in the capacity of secretary-interpreter, in which capacity he served likewise in the court of Louis XIII and became a favourite butt of the courtier-wit Bois-Robert, whom he distinguished by a hatred which, though impotent, has passed into history. His political satires, etc., and the story of his various quarrels, may be read in the authorities referred to below. All that we know of his death is the record of Tallemant to the effect that he "returned to France and died a few years later. On his death-bed he sent to ask forgiveness of his old enemy Bois-Robert." To this period belongs his pamphlet, reprinted by Thoinan, '*Response faite à un curieux sur le sentiment de la musique d'Italie, écrite à Rome le premier Octobre 1639*'.

<sup>1</sup> See Michel Brenet, '*Les Concerts en France sous l'ancien régime*' (1900), p. 37.

<sup>2</sup> For the story of Mauduit's saving Claude Le Jeune's manuscripts from the flames see LE JEUNE.

<sup>3</sup> Fétis has Aude, but his notice in Biog. des Mus. is unreliable.

As a violist he was classed by Mersenne<sup>4</sup> with Hottman, and his eulogy is similarly expressed by Jean Rousseau in his '*Traité de la viole*'. His compositions, which must have been significant, appear wholly lost to posterity, but he himself lauds their excellence with no uncertain voice. E. H.-A.

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Maupassant, Guy de. See Alain ('Rosier de Mme Husson', pf. piece). Albert Herring (Britten). Britten (do.). Cui ('Mam'zelle Fifi', opera). Glière ('Rachel', opera). Milhaud ('Bel Ami', film). Senilov ('Wild Geese', symph. poem).

**MAUREL, Victor** (b. Marseilles, 17 June 1848; d. New York, 22 Oct. 1923).

French baritone singer. He received instruction at the Paris Conservatoire in singing from Vauthrot and in opera from Duvernoy, and gained the first prizes in both subjects, co-equal with Gailhard, in 1867. He made his début at the Opéra as Nevers ('Huguenots') and Conte di Luna ('Trovatore') in 1868. He was next in Italy, where he appeared in the production of Gomes's '*Guaraní*' at Milan on 19 Mar. 1870. He made his début at the Royal Italian Opera in London, at the invitation of Augustus Harris, as Renato in Verdi's '*Ballo in maschera*' on 21 Apr. 1873, made a great success, and was engaged there every year until 1879 inclusive. His parts comprised Don Juan, Tell, Almaviva, Valentine, Hamlet, etc.; in Wagner operas then new to England, Telramund, 8 May 1875, Wolfram, 6 May 1876, and the Flying Dutchman, 16 June 1877; also Domingo in Massé's '*Paul et Virginie*', 1 June 1878.

Maurel reappeared at the Paris Opéra as Hamlet on 28 Nov. 1879 and also played Amonasro on the production there of '*Aida*' on 22 Mar. 1880. After a tour in Spain he undertook, in 1883, the management with Corti of the Italian opera at the Paris Théâtre des Nations (afterwards Théâtre Sarah-Bernhardt), with disastrous financial results, in spite of a company including Mmes Marimon, Adler-Dévières, Nevada and Tremelli, Gayarré, the brothers de Reszke and himself, and the successful production of Massenet's '*Hérodiade*' on 1 Feb. 1884. He appeared with great success at the Opéra-Comique in 1885-86 and was again in London, at Covent Garden in 1886 and at Drury Lane for the first time in 1887 in favourite parts.

Between these engagements Maurel created, with the greatest success, Iago in Verdi's '*Otello*' at Milan on 5 Feb. 1887, and showed himself the best acting baritone on

<sup>4</sup> De instr. harm., lib. i, prop. 30.

the Italian stage since Faure. He introduced this fine impersonation to the London public at the Lyceum Theatre on 5 July 1889, and on 9 Feb. 1893 he created the part of Falstaff in Verdi's last opera at Milan. Both these parts were sung by him for the first time in Paris in 1894, the latter first in London on 10 June 1895. In 1896 he returned to the Opéra-Comique, where he created the part of Mathias in Erlanger's 'Juif polonais' on 11 Apr. 1900.

For a short time after that Maurel appeared as an actor at non-musical theatres, but he returned to the operatic stage and reappeared in London in the part of Rigoletto on 15 Nov. 1904. In 1909 he settled as a teacher in New York. His 'Dix Ans de carrière' (1897) was translated into German by Lilli Lehmann. Other publications are 'Le Chant renoué par la science' (1892), 'Un Problème d'art' (1893) and 'A propos de la mise en scène de Don Juan' (1896). A. C.

**MAURER, Ludwig (Wilhelm)** (b. Potsdam, 8 Feb. 1789; d. St. Petersburg, 25 Oct. 1878).

German violinist and composer. He was a pupil of Haak, *Konzertmeister* to Frederick the Great. At the age of thirteen he appeared with great success at a concert given in Berlin by Mara and was in consequence admitted to the royal chapel as a probationer. After the battle of Jena (1806) the chapel was dismissed, and Maurer travelled, first to Königsberg and Riga, where he made the acquaintance of Rode and Baillot, and then to Mitau and St. Petersburg, his playing being everywhere appreciated. At Moscow he again met Baillot, through whose good offices he became musical director to the Chancellor Vsovolovsky, who had a private orchestra. There he remained till 1817, when he made another successful tour, being particularly well received in Berlin and Paris. In 1832 he returned to Vsovolovsky and stayed till 1845, when after another tour he settled finally at Dresden.

Maurer's compositions include a 'Symphonie concertante' for four violins and orchestra, first played in Paris by himself, Spohr, Müller and Wich in 1838, and three Russian airs with variations (Op. 14). Of his operas four were published in vocal score: 'Der neue Paris' (Hanover, 27 Jan. 1826), 'Der entdeckte Diebstahl' (1826), 'Aloise' (Hanover, 16 Jan. 1828) and 'Alonzo' (c. 1830). He also published several concertos — one of which was often played at the Philharmonic concerts in London — and two collections of quartets (Opp. 17 and 26). Maurer's two sons, Vsevolod, a violinist, and Alexis, a cellist, were good musicians who settled in Russia. F. G., rev.

**MAURICE, Landgrave of Hesse-Cassel.** See MORITZ.

**MAURICE, Pierre** (b. Allaman, Vaud, 13 Nov. 1868; d. Allaman, 25 Dec. 1936).

Swiss composer. After preliminary studies at the Stuttgart Conservatory he went to Paris, where he worked under Fauré and Massenet from 1891 to 1898. From 1899 to 1917 he lived at Munich. He then returned to his native place by way of Geneva. He was proud of his Romanic origin, but a German influence can indisputably be detected in his compositions. He belongs to the small but distinguished group of Swiss musicians whose activities have been particularly connected with the stage. He composed several operas, one in French, 'La Fille de Jephthé' (Geneva, 1899) and the following in German: 'Kalif Storch' (after Wilhelm Hauff's tale, not performed), 'Die weisse Flagge' (Cassel, 1903), 'Misé Brun' (Stuttgart, 1908), 'Lanval' (Weimar, 1913), 'Andromeda' (Basel, 1924), 'Nachts sind alle Katzen grau' (Zurich, 1925) and 'Das Tanzlegendchen' (after Gottfried Keller, Munich, 1931). H. E., add. A. L.

**Mauro, Ortesio.** See ARIOSTO (3 lib.). Handel ('Alessandro', opera; 13 voc. duets). Steffani (8 lib.; voc. duets).

**MAVRA** (Opera). See STRAVINSKY.

**MAXIÁN, František** (b. Teplice-Šanov, 9 Nov. 1907).

Czech pianist and teacher. After a secondary school education he studied pianoforte under Roman Veselý at the Prague Conservatory from 1923 to 1927, and in 1928–31 he perfected his technique under Vilém Kurz at the Master School. He also studied conducting under M. Doležil and P. Dědeček (1932–1936). Afterwards he worked for a few years with the Prague broadcasting service. In 1939 he became professor at the Prague Conservatory and in 1946 he was appointed professor at the Academy of Musical Arts there. He is a fine artist with a particular ability for profound interpretation, and a highly appreciated teacher. G. Č.

**MAXIMILIEN.** Opera in 3 acts by Milhaud. Libretto by Armand Lunel, trans. from German libretto by Rudolf Hoffmann based on Franz Werfel's play 'Juarez und Maximilian'. Prod. Paris, Opéra, 4 Jan. 1932.

**MAXIXE.** A Brazilian dance similar to the tango, which had some vogue in Europe during the second decade of the 20th century.

**MAXWELL-LYTE, Eve** (b. London, 25 Apr. 1908).

English singer. She was educated privately at Battle, Sussex, and studied at the R.C.M. in London and the Central School of Dramatic Art from 1926 to 1928. She gave her first recital of folksongs from many lands at the Aeolian Hall, London, in June 1932 and has since sung with great success in all the big provincial towns of Britain and in Dublin and Belfast. In 1938 she made a coast-to-



coast tour of Canada which was so warmly received that, after giving recitals in New York and Washington in Dec. 1938, she made another Canadian tour the following year. Further tours of both the U.S.A. and Canada, booked for 1940, were cancelled by the outbreak of war, and for the next three years Eve Maxwell-Lyte worked in a Government office. On her release to work for C.E.M.A. she became one of their most popular artists, giving recitals in factories, in remote villages and to the forces. She went twice to Scapa Flow to give concerts to the fleet.

Her repertory is enormous, including several hundred folksongs from all over Europe and America. Not only is her voice capable of mastering the different moods required for each type of folksong, but she is also an accomplished actress and a good linguist, since she sings in some twenty languages besides English. She sings every song in its own language, and her characterization is so complete that with each song she appears to become a different person.

M. K. W.

**MAXYLEWICZ, Wincenty** (b. ?; 1685; d. Cracow, 24 Jan. 1745).

Polish composer. He was cantor at the Cracow Cathedral School. In 1739 he succeeded Father Andrzej Bargiel as conductor of the Capella Cathedralis, a post at which he remained until his death. In the Cracow Chapter Library were found five 4-part compositions *a cappella* by Maxylewicz. They are as follows:

- 'Graduale 4 vocum: Tollite portas cum Alleluia Ave Maria gratia plena.'
- 'Rorate coeli.'
- 'Rorate coeli,' (another setting).
- 'Dignare me.'
- 'Ecce sacerdos.'

Of these five works the last two were not signed by the composer, but their great similarity in style to the other three justified the assumption that all are by the same person.

C. R. H.

BIBL.—CHYBIŃSKI, A. E., 'Wincenty Maxylewicz' ('Musical Quarterly', Warsaw, 1929).

**MAY, Edward (Collett)** (b. Greenwich, 29 Oct. 1806; d. London, 2 Jan. 1887).

English organist and teacher. He was first taught by his brother Henry, an amateur musician and composer of considerable ability. When he was about fifteen years of age, Thomas Adams, then organist of St. Paul's, Deptford, and an intimate friend of the May family, struck by Edward's promise and intelligence, offered to take him as a pupil. He became later a pupil of Cipriani Potter for the pianoforte and of Crivelli for singing. In 1837 he was appointed organist of Greenwich Hospital, an office he held till the abolition of the institution in 1869. From 1841 to his death he devoted himself enthusiastically to

the musical teaching of the masses. At one institution alone, the National Society's Central School, more than a thousand teachers and many more children were instructed by him. At Exeter Hall, the Apollonicon Rooms, and later St. Martin's Hall, several thousand adults passed through his classes, while for many years he was the sole musical instructor at a number of training-schools. In 1880 May was appointed professor of vocal music in Queen's College, London.

J. H.

**MAY, Florence** (b. London, 1844; d. London, 1923).

English pianist and biographer, daughter of the preceding. She was taught by her father and her uncle, Oliver May, and became known in London as a pianist of considerable cultivation and power, and a successful teacher. She went to Baden-Baden in 1871 to finish her studies under Clara Schumann, and there met Brahms, whose pupil she became soon afterwards. On her return to England she distinguished herself as a performer of Brahms's music, playing many of his pianoforte works for the first time in Britain, and she wrote 'The Life of Johannes Brahms' in 2 volumes, which, first published in 1905, became one of the standard works on the subject. Revised by her for a second edition just before the first world war, which prevented its issue, it was at last brought out again in 1948.

J. H., adds.

**MAY-HORN.** See WHITHORN.

**MAY NIGHT** (Rimsky-Korsakov). See NIGHT IN MAY, A.

**Mayakovsky, V.** See Bely ('V. I. Lenin', chorus). Lourié (March). Shebalin ('Lenin', symphony). Shostakovich ('Flea', incid. m.). Stanislav ('March of Harvest', cantata).

**MAYER, Charles** (b. Königsberg, 21 Mar. 1799; d. Dresden, 2 July 1862).

German pianist and composer. His father, a clarinet player, went soon after the boy's birth to St. Petersburg, and four years later to Moscow, where he settled with his family. Charles first learned from his mother, a good pianoforte teacher, and later became a pupil of Field. After the burning of Moscow in 1812 the family fled to St. Petersburg, where the mother became pianoforte teacher, and where the lessons with Field were resumed. The pupil played so exactly like his master that connoisseurs were unable to tell which was at the instrument if a screen was interposed.

In 1814 Mayer accompanied his father to Paris, where he was well received. He first played his concert variations on 'God save the King' in Amsterdam. In 1819 he returned to St. Petersburg, where he worked hard and successfully at teaching, and formed as many as 800 pupils. In 1845 he travelled to Stockholm, Copenhagen, Hamburg, Leip-

zig and Vienna, but this was his last tour. In 1850 he settled at Dresden, where he taught, gave concerts and composed up to his death. His pieces reach the astonishing number of 900. A Mazurka by him in F# major was for some time considered to be by Chopin, and as such was included in the first issue of Klindworth's edition. It was removed from later issues.

F. G.

**MAYER, Lady.** See CHILDREN'S CONCERTS. MOULTON, DOROTHY.

**MAYER, (Sir) Robert.** See CHILDREN'S CONCERTS.

**MAYER, Wilhelm.** See RÉMY, W. A.

**Maykov.** See Maikov.

**MAYNARD, John** (b. ?; d. ?).

English 16th-17th-century lutenist and composer. From 1599 to 1601 he was in the service of Christian IV of Denmark, in Copenhagen. He left abruptly in 1601, together with his colleague, Daniel Norcombe, and fled to Venice by way of Germany and Hungary. From the title-page and dedication of his song-book it is clear that he was some time in the service of Lady Joan Thynne of Caux Castle, Shropshire, and was at that date "lutenist at the most famous Schoole of St. Julian's in Hartfordshire". Nothing more is known of him. His song-book, 'The XII Wonders of the World' (1611), contains twelve ayres for voice, lute and viol ("all three jointly and none severall") describing the characters of a courtier, a divine, a bachelor, a widow and so on — a conceit used by several 17th-century essay writers. Its full title is:

The XII Wonders of the World, Set and composed for the Violl de Gambo, the Lute and the Voyce to sing the Verse, all three jointly and none severall; also Lessons for the Lute and Base Violl to play alone; with some Lessons to play Lyra-waye alone, or if you will to fill up the parts with another Violl set Lute-way.

In addition there are twelve pavans and galliards for the lute and bass viol, and some pieces for lyra viol with optional bass viol accompaniment. A piece for organ is in the R.C.M. (MS 2093). Peter Warlock (in 'The English Ayre') considers his music to be of poor quality.

R. T. D.

See also English Musicians Abroad.

**MAYNOR, Dorothy** (b. Norfolk, Virginia, 3 Sept. 1910).

American Negro soprano singer. She first sang in the choir of her father's Methodist church and, at the age of fourteen, entered Hampton Institute, Hampton, Virginia, where she sang in the choir, taking part in its tours in the U.S.A. and Europe, and studied with R. Nathaniel Dett. In 1936, after three years at the Westminster Choir School, Princeton, N.J., she began a three years' course of vocal study with Wilfried Klamroth and later with John Alan Houghton. In Feb. 1939 she was engaged by an important concert manage-

ment and that summer her singing aroused the admiration of Kussevitky, who introduced her at a reception during the Berkshire Festival at Tanglewood, Lenox, Mass. Enthusiastic press notices drew widespread attention to her, and her first New York recital in Nov. 1939 opened a career which has included many extensive concert tours and appearances with the major orchestras of the U.S.A. In 1948 she toured South America for two months. She took the Mus.D. degree at Bennett College, Greensboro, N.C., in 1945. Although occasional unevennesses of tone are to be noticed in her singing, the essential merits of a notable voice and an appealing personality entitle her to be regarded as one of the foremost singers of her race.

F. D. P.

**MAYOR OF CASTERBRIDGE, THE.**

Opera in 3 acts by Peter Tranchell. Libretto by the composer and Peter Bentley, based on Thomas Hardy's novel. Produced Cambridge, Arts Theatre, 30 July 1951.

**MAYR, Richard** (b. Salzburg, 18 Nov. 1877; d. Vienna, 1 Dec. 1935).

Austrian bass singer. After preliminary study at the local "Gymnasium" at Salzburg, where his father was a wealthy brewer, he decided to take up medicine, and for that purpose worked some time at the University of Vienna. During that period, however, his fine natural voice gradually attracted so much attention that he decided to abandon the career of a physician for that of a singer. Accordingly he entered the Conservatory and, from the age of twenty-one until he was nearly twenty-five, studied hard to master an extensive repertory of operatic parts.

Declining any tentative appearance at the smaller theatres, he imitated the unique example of the Dutch singer Anton van Rooy by obtaining his initial engagement at Bayreuth, where he sang for the first time on any stage in Sept. 1902, as Hagen in 'Gotterdammerung'. His resonant voice and splendid declamation won him an unequivocal success; but his supreme gifts as an actor were yet to be made manifest in their full maturity. The opportunity for development was immediately afforded through his engagement by Mahler for the Vienna Court Opera. Making his début as Don Gomez in Verdi's 'Ernani', he sang there for several years in succession, and, while laying in a rich store of experience, displayed amazing versatility in a round of leading parts of various schools, serious and comic alike, that extended from the Wotan of the 'Ring' to the Baron Ochs in 'Der Rosenkavalier'. The latter, a superb creation in every detail, was the character in which he made his first appearance at Covent Garden when Strauss's opera was revived in London on 23 May 1924. This success was enhanced in the following year, when he sang with

no less ability in other strongly contrasted parts.

H. K.

BIBL.—KUNZ, OTTO, 'Richard Mayr' (Vienna, 1933).

**MAYR, Simone (Johann Simon)** (b. Mendorf, Bavaria, 14 June 1763; d. Bergamo, 2 Dec. 1845).

Italian composer of German origin. He early showed talent for music, which he first learned from his father, the village school-master and organist. When about ten he entered the Jesuit seminary at Ingolstadt, but he did not neglect his music either then or when, after the banishment of the Jesuits, he studied law at Ingolstadt. Having made the acquaintance of a nobleman of the Grisons, Thomas de Bessus, he lived in the house as music master and was afterwards sent by his patron to Bergamo to study with Lenzi, *maestro di cappella* there. Mayr found, however, that his master knew little more than himself, and was on the point of returning to Germany when Count Pesenti, a canon of Bergamo, provided him with the means of going to F. Bertoni at Venice. There again his expectations were deceived, but he picked up some practical hints and a few rules from Bertoni, and hard work and the study of good books did the rest.

Mayr had already published some songs at Ratisbon, and at Bergamo and Venice he composed masses and vespers. After the success of his oratorio 'Jacob a Labano fugiens', composed in 1791 for the Conservatorio dei Mendicanti at Venice and performed before a distinguished audience, he was commissioned to write three more oratorios for Venice ('David', 'Tobiae matrimonium' and 'Sisera'). For Forlì he wrote 'Jephthe' and a Passion.

Thrown on his own resources by the sudden death of his patron, Mayr was urged by Piccinni to try the stage, and his first opera, 'Saffo, ossia I riti d' Apollo Leucadio', was so well received at the Teatro La Fenice at Venice (1794) that he was immediately overwhelmed with commissions, and between that date and 1824 he composed no less than sixty-one operas. Indeed it was not till Rossini's success that his fame declined. Many of his melodies were sung about the streets, such as the pretty cavatina "O quanto l' anima" from 'Lauso e Lidia'.

In 1802 he became *maestro di cappella* of the church of Santa Maria Maggiore at Bergamo, and he was so much attached to his work there that he declined not only invitations to London, Paris, Lisbon and Dresden, but also the post of censor to the Milan Conservatory, his appointment to which had been signed by the Viceroy of Italy in 1807. As professor of composition in the Musical Institute of Bergamo — founded in 1805, reorganized in 1811 — he exercised great and good influence;

Donizetti was one of his pupils there. He was the founder of two institutions for decayed musicians and their widows, the Scuola Caritatevole di Musica and the Pio Istituto di Bergamo. From 1816 onwards he wrote mostly church music, such as masses, psalms and motets. He had been blind for some years before his death. The city of Bergamo erected a monument to him in 1852, and in 1875 his remains and those of Donizetti were removed with much ceremony to the church of Santa Maria Maggiore.

Mayr is said to have been the first to introduce the *crescendo* of the orchestra into opera, to which Rossini owes so much of his fame. He wrote a small book on Haydn (1809), a biography of Capuzzi the violinist and poems on the latter's death, also 'La dottrina degli elementi musicale', which remained in manuscript at Bergamo.

The most celebrated of Mayr's operas are the following:

- 'Lodoiska' (libretto by Francesco Gonella), prod. Venice, Teatro La Fenice, 26 Jan. 1796.
- 'Che originali' (lib. by Gaetano Rossi), prod. Venice, Teatro San Benedetto, 18 Oct. 1798.
- 'Adelaide di Guesclino' (lib. by Rossi, based on Voltaire's tragedy), prod. Venice, Teatro La Fenice, 1 May 1799.
- 'Il carretto del venditore d' aceto' (lib. by Giuseppe Maria Foppa, based on a play by Louis Sébastien Mercier), prod. Venice, Teatro Sant' Angelo, 28 June 1800.
- 'Ginevra di Scozia' (lib. by Rossi, after Ariosto), prod. Trieste, 21 Apr. 1801.
- 'I misteri eleusini' (lib. by Giuseppe Bernardoni), prod. Milan, Teatro alla Scala, 16 Jan. 1802.
- 'Alonso e Cora' (lib. by Bernardoni), prod. Milan, Teatro alla Scala, 26 Dec. 1803.
- 'Elisa' (lib. by Rossi, based on Jacques Antoine de Saint-Cyr's French libretto 'Elisa, ou Le Voyage au Mont-Bernard'), prod. Venice, Teatro San Benedetto, 5 July 1804.
- 'Adelasia e Aleramo' (lib. by Luigi Romanelli), prod. Milan, Teatro alla Scala, 26 Dec. 1806.
- 'La rosa rossa e la rosa bianca' (lib. by Felice Romani, based on Pixérécourt's French libretto), prod. Genoa, Teatro Sant' Agostino, 21 Feb. 1813.
- 'Medea in Corinto' (lib. by Romani), prod. Naples, Teatro San Carlo, 28 Nov. 1813.

F. G., rev.

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- Mayreder, Rosa. See Corregidor (Wolf, H., lib.). Wolf (H., 'Corregidor', opera).
- Mayrhofer, Johann. See Schubert (2 libs.; part-song; 47 songs).

**MAYSEDER, Joseph** (b. Vienna, 26 Oct. 1789; d. Vienna, 21 Nov. 1863).

Austrian violinist and composer. He was the son of a poor painter. Beginning at the age of eight, he learnt the violin from Suche and Wranitzky. Schuppanzigh took a great interest in the lad and entrusted him with the

<sup>1</sup> Set by Cherubini in 1794.

<sup>2</sup> Set by Gaveaux in 1809.

second violin in his quartet. In 1800 he gave his first concert in the Augarten with brilliant success. In 1816 he entered the court chapel, in 1820 became solo violin at the court theatre and in 1835 was appointed chamber violinist to the emperor. The municipality of Vienna awarded him the large gold Salvator Medal in 1811 and presented him with the freedom of the city in 1817. In 1815 he gave, with Hummel (afterwards replaced by Moscheles) and Giuliani, the so-called "Dukaten Konzerte". He also gave concerts with Merk the cellist, but after 1837 he never appeared in public. He never played in public abroad; even on his visit to Paris in 1820 he would play only before a select circle of artists, including Kreutzer, Baudiot, Cherubini, Habeneck, Lafont and Viotti. In 1862 the emperor bestowed on him the order of Francis Joseph.

With the exception of a Mass Mayseder composed only chamber music. He published sixty-three works, including concertos, polonaises, variations, five quintets and eight quartets for strings, studies and duets for violin, four trios, sonatas, etc., for piano-forte, Trio for violin, harp and horn, etc.

C. F. P.

**MAZAS, Jacques (Féréol)** (b. Béziers, 23 Sept. 1782; d. ? , 1849).

French violinist and composer. He entered the Paris Conservatoire in 1802 and, having studied for three years under Baillot, obtained the first prize for violin playing. He had great success in Paris, especially with his performance of a violin Concerto written for him by Auber, at the Conservatoire. He travelled through a very large part of Europe and returned in 1829 to Paris, without, however, regaining his former success. In 1837 he left Paris again and accepted the directorship of a music school at Cambrai, remaining there till 1841.

Mazas wrote a large number of brilliant violin pieces, quartets, trios and duets for stringed instruments, an instruction book for the violin and one for the viola. Fétis also mentions two operas (one, 'Le Kiosque', performed in Paris in 1842), two violin concertos and an overture.

P. D.

**MAZELLIER, Jules** (b. Toulouse, 6 Apr. 1879).

French conductor and composer. He studied composition at the Paris Conservatoire under Fauré and Leneveu between 1906 and 1909. In the latter year he was awarded the Prix de Rome. From 1918 to 1922 he was conductor at the Paris Opéra-Comique, and in 1928 he was given the appointment of professor of the vocal ensemble class at the Paris Conservatoire, which he resigned twenty years later.

One of his earliest works to be performed

was the "dramatic overture" 'Circenses', given under Chevillard's direction in 1907.

Mazellier's compositions further include the comic operas 'Graziella' (libretto after Lamartine) and 'Matines d'amour', performed at the Opéra-Comique in 1925 and the Opéra in 1927 respectively; the operas 'Cœur de Paris' (produced at Nancy in 1950) and 'La locandiera' (libretto after Goldoni); choral and orchestral works; a 'Poème romantique' for violin and orchestra and 'Scherzo, choral et variations' for pianoforte and orchestra; chamber music, &c.

F. E. G.

**MAZEPPA** (Opera). See PEDROTTI. TCHAIKOVSKY.

**MAZÉR, Johan** (b. Stockholm, 7 Mar. 1790; d. Stockholm, 25 Oct. 1847).

Swedish patron of chamber music. He was a merchant and amateur musician who made stringed instruments and played cello and double bass. He held informal meetings for the playing of chamber music at his summer residence at Djurgården from 1823 onwards, which led in 1841 to the founding of the Quartet Society that still bears his name. Mazér provided the funds, which were administered by the Academy of Music of which he had been elected a member in 1840 and to which he eventually left his whole collection of music and instruments. The first public performance by the Quartet took place at the Academy of Music on 13 Jan. 1849. After Mazér's death the moving spirit in the Society was Jonas Falkenholm, for which reason the foundation is sometimes referred to as the "Falkenholm Quartet".

K. D.

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'Mazérska kvartettsällskapet. Ett femtioårsminne, 1849-1899' (Stockholm, 1899).

**Mazères, E. J. Ennemond.** See Auber ('Le Serment', lib.).

**MAZURKA.** A Polish country dance which originated in folksongs, in the plains of Mazowsze (Mazovia), in which Warsaw is situated. The people of this province have been called Mazurs, and their dance, known abroad as mazurka, comprises more than one type. There are the proper Mazur or Mazurek, secondly the Obertas or Oberek and thirdly the Kujawiak from the neighbouring district of Kujawy. They are all written either in 3-8 or 3-4 time. The obertas is usually faster than the other two. The tempo varies considerably, for instance in the obertas, with the quaver as a unit of the bar, the tempo oscillates between: ♩ = 160-180 MM; in a Kujawiak with the crotchet as a unit it would be: ♩ = 120-140 MM.

The music consists of two or four parts of eight or frequently six bars, each part being repeated. There is generally a strong accent falling on the second or third beat of the bar.

Here are some rhythmical patterns of mazurkas, all written out in 3-4 time for ease of comparison:



and one sample in 3-8 time with the phrases consisting of six and not eight bars<sup>1</sup>:



The accompaniment to the earliest mazurkas was played on the *dudy* (a kind of bagpipe) which produced on its one or two drones either one bass note (tonic) or two (tonic and dominant). It should not be forgotten that the mazurka is as much a song as a dance.

Mazurkas can express all kinds of different feelings and even shades of mood, in spite of their rather square structure. Some of them, which have remained unaltered by the influence of urban music, show either no definite ending, and the repeats are made *ad libitum*, or their concluding bar finishes on the dominant in the third beat without the accent, leaving the impression of disappearance into the air<sup>2</sup>:

Ex.1



As a dance the mazurka is remarkable for the liberty and variety in its figures and for the particular steps required for its performance. The whole dance has the character of an improvisation which even allows the invention of new figures and steps. It is usually danced by 4, 8 or 12 couples, sometimes by an indefinite number of dancers.

<sup>1</sup> This is the rhythmical pattern of a very well-known folksong and dance from Mazovia entitled 'Uciekli mi przepióreczka' ('The quail escaped me').

<sup>2</sup> Quoted from the book 'Od Tatr do Bałtyku' ('From the Tatra Mountains to the Baltic Sea') by A. E. Chybiński (Cracow, 1950), p. 123, No. 164.

The mazurka was known as early as the 16th century. During the 17th century it spread all over Poland and began to penetrate

into neighbouring countries. It was introduced into the courts of Germany by Augustus II, Elector of Saxony and King of Poland (1697-1733) and, after becoming fashionable among the upper classes in Paris, reached England about 1750. After the partitions of Poland, the mazurka conquered not only the drawing-rooms of the Russian aristocracy, but succeeded in reaching the masses of the Russian people.

It should be pointed out that many Polish folksongs, to which the mazurka undoubtedly belongs, are played and sung in one or other of the ecclesiastical modes: notably the Lydian which has its fourth note sharper<sup>3</sup> and what was for many years called the "Polish mode", which consists of six notes only.<sup>4</sup>

Chopin was strongly influenced by the folk music of his native country. For all his mazurkas he adopted 3-4 time. But he used the national material as a basis, eliminating all vulgarities and extending its original forms, and developed them into fuller beauty, containing almost unidentifiable folk tunes, by the force and striking individuality of his genius. His example was followed by many Polish composers, such as Moniuszko, Wieniawski, Młynarski, Różycki. Szymanowski, on the other hand, pursued quite a different course when using folk airs in his music. In his works ('Songs of Kurpie', 'Harnasie', etc.) he introduced Polish folksongs in their original form, but in the accompanying part of the pianoforte or orchestra he displayed all his mastery and imaginative power as well as his own modern harmonic and contrapuntal idioms, thus emphasizing the primitive beauty of folk melodies, the modal reminiscences of the Polish folk tunes and their striking irregularities of accent and rhythm.

The following example is a simple mazurka (*kujawiak*) popular near Ruskowo.<sup>5</sup> The first

<sup>3</sup> The augmented fourth on F, i.e. F-B $\sharp$ .

<sup>4</sup> C. W. Pearce in his 'Modern Academic Counterpoint' (chap. iii, p. 15, No. 58) writes thus: "One of the oldest European scales is that of ancient Poland". It should be understood that this "Polish scale" is very similar to an ecclesiastical mode, namely the Dorian, but it differs from the latter by comprising six notes only: D-F-G-A-B-C.

<sup>5</sup> Quoted from Kolberg's monumental work 'Lud' ('People'), Series iii, 'Kujawy', p. 256 (Cracow, 1856).

part of it, with a vocal accompaniment, is much slower than the second, played nearly twice as fast as the first :



C. R. H.

**MAZZAFERRATA, Giovanni Battista**

(b. Como or Pavia, ?; d. Ferrara, 26 Feb. 1691).

Italian composer. He was *maestro di cappella* at the Accademia della Morte at Ferrara. He composed 'Salmi concertati' for 3-4 voices (1676); cantatas (1680); madrigals, 2-3 v. (1668), canzonets and cantatas (1680); solo chamber cantatas (1677); 12 sonatas for 2 violins with a "bassetto viola" *ad lib.* (1674; republ. 1678). One of these was republished by Wasielewski. An oratorio by him was performed at Siena in 1684.

E. v. d. s.

**MAZZINGHI.** English family of musicians of Corsican origin.

(1) **Thomas Mazzinghi** (b. ?; d. London, 20 May 1775), violinist and (?) composer. He settled in London and was violinist at Marylebone Gardens. 'Six Solos for the Violin' published in London about 1763 may with reasonable probability be ascribed to him. He was buried in St. Pancras.

(2) **Joseph Mazzinghi** (b. London, 25 Dec. 1765, d. Downside nr. Bath, 15 Jan. 1844), organist, pianist and composer, son of the preceding. He was a pupil of John Christian Bach, under whom he made such progress that, on the death of his father, in 1775, he was, although but ten years of age, appointed organist of the Portuguese Chapel. He then studied under Bertolini, Sacchini and Anfossi. In 1784 he became musical director and composer at the King's Theatre, where he produced the operas 'La bella Arsena' (1795) and 'Il tesoro' (1796), besides many songs, duets, etc., for introduction into other operas, and the music for several ballets. The score of Paisiello's opera 'La locanda' having been consumed in the fire of the Opera House in June 1789, Mazzinghi rescored the work so faithfully as to admit of its continued per-

formance. For the English theatre he set the following pieces :

- 'A Day in Turkey' (1791).
- 'The Magician no Conjuror' (1792).
- 'Ramah Droog' (1798).
- 'The Turnpike Gate' (1799).
- 'Paul and Virginia' (after Bernardin de Saint-Pierre) (1800).
- 'The Blind Girl' (1801).
- 'Chains of the Heart' (1801) (the last five in collaboration with Reeve).
- 'The Wife of Two Husbands' (1803).
- 'The Exile' (1808).
- 'The Free Knights' (1810).

The last piece contained the duet "When a little farm we keep", which for nearly half a century was highly popular and constantly introduced into other pieces.

Mazzinghi was music master to the Princess of Wales, afterwards Queen Caroline, and had an extensive practice as a teacher of the pianoforte, for which instrument he composed nearly seventy sonatas and arranged a multitude of pieces, besides writing an 'Introduction' to it. His glees, trios, harmonized airs, songs and other vocal pieces were legion. His pastoral glee, 'The Wreath' ("Tell me, shepherds"), was long in favour. He likewise composed a Mass for three voices and six hymns.

W. H. H.

(3) **Thomas Mazzinghi** (b. ?; d. ?), violinist, ? brother of the preceding. He was ennobled in Italy in 1834. His title of Count has been supposed to belong to Joseph, and the 'Six Solos for the Violin' named above have been attributed to him despite the obvious incompatibility of dates.

H. C. C.

See also Bishop (H., adapt. by). Paradisi (Cassandra Frederick, M.'s aunt). Reeve (4 collabs.).

**MAZZOCCHI, Domenico** (b. Veia nr. Civita Castellana, 2 Nov. 1592; d. Rome, 20 Jan. 1665).

Italian composer. He was a pupil of Nanini. In 1626 he published an opera, 'La catena d' Adone', as well as a book of 5-part madrigals, in 1638 a set of 'Dialoghi e sonetti' and in 1640 a volume of 'Musiche sacre'. In the dedication of this last he states that he has been for twenty years in the service of the family of Aldobrandini Borghese.

Apart from 'La catena d' Adone', Mazzocchi also composed the opera 'L' innocenza difesa', the oratorios 'Querimonia di Santa Maria Maddalena' and 'Il martirio dei Santi Abbundia ed Abbundanzio', madrigals, etc.

E. v. d. s., adds.

**MAZZOCCHI, Virgilio** (b. Veia nr. Civita Castellana, 22 July 1597; d. Veia, 3 Oct. 1646).

Italian composer, brother of the preceding. He was *maestro di cappella* at St. John Lateran in Rome from 1628 to 1629, when he was appointed to a similar place at St. Peter's, which he held until his death. He took part with Marazzoli in the composition of

the first comic opera, 'Chi soffre, spera', to a libretto by Giulio Rospigliosi, the future Pope Clement IX, which was produced at the Palazzo Barberini in Rome on 27 Feb. 1639.<sup>2</sup> In 1640 he published, as Op. 1, 'Sacrae flores' for 2, 3 and 4 voices, and in 1648 a set of Psalms for double chorus was issued posthumously. A. L.

BIBL.—ROLANDI, U., 'Nuova antologia', Oct. 1927.  
SALZA, A., Riv. Mus. It., XIV, 477.

**Mazzola, Caterino.** See Clemenza di Tito (Mozart). Mozart (do., lib.). Naumann (1, 2 libs.). Piccini ('Servo padrone', lib.). Salieri (2 libs.).

**MAZZOLENI, Ettore** (b. Brusio, Ticino, Switzerland, 18 June 1905).

Canadian conductor and composer of Italian-Swiss parentage. He took up the systematic study of music at Keble College, Oxford (1924-27), largely through the encouragement of Sir Hugh Allen. Subsequently he studied the pianoforte and composition at the R.C.M. in London, where he was ultimately appointed to the opera staff as coach and conductor, taking part in the preparation of the first performance of Vaughan Williams's 'Sir John in Love'.

Appointed to the staff of Upper Canada College, Toronto, in 1929, Mazzoleni immediately took an active part in musical affairs and shortly afterwards joined the staff of the Toronto Conservatory of Music as lecturer in musical history and conductor of the Conservatory Orchestra. Under his direction the latter organization has made remarkable progress, introducing many important works, including some by young Canadian composers.

Mazzoleni has made frequent appearances as a guest conductor, particularly with Concerts Symphoniques at Montreal. His compositions include songs, incidental music for plays, folksong arrangements and orchestral transcriptions. The most successful of the latter are Bach's Passacaglia and Fugue in C minor (which has received wide recognition), three Bach choral preludes and the overture to the opera 'Muzio Scevola' by Mattei, Bononcini and Handel. H. C. (ii).

**MAZZONE, Marc' Antonio** (b. Miglionico, Naples, ?; d. ?).

Italian 16th-17th-century composer. He composed a book of madrigals for 5 voices, a book of madrigals a 4 (both Venice, 1569); a book of Magnificats to serve for choirs of limited compass (*ibid.*, 1593). E. V. D. S.

**MAZZONI, Antonio (Maria)** (b. Bologna, 1718; d. Bologna, 1785).

<sup>1</sup> The MS score and libretto are in the Vatican Library in Rome, and an 'Argomento et allegoria' of the score was printed in 1639 (copy in the Library of Congress, Washington). A. Salza (see Bibl.) conjectured that the work may have been an enlarged version of an earlier opera, 'Il falcone', produced at the Palazzo Barberini in 1637.

<sup>2</sup> See Milton's letter to Lucas Holstenius from Florence, 30 Mar. 1639.

Italian composer. He studied with Predieri and became an associate of the Bologna Accademia Filarmonica in 1743. After some years spent at Fano and Macerata he returned to his native town about 1750 and held the post of chapel master at the church of San Giovanni in Monte from 1751 to 1767 and was subsequently employed at various other churches, ultimately at San Pietro, Bologna, until his death.

Mazzoni had his first oratorio performed at Bologna as early as 1735. His church music (of which a good deal is still extant at Bologna and elsewhere) is compared unfavourably with that of Padre Martini in the autobiography of Dittersdorf, who met Mazzoni when he accompanied Gluck to Bologna in 1763 for the inauguration of the new Teatro Pubblico there; the opening opera was Gluck's 'Il trionfo di Clelia', and Mazzoni played the second cembalo. Burney, who heard a Magnificat sung at San Giovanni in 1770, was not much impressed by it either.

Besides church music Mazzoni wrote about 15 operas between 1746 and 1769; the most successful one was a setting of Goldoni's 'Il viaggiator ridicolo' (Parma, 1757). This and 'Il re pastore' of the same year are still extant. He seems to have been at Lisbon in 1755 for the production of his 'La clemenza di Tito'. Otherwise his extensive travels to all parts of Europe (mentioned in earlier biographical accounts) do not appear to have left any trace, if indeed they took place at all. A. L.

**MAZZUCATO, Alberto** (b. Udine, 28 July 1813; d. Milan, 31 Dec. 1877).

Italian violinist, teacher and composer. He studied at Padua and in 1850 became leader of the orchestra at the Teatro alla Scala at Milan. He also taught the violin at the Conservatory, of which he became director in 1872. He edited the 'Gazzetta musicale'. His works include the operas 'La fidanzata di Lammermoor' (after Scott), 'Esmeralda' (after Victor Hugo) and six others.

E. B.

**MAZZUCATO, Gian Andrea** (b. Milan, ?; d. London, Aug. 1900).

Italian critic, son of the preceding. On the death of his father he was appointed professor of musical aesthetics at the Milan Conservatory in 1878. He contributed various articles to the 'Corriere della sera', then in its infancy. About 1880 he left Milan for London, where he earned a living by giving lessons in Italian, translating and occasional articles on musical subjects.

F. B.

**Mc . . .** For all names with this prefix see MAC . . .

**ME.** The mediant note in Tonic Sol-fa, in any key, so pronounced, but in notation represented by the symbol m.



**MEANE.** A term derived from the Latin *medius* and used in England from the 15th to the 17th centuries to denote an inner part of a polyphonic composition, either vocal or instrumental. It was popular with poets and dramatists by reason of its punning proclivity: at least three other connotations existed, besides the musical one, this latter being generally understood in its vocal sense.

Lucetta: There wanteth but a meane to fill your song.

Julia: The meane is drown'd with your unruly base.  
(Shakespeare, 'Two Gentlemen of Verona').

Biron: . . . nay, he can sing  
A meane most meanly.  
(Shakespeare, 'Love's Labour's Lost').

In 'The Atheist's Tragedie' (1611) the following couplet occurs:

But trebles and bases make  
Poor musick without means.

The prize for punning and jingling was, however, taken by John Redford almost a century before this in his poem 'Long have I been a singing man' (B.M. Add. MSS 15233 f. 43) which ends thus:

To me and myne, with all the rest,  
And God grant grace with hartly voice  
To sing the mene that menyth best,  
All partes in the best to rejoice;  
Which mene in menyng menyth well,  
The mene of menses that doth excell.

Another verse of the same poem attempts to define the functions of five voice parts—treble, bass, tenor, counter (tenor) and meane—thereby showing that the meane was not synonymous with tenor, as has often been supposed. The present-day equivalent is the alto or contralto part, which was formerly sung by male altos. Thus, in the *medius* part-book of Day's 'Morning and Evening Prayer', a composition by Shepherd is prefaced by the remark: "This Meane part is for men", and settings of the Mass by Shepherd and Appleby for male voices only in B.M. Add. MSS 17802-5 are headed "Mass for a Meane". The word is also used by Orlando Gibbons in his 'Short Service' composed in the early years of the 17th century. In his 'Plaine and Easie Introduction' Morley uses "Meane" to imply *altus* or alto (pp. 17, 35, 129), but he distinguishes between "The high Meane" and "The low Meane" on p. 166, showing their respective tessituras to be a third apart. In the same music example there is also an alto part; but rather than charge Morley with inconsistency, it is safe to assume that he was thinking of a counter-tenor.

In three-voiced English descant of the 14th and 15th centuries the transposition or modification of the *cantus firmus* by the middle voice was called the "mene sight". This adjectival use of the word is found in treatises by Lionel Power and pseudo-Chilston, in B.M. Lansdowne MS 763.

The three-part convention also survived in early English organ music, certain examples of which (with or without the title of "Meane") contain an inner part which cannot conveniently be played by the left hand, together with the bass part, or by the right hand, together with the treble part. It is shared between the two hands, as a *vagans* or wandering part, and may have been given the name "Meane" by John Redford, in whose compositions it often appears. Occasionally the notes of the meane were blackened (Mulliner Book, f. 47) or placed on a large twelve-lined stave (B.M. Add. MSS 29996 f. 20v). This is consistent with Redford's poem, where we are told that

The mene in cumpas is so large,  
That evry parte must joyne therto.

A general use of the word "Meane", once again used as an adjective, grew up with the consort of viols, the "mean-viall" signifying an instrument which normally played a middle part. The middle strings of the viol were often known as the small meane and the great meane.  
D. W. S.

**MEAN-TONE TEMPERAMENT.** See TEMPERAMENT.

**MEARES, Richard, sen.** (b. ?; d. London, c. 1722); and

**MEARES, Richard, jun.** (b. ?; d. London, c. 1743).

English instrument makers, music printers and publishers. Richard Meares, sen., was a skilled maker of viols, lutes and other instruments. As his labels inform us he lived "Without Bishopgate, near to Sr. Paul Pinder's, London". The earliest known of these labels is dated 1669; others 1677, etc. Hawkins, who gives an account of father and son (misspelling the name "Mears"), says that the shop was opposite the Catherine Wheel Inn, without Bishopgate, and that he was advertising in 1688 "lutes, and viols fretted according to Mr. Salmon's proposal".

Richard Meares, jun., is mentioned by Hawkins as a "whimsical man", bred up to his father's business, and "seen; the slovenly manner in which music was published by Walsh and Hare, and being desirous to participate in so gainful a trade he became their rival".

A card in the Bagford collection (B.M., undated) indicates that Richard Meares (presumably the elder) had removed from the Golden Viol in Leadenhall Street (which may have been the premises given in 1699 as the Golden Viol in Cornhill) to the Golden Viol and Hautboy on the north side of St. Paul's Churchyard, "where he sells all sorts of musical instruments, books & songs with tunes, rul'd paper, &c., and also ye best sort of cutlery wares at reasonable rates". There the firm remained until about 1727, the address

being given sometimes as the Golden Ball and Hautboy. For a short period in 1722 the imprints give Richard Meares sen. and jun. together, but Meares jun. was probably in partnership with his father before then and responsible for the printing side of the business from 1717 or earlier, though evidence on the matter is incomplete and confusing. Hawkins says that Meares jun. "quitted his shop in St. Paul's church-yard, and some years after set up in Birch-lane; he continued there about two years, and then removed to London-house-yard in St. Paul's Churchyard, where he died about the year 1743".

One of the most beautifully produced works of the period, Handel's 'Radamisto', was "Printed and Sold by Richard Meares . . . & by Christopher Smith", (1720), and Handel's 'Suites de pieces [*sic*]' (1720) has R. Mears (*sic*) together with Christopher Smith in the imprint as sellers of the work. Among other items the firm printed or published Corelli's 'Sonatas', Ariosti's 'Coriolano', Keller's 'Rules to play a thorough Bass', Babel's 'Suits', Mattheson's 'Lessons' ('*Pieces [sic] de clavecin*'), Croft's 'Musicus Apparatus Academicus', selections from various operas and instrumental works by Geminiani, etc., some of the works being pirated from Walsh. The Meares must not be confused with a typographical music printer named H. Meere, who printed one or two works for Walsh in 1716-19, or with W. Mears, a bookseller (c. 1713-34), who published the text and music of several ballad operas and some editions of the Psalms, with music. F. K., adds. w. c. s.

**MEASURE (x).** The first dance in an Elizabethan or Jacobean masque; later dances would include galliards, corantos, voltas and jigs. From literary references Gombosi has deduced that the word is synonymous with the *passamezzo pavan*; the "new measures" correspond to the *passamezzo moderno* or *quadro pavan*, and the "old measures" to the *passamezzo antico* or *passy-measures pavan*. The term is also occasionally used to refer to pavans in general. Many settings of the *passamezzo* harmonic grounds survive in contemporary collections of dance music, both printed and manuscript, for all kinds of instruments; the form itself would be particularly suited to a long and complex *entrée*, since it consists of an indefinite number of variations on a sixteen-bar harmonic ground, each running into the next without a break. Settings by Bull and Byrd in the 'Fitzwilliam Virginal Book' are good examples. Only three pieces of music survive with the actual title 'Measure', and these are related to the grounds mentioned above. R. T. D.

BIBL.—GOMBOSI, O., 'Some Musical Aspects of the English Court Masque' ('*Journal of the American Musicological Society*', Vol. I, No. 3).  
See also *Passamezzo*.

**MEASURE (z).** In American musical terminology the word is used as an equivalent for the English "bar", the latter denoting "bar-line". The distinction is useful and far more reasonable than the German-derived terms now current in the U.S.A., but it has not gained currency in Britain. E. B.

**MECHANICAL INSTRUMENTS.** See BARREL ORGAN. MECHANICAL MUSICIANS. MECHANICAL ORCHESTRA. MECHANICAL PIANO. MECHANICAL VIRGINAL. MUSICAL BOXES. MUSICAL CLOCKS. MUSICAL WATCHES. PIANOLA. PLAYER PIANO. POLYPHON. SERNIETTE. SINGING BIRDS. VIELLE ORGANISÉE.

BIBL.—PROTZ, ALBERT, 'Mechanische Musikinstrumente' (Cassel, 1943).

**MECHANICAL MUSICIANS.** The fashion for musical automata during the last half of the 18th and the first half of the 19th centuries led to the construction of elaborate musical dolls in the forms of harpists, flautists, violinists, harpsichord players, etc. They were said to be extremely realistic in their movements of hands, eyes, mouths and arms, and in the qualities of the musical sounds they produced. Except for the flute players, little is known of the mechanical means by which the sounds were produced. A. H. (iv).

**MECHANICAL ORCHESTRA.** The fashion for musical automata reached its height towards the end of the 18th century and led to the production of complete mechanical orchestras. Although the members of these orchestras moved mechanically, it is doubtful if the claim that the figures themselves were responsible for the music can be accepted.

The best known mechanical orchestra was the Panharmonicon, made by Maelzel, which included flutes, clarinets, cymbals, triangles and strings struck by hammers.

Houdin, in his autobiography, describes the Componium, which, according to him, was made by Koppen, and was exhibited in Paris about 1829. It was "a perfect mechanical orchestra. By means of truly marvellous arrangements, this instrument improvised [*sic*] charming variations without ever repeating itself. It was asserted to be as difficult to hear the same variation twice as to find two similar quarternes drawn in succession at the lottery." It was said to bring the inventor one hundred thousand francs clear profit in a year. This instrument was exhibited in London, but was a failure, as the court was in mourning for George IV. On the way back to France it was delayed in the customs, damaged by damp, and Houdin took a whole year to repair it.

A. H. (iv).

**MECHANICAL PIANO.** A street instrument frequently miscalled barrel-organ. There are two common forms, both of which appeared in the 1880s, the first used on a barrow

in the streets, played by turning a handle, the second a penny-in-the-slot instrument used in places of amusement.

In both forms pins projecting from a rotating barrel strike the tails of hammers playing on a short scale of notes. A more elaborate type is the mandolin street piano, invented about 1905, in which the hammer tails are engaged, by pins and bridges on the barrel, with rotating wheels with points which give continuing rapid repetition of the notes.

A. H. (iv).

**MECHANICAL VIRGINAL.** A virginal in which pins projecting from a barrel driven by clockwork are used to raise the jacks. A mechanical virginal was among the instruments left by Henry VIII. There is a specimen at Breslau made by Bidermann of Augsburg about 1600 which has 44 keys and jacks. It can be played in the ordinary way, or mechanically by a clockwork-driven barrel which plays six tunes on 26 of the jacks. There is only one mechanical virginal in England, also of about 1600, which plays four tunes on 17 jacks.

A. H. (iv).

**MĚCHURA (Miechura), Leopold Eugen** (b. Praguc, 2 Feb. 1804; d. Votín nr. Klatovy, 11 Feb. 1870).

Czech composer. He was born into a wealthy Prague family and lived most of the time at his estate of Votín in southern Bohemia. He studied music in Prague under D. Weber and V. J. Tomášek, and in his retirement he devoted himself to composition. He wrote over 100 works of all kinds, but came into the stream of patriotic tendencies only in the last decade of his life, although Palacký, the famous Czech leader, had been his brother-in-law. In connection with Měchura's national awakening the following three compositions should be particularly remembered:

Opera 'Marie Potocká' (libretto by Josef Kolář after Pushkin's 'The Fountain of Bakhchissarai'), 3 acts (1869), prod. (posth.) Prague, 13 Jan. 1871.

Cantata 'Pohřeb na Kaňku' ('The Burial on the Kaňk Hill') (words A. V. Šmilovský), 1866.

Cantata 'Štědrý den' ('Christmas Eve') (words K. J. Erben), 1867.

G. Č.

**Meck, Nadezhda von.** See Debussy. Tchaikovsky (*passim*).

**MEDEA (Melodrama).** See BENDA (2).

**MEDEA (Opera).** See PACINI.

**MÉDECIN MALGRÉ LUI, LE (Opera).** See GOUNOD.

**MÉDECIN TURC, LE (Opera).** See ISOUARD.

**MÉDÉE.** Opera in 3 acts by Cherubini. Libretto by François Benoit Hoffman. Produced Paris, Théâtre Feydeau, 13 Mar. 1797. 1st perf. abroad, Berlin (trans. by Carl Alexander Herklots), 7 Feb. 1800. 1st in England, London, Her Majesty's Theatre (in Italian, trans. by S. de Castrone della Raiata), 6 June 1865.

See also Charpentier (M. A.). Milhaud.

**MEDER, Johann Valentin** (b. Wasungen o/Werra, [bapt. 3 May] 1649; d. Riga, July 1719).

German singer, conductor and composer. He studied theology at Leipzig and Jena, then turned to music. After various engagements as singer, and wanderings which brought him as far as Copenhagen, he became in 1674 cantor at Reval College, and in 1687 at St. Mary's, Danzig, where his attempt to introduce opera met with the opposition of the town council. His 'Nero' was given there at the end of Nov. 1695, the first German opera to be produced at Danzig; but the next, 'Coelia' (1698), had to be given at Schottland, outside the Danzig territory. He left there and became *Kapellmeister* at Königsberg Cathedral, but exchanged that post for a similar position at Riga Cathedral. He was greatly esteemed as a composer by Buxtehude, Mattheson, etc., his works including operas, an oratorio, motets and other church music, as well as trios for 2 violins, with organ continuo, and a manuscript Trio for 2 treble viols with bass and harpsichord.

E. v. d. s., rev.

BIBL.—BOLTE, J., article in V.M.W., 1891-92.

**MEDERITSCH, Johann (Georg Anton Gallus)** <sup>1)</sup> (b. Vienna, 26 Dec. 1752; d. Lwów, 18 Dec. 1835).

Bohemian conductor and composer. He became a theatre conductor in Prague in 1778, afterwards at Lwów and in Vienna, in 1781-82 in Pest and at Olomouc in 1794-96. He then settled in Vienna, where he remained for many years as a private music teacher and composer. Grillparzer was among his pupils for the pianoforte there. He composed the first act of an opera, 'Babylons Pyramiden' (second act set by Winter), to a libretto by Emanuel Schikaneder, similar in character to his libretto of 'Die Zauberflöte'. It was produced at the Theater auf der Wieden in Vienna on 25 Oct. 1797. Among his other operas are 'Orkator und Illiane' and 'Der redliche Verwalter'. His most successful plays with music (*Singspiele*) were 'Der Schlosser' (Olomouc, 1781), 'Rose', 'Die Seefahrer', 'Die Rekruten' and 'Der letzte Rausch'. He also composed incidental music for Shakespeare's 'Macbeth', masses, chamber music, etc.

A. L.

BIBL.—GUGITZ, GEORG, 'Der seltsame Herr Gallus-Mederitsch' ('Oesterreichische Musik-Zeitschrift', Jan. 1952, pp. 15-22).

See also Winter (collab. in 'Babylons Pyramiden').

**MEDESIMO TEMPO** (Ital. = the same time). An indication occasionally used in the same way as *l'istesso tempo*, to show that at a change of time signature the pace is to remain as before.

J. A. F.-M.

**MEDIAL CADENCE.** See CADENCE (I, 2).

<sup>1</sup> Also called Gallus.

**MEDIANT** (from Lat. *medius*, 'middle').

(1) For the use of this term in the modal system see **MODES**.

(2) In modern music the term is always applied to the third of the scale, by reason of its intermediate position between the tonic and the dominant. The note is important, inasmuch as it determines whether the tonality of the scale is major or minor. W. S. R.

**MEDIATION** (Lat. *mediatio*). The inflection which occurs half-way through a psalm-tone before the point of division marked in the words by a colon. (See also **INFLECTION** and **GREGORIAN TONES**.)

**MEDIATORIS**. See **MALBECQ**.

**MEDICI, I** (Opera). See **LEONCAVALLO**.

**Medici, Lorenzo de'**. See **Rieti** ('Trionfo di Bacco', ballet-cantata).

**MEDINŠ, Janis** (b. Riga, 9 Oct. 1890).

Latvian conductor and composer. He studied at Riga and joined the orchestra there. Later he spent two years in Russia and on his return to Riga became conductor at the National Opera and professor at the Conservatory. His compositions include the operas 'Fire and Night', 'Gods and Men' and 'Tom Thumb', a Symphony in E minor, symphonic poems and suites for orchestra, a cello Concerto, instrumental pieces, songs, etc. E. B.

**MEDIO EVO LATINO** (Opera). See **PANIZZA**.

**MEDITERRANEAN MUSIC**. Throughout the history of music the countries round the Mediterranean are seen to have been united by strong cultural bonds. In ancient history the eastern Mediterranean countries — Egypt, Palestine, Syria, Greece — formed a cultural group of strong affinities, while from the beginnings of European musical history the western European countries developed a musical style — decisively influenced by eastern Mediterranean trends (by way of Arabic Spain) — that set them apart from the rest of Europe. Wherever Oriental influences are felt in European music they can be traced to Mediterranean origin, *i.e.* especially in 14th-century secular polyphonic music, in the "Turkish" vogue of 18th-century classicism and in the Spanish rhythms so favoured by French composers in the later 19th century. These French composers — Félicien David, Saint-Saëns, Chabrier, Bizet, Lalo and many others — found a delightful source of inspiration in the rhythms of Spanish popular music and the tunes and dances of northern Africa; incorporation of these elements into their own music meant for them a turning away from the heavily coloured late romanticism of German composers.

It was the German philosopher Friedrich Nietzsche who first spoke of "Mediterranean music", after his break with Wagner, whom he had once hailed as the true successor of the

Greek tragedians. "With 'Carmen' we take leave of the damp north, of all the mists of the Wagnerian ideal", said Nietzsche after having heard Bizet's work several times. "This music possesses the limpid, dry atmosphere of warmer climes." In one of his letters Nietzsche writes of the need to "mediterraneanize music" and in the marginal notes he entered into his copy of the opera's vocal score he often praises the "southern" character of the music. Yet the peak of "mediterraneanized" music came with impressionism; the colouring of the Mediterranean landscape first attracted the impressionist painters and then left its mark on the music of impressionist composers; Debussy's 'La Mer' and the "Spanish" works of Debussy and Ravel may be described as masterworks of Mediterranean music.

In the middle 1940s composers in Palestine began to talk of an "eastern-Mediterranean" style in music; seeking to combine European musical technique with traditional elements of Oriental music, these composers exploited the Oriental style of melodic invention, rhythmic organization and instrumental colouring. This new Mediterranean music is chiefly characterized by pastoral leanings, by stylization of Oriental dance rhythms and by lucid and polyrhythmic orchestration. Composers belonging to this school are Paul Ben-Haim, Ödön Partos, Alexander Uriah Boscovich and Menahem Avidom, though its influence is being felt in most works produced in modern Israel. P. G. (ii).

**Medolago, Antonio**. See **Vitale** ('Tomiri', lib.).

**MEDORO** (Opera). See **GAGLIANO**. **LUZZO**.

**MEDTNER (Метнеръ<sup>1</sup>), Nikolay Karlovich**<sup>2</sup> (b. Moscow, 5 Jan. 1880; d. London, 13 Nov. 1951).

Russian composer. His father's family was of German descent, but had been Russian for more than a century when the composer was born, his great-grandfather having been an actor and singer at the Imperial Theatre in St. Petersburg at the end of the 18th century. At the age of six he began to be given piano-forte lessons. He advanced very rapidly and in 1892 entered the Moscow Conservatory, where he studied the pianoforte successively under Pabst, Sapellnikov and Safonov, and theory under Arensky and Taneyev. In 1900 he left with the gold medal and the Rubinstein Prize, and in 1901–2 he toured Europe as a pianist. He became an exceptionally fine player, but not one who ever enjoyed performing in public as much as he cared for the exercise of his

<sup>1</sup> The name is here shown in Russian type because the current transliteration is not strictly in keeping with it: the Russian spelling should be represented by "Metner". But the composer himself transliterated it as above in order to use the original German spelling.

<sup>2</sup> Not "Raslovich", as in some dictionaries. This was a mistake due, probably, to some faulty transcription.

creative gift in retirement. There too he was bent on music of an intimate nature rather than on the production of works to impress the crowd or to secure a great following. Even his three pianoforte concertos were obviously written because he wished to express himself on a large scale through his own instrument, not because he was anxious to make their performance a public occasion. No opera or other stage work, no choral or symphonic music, not even a chamber work for more than two instruments came from his pen until he began a pianoforte Quintet late in the 1940s (finished in 1950).

In his early years Medtner had no difficulty in bringing his work before the public. His first Sonata (Op. 5) was published by Belayev, and P. Jurgenson issued all his other works for some time, until he attracted the attention of the Russian Music Publishing Society, with which Kussevitsky was at that time associated. But he continued to give up some of his time to practice and performance, and in 1909 he took up a professorship at the Moscow Conservatory. This he relinquished the following year, however, and he spent a good deal of time before the first world war in giving recitals in Germany. From 1914 to 1917 he taught at the Conservatory again, and after the Revolution he did so at a school in Moscow. But in 1921 he set out on another European tour, and that was the occasion for his leaving Russia for good. He never saw his native land again except once, during a visit in 1926, which took him to Leningrad, Moscow, Kiev, Kharkov and Odessa.

Medtner's first refuge in 1921 was Germany, but although he stayed there for about three years, he found the atmosphere of political and artistic restlessness of those days uncongenial. After a tour of the U.S.A. in 1924-25 he next tried Paris, perhaps in order to be near his countrymen and friends Glazunov and Rakhmaninov. But fashionable Paris, which was then partly conservative and unenterprising in its tastes and partly given over to the cult of the new French school, had no use for him, and he made few friends among French musicians, though Marcel Dupré was an exception. A book, 'The Muse and the Fashion', he wrote at that time states his aesthetic point of view in no uncertain terms, and it was certainly not that of Paris. The book was written in Russian and was translated into English by Alfred J. Swan.

In 1930 Medtner undertook another concert tour in North America, which took him to Canada as well as the U.S.A. In 1936 he settled in England. In 1940 he and his wife were offered a refuge from the air-raids on London in Warwickshire, at the home of Edna Iles, a pianist who has done much to draw attention to Medtner's work and in 1946

played the three pianoforte concertos with the London Symphony Orchestra under George Weldon. Others, such as the pianist Arthur Alexander and the singers Tatiana Makushina and Oda Slobodskaya, have also helped to spread Medtner's work in Britain, by performing and teaching it; but although he lived in London again after the second world war, he cannot be said to have ever imposed himself on the English musical world in general. This was no doubt due in part to his retiring nature and his disdain of any sort of pushing and advertising, but also to the intimate character of his music. But it attracted the attention of the Maharajah of Mysore, at whose instigation and under whose patronage a Medtner Society began in 1948 to issue gramophone records manufactured by the Gramophone Company, Ltd.

Medtner's music is firmly rooted in tradition. He did not break new ground, but devoted himself to extending the fields cultivated by the classics. Although not averse to the use of new idiomatic resources, he regarded them as acquisitions destined to enrich the old system, not to destroy it. Even his curious experiments in rhythm must be considered as old devices used in a new and interesting way rather than as actual innovations.

Both on account of his neo-classicism and his predilection for cross-rhythms, Medtner has been described as the "Russian Brahms"; but, apart from the fact that this designation is in itself contradictory, the resemblances that have occasioned it are only superficial ones. The two composers have a certain earnestness of purpose and self-sufficing gravity in common, as well as what may be called the domestic nature of their art; but such a similarity of outlook may be found in artists whose creative faculties manifest themselves in totally dissimilar ways. Medtner is undoubtedly a modern descendant of the Beethoven-Brahms line of classical development, but he is not therefore more like Brahms than the latter is like Beethoven.

Medtner was a firm believer in absolute music. His pianoforte works, which are always pure music even where they bear picturesque titles, are the most significant and characteristic as well as the most numerous. The orchestra had little attraction for him, and in the only category of his work where he used it, the concertos, his handling of it is ineffective. Even in his songs, where a literary element necessarily obtrudes itself, the music remains abstract as far as possible.

The form in which Medtner expresses himself most completely is that of the sonata. He does not adhere very closely to the classical model, which he bends to his creative fancy with considerable freedom, but its fundamental principles serve him as the ideal mould

for all his larger works. Perhaps the sonata form is occasionally apt to be his master rather than his servant. The Op. 11, for instance, may be suspected to have originally been planned as a sonata in three movements, and it would seem that, as the work progressed, each movement shaped itself inevitably into the first-movement form, and that the work thus became a "sonata-triad" of three separate and fully developed structures. Much the same appears to have happened in the case of Op. 25 No. 1, and of Op. 27, which may have been intended as a "fairy tale" and a "ballade" respectively, but grew imperceptibly into sonatas.

In spite of the organic structure of Medtner's music, it is by no means coldly formal. It is clear that each work sprang from a poetical conception, even when this is left to the hearer's imagination. In some cases it is indicated by a verbal motto, in others implied by a title such as "Dithyramb" or "Fairy Tale".<sup>1</sup> The latter has become especially typical of the romantic aspects of Medtner's work.

The difference between the early and the later works is not vast, for, in spite of some classical influences, the composer's personality is apparent from the beginning. His style of pianistic writing is invariably ideally suited to the instrument. Comparatively conventional in its first stages, it has constantly enriched itself by new devices, and its intricate and endlessly varied texture is the more interesting for being at times almost invincibly difficult. Here and there the problems are made unnecessarily hard to solve by Medtner's curious manner of making his rhythmic complexities apparent to the reader's eye; phrasing and accent are frequently not only indicated by the conventional signs, but reinforced by a method of linking together the groups of notes which is logical in theory but confusing in practice. A characteristic passage of this kind may here be shown in music type:



<sup>1</sup> The Russian word is *skazka*, of which "fairy tale" is not an exact equivalent. *Skazky*, though as fantastic

The most extensive works for the pianoforte are the concertos. In technical ingenuity Op. 33 is inferior to none of the earlier music, but the composer's excessive preoccupation with contrapuntal problems, which are overcome with consummate mastery, involves the sacrifice of much of the fanciful imagination and soaring poetry that characterizes his best work. The second Concerto, Op. 50, however, unites poetry with interesting workmanship and the third represents the composer's qualities in their fullest maturity.

For violin and pianoforte Medtner composed three sonatas and three 'Nocturnes', which not only represent him at his best as regards invention, but are admirably laid out for the two instruments, both individually and in combination.

In the songs the vocal line is somewhat lacking in lyrical breadth and adaptability to the varying character of the poetry. The great variety Medtner achieves in his vocal work is too much due to his interesting but unduly prominent accompaniments. An advantage, on the other hand, is the treatment of each poem from a purely musical point of view. Each song is confined to a definite range of colours that expresses the feeling of the poem without resorting to the description of details, which are made sufficiently salient by the words alone and need no strengthening by duplication.

A curious and interesting vocal work on a larger scale is Op. 41, the 'Sonata-Vocalise' and 'Suite-Vocalise' for voice and pianoforte, which, save for a "motto" culled from Goethe in the former, are sung without words.

E. B.

BIBL.—HOLT, R., 'Medtner and his Music' (London, 1948), issued with gramophone records.

SORABJI, K. S., 'Medtner', in 'Around Music' (London, 1932).

SWAN, ALFRED J., 'Medtner and the Music of our Times' (M. & L., VIII, 1927, p. 46).

## CATALOGUE OF WORKS<sup>2</sup>

### PIANOFORTE AND ORCHESTRA

- Op.  
33. Concerto No. 1, C mi. (1916-18).  
50. Concerto No. 2, C mi. (1926-27).  
60. Concerto No. 3, 'Ballade', E mi. (1942-43).  
(See also Pf. solo, Op. 55 No. 2.)

### CHAMBER MUSIC

Quintet, C ma., for 2 vns., viola & cello (1950).

### VIOLIN AND PIANOFORTE

- Op.  
16. 3 Nocturnes (1908)  
1. D mi.  
2. G mi.  
3. C mi.  
21. Sonata No. 1, B mi. (1910).  
43. 2 Canzoni with Dances (1923).  
44. Sonata No. 2, G ma. (1924).  
57. 'Sonata epica' (No. 3) (1936).

as western fairy tales, are more rustic and earthy, and animals with human attributes play a larger part in them. "Folk Tales" would be better titles for Medtner's pieces of that class.

<sup>2</sup> Dates are approximate, usually nearer those of publication than those of composition.

PIANOFORTE SOLO

*Op.*

1. 8 Mood Pictures (1902)
  1. Prologue.
  2. Allegro con impeto.
  3. Maestoso freddo.
  4. Andante con moto.
  5. Andante.
  6. Allegro con umore.
  7. Allegro con ira.
  8. Allegro con grazia.
2. 3 Improvisations (1902)
  1. Nixie.
  2. A Ball Reminiscence.
  3. Scherzo infernale.
4. 4 Pieces (1903)
  1. Étude.
  2. Caprice.
  3. Moment musical.
  4. Prélude.
5. Sonata, F mi. (1904).
7. 3 Arabesques (1905)
  1. An Idyll.
  2. Tragedy-Fragment, A ma.
  3. Tragedy-Fragment, G mi.
8. 2 Fairy Tales (1905)
  1. C mi.
  2. C mi.
9. 3 Fairy Tales (1906)
  1. F mi.
  2. C ma.
  3. G ma.
10. 3 Dithyrambs (1906)
  1. D ma.
  2. E♭ ma.
  3. E ma.
11. Sonata-Triad (1907)
  1. A♭ ma.
  2. D mi.
  3. C ma.
14. 2 Fairy Tales (1908)
  1. F mi.
  2. E mi.
17. 3 Novels (1909)
  1. G ma.
  2. C ma.
  3. E ma.
20. 2 Fairy Tales (1910)
  1. B♭ mi.
  2. B mi.
22. Sonata, G mi. (1911).
23. 4 Lyric Fragments (1912)
  1. C mi.
  2. A mi.
  3. F mi.
  4. C mi.
25. No. 1, Fairy-tale Sonata, C mi. (1912).  
No. 2, Sonata, E mi. (1913).
26. 4 Fairy Tales (1913)
  1. E♭ ma.
  2. E♭ ma.
  3. F mi.
  4. F♯ mi.
27. Sonata-Ballade, F♯ mi. (1913).
30. Sonata, A mi. (1914).  
— Fairy Tale, D mi. (1915).
31. 3 Pieces (1915)
  1. Improvisation.
  2. Funeral March.
  3. Fairy Tale.
34. 4 Fairy Tales (1916)
  1. B mi.
  2. E mi.
  3. A mi.
  4. D mi.
35. 4 Fairy Tales (1917)
  1. C ma.
  2. G ma.
  3. A mi.
  4. C♯ mi.
38. Forgotten Melodies, Vol. I (1919)
  1. Sonata reminiscenza.
  2. Danza graziosa.
  3. Danza festiva.
  4. Canzone fluviale.
  5. Danza rustica.

*Op.*

6. Canzone serenata.
7. Danza silvestra.
39. Forgotten Melodies ('Lyric Tunes'), Vol. II (1920)
  1. Meditazione.
  2. Romanza.
  3. Primavera.
  4. Canzone mat'innata.
  5. Sonata tragica.
40. Forgotten Melodies ('Dance Tunes'), Vol. III (1920)
  1. Danza col canto.
  2. Danza sinfonica.
  3. Danza fiorata.
  4. Danza giubilosa.
  5. Danza ondulata.
  6. Danza ditirambica.
42. 3 Fairy Tales (1922)
  1. F mi.
  2. Phrygian.
  3. G♯ ma.
47. Improvisation (1926).
48. 2 Fairy Tales (1927)
  1. Dance Fairy Tale.
  2. Elf Fairy Tale.
49. 3 Hymns in Praise of Toil (1928)
  1. Before Labour.
  2. At the Anvil.
  3. After Labour.
51. 6 Fairy Tales (1929)
  1. D mi.
  2. A mi.
  3. A ma.
  4. F♯ mi.
  5. F♯ mi.
  6. G ma.
53. No. 1, 'Sonata romantica' (1930).  
No. 2, 'Sonata minacciosa' (1931).
54. Romantic Sketches, 4 books (1933).
55. No. 1, Theme and Variations (1934).  
No. 2, Cadenzas for Beethoven's Pf. Concerto No. 4 (1934).
56. 'Sonata idillica', G ma. (1935).
- 59a. 2 Elegies (1945)
  1. A mi.
  2. E♭ mi.

TWO PIANOFORTES

58. No. 1, 'Russian Round Dance' (1944).  
No. 2, 'Knight-Errent' (1944).

VOICE AND PIANOFORTE

- 1a. 'The Angel' (Alexander Pushkin) (1902).
3. 3 Songs (1903)
  1. At the Cloister Gate (Lermontov).
  2. Extinguished are the heart's desires (Pushkin).
  3. Auf dem See (Johann Wolfgang von Goethe).
6. 9 Songs (Goethe) (1904)
  1. Wanderers' Nachtlied, I.
  2. Mailed.
  3. Elfenliedchen.
  4. Im Vorübergehen.
  5. Aus 'Claudine von Villa Belia'.
  6. Inneres Wühlen.
  7. Siehe mich, Heiliger.
  8. Erster Verlust.
  9. Gefunden.
12. 3 Songs (Heinrich Heine) (1907)
  1. Lieb Liebchen.
  2. Lyrisches Intermezzo.
  3. Bergstimme.
13. 2 Songs (1907)
  1. Winter Evening (Pushkin).
  2. The Epitaph (A. Bely).
15. 12 Songs (Goethe) (1908)
  1. Wanderers' Nachtlied, II.
  2. Aus 'Wilhelm Meister'.
  3. Selbstbetrug.
  4. Sie liebt mich.
  5. Aus 'Lila so tanzet'.
  6. Vor Gericht.
  7. Meeresstille.
  8. Glückliche Fahrt.



## Op.

9. Nahe des Geliebten.
10. Der untreue Knahe.
11. Gleich und gleich.
12. Gerstesgruss.
18. 6 Songs (Goethe) (1910)
  1. Die Sprode.
  2. Die Bekehrte.
  3. Einsamkeit.
  4. Mignon.
  5. Das Veilchen.
  6. Jägers Abendlied.
19. 3 Songs (Friedrich Nietzsche) (1910)
  1. Gruss.
  2. Alt Mutterlein.
  3. Heimweh.
- 19a. 2 Songs (Nietzsche) (1910)
  1. Heimkehr.
  2. Verzweiflung.
24. 8 Songs (1912)
  1. Day and Night (Feodor Ivanovich Tutchev).
  2. Willow, why for ever bending (Tutchev).
  3. Sea-swell and Memories (Tutchev).
  4. Twilight (Tutchev).
  5. O'er thee I bend (A. Fet).
  6. When my glance (Fet).
  7. Whispering Nature (Fet).
  8. Greeting (Fet).
28. 7 Songs (1913)
  1. Unexpected Pain (Fet).
  2. I cannot bear to hear the birds (Fet).
  3. The Butterfly (Fet).
  4. Heavy is the gravestone (Valery Brussov).
  5. Spring Peace (Tutchev).
  6. I sit in thought (Tutchev).
  7. May God give (Tutchev).
29. 7 Songs (Pushkin) (1913)
  1. The Muse.
  2. The Singer.
  3. Sleepless Night.
  4. The Horse.
  5. Gone are my desires.
  6. The Rose.
  7. The Call.
32. 6 Songs (Pushkin) (1913 14)
  1. Echo.
  2. Remembrance.
  3. Funeral Song.
  4. I loved thee well.
  5. The Waltz.
  6. To a Dreamer.
36. 6 Songs (Pushkin) (1923)
  1. The Angel.
  2. The Flower.
  3. Roses alone die happy.
  4. Spanish Romance.
  5. Night.
  6. Orion.
37. 5 Songs (1921)
  1. Sleepless (Tutchev).
  2. Tears (Tutchev).
  3. Impromptu (Fet).
  4. Waltz (Fet).
  5. Autumn Storm (Tutchev).
41. No. 1, Sonata-Vocalise, with a motto by Goethe (1921).
- No. 2, Suite-Vocalise.
45. 4 Songs (1926)
  1. Elegy (Pushkin).
  2. The Wagon of Life (Pushkin).
  3. Night Song (Tutchev).
  4. Our Time (Tutchev).
46. 7 Songs (1927)
  1. Praeludium (Goethe).
  2. Geweihter Platz (Goethe).
  3. Serenade (Eichendorff).
  4. Im Walde (Eichendorff).
  5. Winternacht (Eichendorff).
  6. Die Quelle (Chamisso).
  7. Frisch gesungen (Chamisso).
52. 7 Songs (Pushkin) (1929)
  1. The Window.
  2. The Ravens.
  3. Elegy.
  4. Omens.
  5. Spanish Romance.

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6. Serenade.
7. The Captive.
59. 'Noon' (Tutchev) (1944).
- Album (Pushkin).

## LITERARY WORK

'The Muse and the Fashion: being a Defence of the Foundations of the Art of Music', trans. by Alfred J. Swan (1951).

See also Stanchinsky (memorial ded.).

**Medwall, Henry.** See Murrill ('Fulgens and Lucrese', incid. m.).

**MEERESSTILLE UND GLÜCKLICHE FAHRT** ('Calm Sea and Prosperous Voyage'<sup>1</sup>). A pair of linked poems by Goethe, the following two musical treatments of which are important:

(1) A setting for chorus and orchestra by Beethoven, composed in 1815, first performed at the Great Assembly Hall (Redoutensaal) in Vienna on Christmas Day of that year and published on 28 Feb. 1823, by Steiner. It is dedicated "to the immortal Goethe". The reverse of the title-page contains three lines from Voss's translation of the 'Odyssey' (viii, 479), thus rendered by Lang and Butcher:

For from all men on earth minstrels get their meed  
of honour and worship; inasmuch as the muse teacheth  
them the paths of song, and loveth the tribe of minstrels.

A letter from Beethoven to the publisher, dated 12 June, and apparently belonging to the year 1824, calls it a cantata, and asks for the loan of the score, that he "might write a kind of overture to it". This intention does not appear to have been carried out.

(2) A concert overture for orchestra was, however, written by Mendelssohn in the summer of 1828, first performed in Berlin, 1 Dec. 1832, remodelled and "made thirty times as good as before", and published as Op. 27 and No. 3 of his Concert Overtures in 1834. We learn from a passage in his sister's diary<sup>2</sup> that Mendelssohn wished to avoid the form of an introduction and overture, and to throw his work into two companion pictures.<sup>3</sup>

G., rev.

**MEERTS, Lambert Joseph** (b. Brussels, 6 Jan. 1800; d. Brussels, 12 May 1863).

Belgian violinist and composer. He was a pupil of Lafont, Habeneck and Baillot. At the age of sixteen he became a member of the theatre orchestra at Antwerp. After completing his studies in Paris he returned to Brussels and established himself as a teacher and performer. In 1835 he was appointed professor of the violin at the Brussels Conservatoire. He wrote several instructive works for

<sup>1</sup> The current English translation is not really correct: it suggests a good voyage due to a calm sea. The subject of Goethe's twin poems is a becalmed ship waiting for a favourable wind to continue its course.

<sup>2</sup> Hensel, 'Die Familie Mendelssohn', I, 194.

<sup>3</sup> Elgar, in the 'Romance' of his "Enigma" Variations, quotes a phrase from this overture because this variation depicts a friend (not Lady Mary Lygon, as has been said) who was about to start on a voyage.

his instrument, including a series of duets for two violins, each study being founded on a particular rhythm extracted from one of Beethoven's symphonies. E. H.-A.

**MEFISTOFELE.** Opera in 4 acts, with an epilogue, by Boito. Libretto by the composer, based on Goethe's 'Faust'. Produced Milan, Teatro alla Scala, 5 Mar. 1868. 1st perf. abroad, London, Her Majesty's Theatre (in Italian), 6 July 1880. 1st in U.S.A., Boston (trans. by T. T. Barker), 16 Nov. 1880.

**MEGLI, Domenico Maria** (b. ?; d. ?).

Italian 16th-17th-century composer. His several books of monodies, etc., were published between 1602 and 1609, some in two editions. A song of his appears in Robert Dowland's 'Musical Banquet' (1610). R. T. D.

**MEHLIG, Anna** (b. Stuttgart, 11 July 1846; d. Berlin, 26 July 1928).

German pianist. She received her musical education at the conservatory of her native town and afterwards spent a year at Weimar, studying under Liszt. In 1866 she made her first appearance in England, at the Philharmonic concert in London on 30 Apr. She returned each year till 1869 inclusive, playing regularly at the Philharmonic and Crystal Palace and other concerts. She then took a long tour in America, where she met with great success. In 1875 she reappeared in England. She married at Antwerp, where she lived until 1914, when she went to Berlin. G., adds.

**MÉHUL, Étienne (Nicolas)**<sup>1</sup> (b. Givet nr. Mézières, 22 June 1763; d. Paris, 18 Oct. 1817).

French composer. He was the son of a cook, who was too poor to give him much education. Even in childhood he showed a passion for music and a remarkable perseverance in overcoming obstacles. At the age of ten he was appointed organist to the monastery of the Récollets at Givet. Having learned all that his master, a poor blind organist, could teach him, he was thrown on his own resources until the arrival, at the neighbouring monastery of Val Dieu, of a new organist, Wilhelm Hauser, whose playing had attracted the attention of the Abbot Lissor on his visit to the Abbey of Scheusscnried in Suabia. The monks of Val Dieu, wishing to make music a special feature in their services, had a good organ, and the playing of Hauser, who was a sound and good musician, caused quite an excitement in that secluded corner of the Ardennes. Val Dieu was several leagues from Givet, but Méhul often walked over to hear Hauser; and at length, with the consent of his father, he was admitted into the monastery and became the most diligent, as he was the most gifted, of the eight pupils under Hauser's training. At fourteen he became deputy

organist, and a distinguished amateur who heard him play was so struck by his evident power of imagination that he determined to take him to Paris.

In 1778 Méhul bade farewell to the flowers he loved to cultivate and to the instructor who had put him in the way to become a great musician. On his arrival in Paris he at once went to Edelmänn for instruction in piano-forte playing and composition. To earn his bread he gave lessons and composed two sonatas (1781) which bear no traces of a master-mind; but this was not the line in which he was destined to distinction. In 1779 he was present at the first performance of Gluck's 'Iphigénie en Tauride', and the effect produced on one with his cultivated intellect, love of the beautiful and passionate though reserved nature was immense. He expressed his admiration to the composer himself, who received the young enthusiast graciously, gave him valuable advice and undertook his instruction in the philosophical and poetical parts of music. Encouraged by the success of a cantata with orchestra composed to one of Rousseau's sacred odes, and produced at the Concert Spirituel in Mar. 1782, he might have gone on writing church music, had not Gluck shown him his true vocation and directed his attention to the stage. Solely for practice he composed between 1787 and 1790 several operas (see list below), the scores of which are lost.

Méhul now felt himself in a position to appear before the public, and Valadier having furnished him with the libretto of 'Cora et Alonzo', taken from Marmontel, the score was soon ready and accepted by the Opéra. But there the matter ended, and tired of waiting, he resolved to try his fortune at another theatre. Having made the acquaintance of Hoffman, he obtained from him the libretto of 'Euphrosine' (1790). In this *opéra-comique* the public recognized at once a force, a sincerity of accent, a dramatic truth and a gift of accurately expressing the meaning of the words which were throughout the main characteristics of Méhul's mature genius. Its success was instantaneous; and the duet "Gardez-vous de la jalousie", the close of which contains a modulation as unexpected as it is effective, speedily became a favourite throughout France. Henceforth Méhul had ample opportunities of satisfying his productive instinct, and he brought out many operas in quick succession.

These were not the only works Méhul produced within seventeen years. He composed and published in addition many patriotic songs and cantatas, ballets, choruses for plays, etc., all unpublished except the 'Chant lyrique' for the inauguration of the statue voted to Napoleon by the Institut. A Mass,

<sup>1</sup> Not Étienne Henri.

written for the coronation of Napoleon, but not then performed, was published in Paris in 1879.

The period at which he composed 'Uthal' and 'Joseph' was the culminating point of Méhul's career. He was already a member of the Institut (1795) and a chevalier of the Legion of Honour (1802), and had been inspector of instruction at the Conservatoire from its foundation in 1795. His pupils looked up to him and he was a favourite in the best society, but such homage did not blind him to the fact that in science his colleagues Cherubini and Catel were his superiors. This accounts for his laborious efforts to change his style and excel in more than one department of music. His symphonies cannot rank with those of Haydn and Mozart, and none of his other orchestral works rises to the level of his overtures. Méhul's last work, 'La Journée aux aventures' (16 Nov. 1816), kept the boards for some time. Its success was partly due to its being known at the time that the composer was dying of consumption. Two months after its production he was sent to Provence, but the change came too late; he returned to Paris and died there. Besides several other works he left the unfinished score of 'Valentine de Milan', a three-act *opéra-comique* completed by his nephew and pupil Méhul Daussoigne and produced on 28 Nov. 1822.

The most conspicuous quality of Méhul's work as a whole is its absolute passion. This is exemplified most strikingly in 'Stratonice' and 'Ariodant'. Not less obvious are the traces of the various influences under which he passed. Between 'Ariodant' and 'Joseph' must be placed all those repeated attempts to vary his style and convince his detractors that he could compose light and graceful airs as well as grand, pathetic and sustained melodies, which cannot be considered as anything but failures, although the ignorant amateurs of the day pronounced 'L' irato' to be true Italian music. 'Joseph', which dates from the midst of the Revolution, before the Empire, belongs to a different phase and to a different class of ideas. Méhul's noble character, his refined sentiment and religious tendencies, the traces of his early education, his acquaintance with the church modes and plainsong, and his power of writing excellent church music, are all apparent in this fine work, the simplicity, grandeur and dramatic truth of which will always command the admiration of impartial musicians. There is no doubt that Beethoven, who admired Méhul's best work — and only the best was, of course, exported to Vienna — was to some extent influenced by him, as he was also by Cherubini and Paer.

Méhul was not so fortunate as Grétry in finding a poet whose creative faculties harmonized thoroughly with his own; and he was

fascinated by any subject — antique, chivalrous, Ossianic, Spanish, patriarchal or biblical — so long as it afforded him opportunities for local colouring, the importance of which he often exaggerated. His overtures to 'Le Jeune Henri', 'Horatius Cocles', 'Timoléon', and 'Les Deux Aveugles de Tolède' are, however, incomparably superior to anything of the kind which preceded them; and most striking are such passages as the introduction to 'Ariodant', where three cellos and a trombone hold a kind of dialogue, and that in 'Mélidore et Phrosine', where four horns, which have a complete part throughout the score, accompany the voice of a dying man with a kind of smothered rattle. 'Uthal' is scored entirely without violins in order to produce a soft and misty effect. Grétry was shocked at this innovation and so wearied by its monotony that he cried, on leaving the theatre after the first performance, "Six francs for a *chanterelle* [E-string]!"

Though Méhul's new and ingenious combinations, which, like Gossec's, sometimes anticipated those of Berlioz, were not always successful, and though his melodies were often wanting in that life and dash which rouse an audience, it must be acknowledged that his work bears the stamp of a very individual mind and character, and the impress of that mighty race of 1789, with whom to will was to do, but among whose many gifts that of grace was too often wanting. As it is, we cannot withhold our admiration from the man who carried on Gluck's work with more than Gluck's musical skill, regenerated *opéra-comique* and placed himself at the head of the composers of his own time and nation.

A portrait of Méhul exists in a remarkable print by Quenedey (1808). Quatremère de Quincy pronounced his eulogium at the Institut in Oct. 1818, and Vieillard, one of his intimate friends, published an interesting 'Notice' of him (Paris, 1859). The library of the Paris Conservatoire contains many of his autographs, several being fragments of unpublished operas. An 'Overture burlesque' for violin, woodwind and pianoforte, is interesting merely as a musical curiosity.

A statue of Méhul was unveiled at Givet on 2 Oct. 1892. G. C., rev.

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## DRAMATIC WORKS

## OPERAS

## UNPERFORMED

<i>Title</i>	<i>Libretto</i>	<i>Composed</i>	<i>Remarks</i>
'Hypsipile.'	Valadier.	1787.	? with Joseph Lenoble. ? with Lenoble.
'Lausus et Lydie.'	Valadier.	1788.	
'Psyché et l'Amour.'	Claude Henri Fusée de Voisenon.	Before 1790.	
'Anacréon.'	Pierre Joseph Justin Bernard.	Before 1790.	
'Arminius.'	?	1794.	
'Scipion.'	?	1795.	
'Tancrede et Chlorinde.'	Jacques Marie Boutet de Monvel.	1796.	
'La Taupe et le papillon.'	?	1797.	
'La Naissance d'Oscar Leclerc.'	?	?	
'Agar au désert.'	Victor Joseph Étienne de Jouy.	1806.	
'Sésostris.'	Antoine Vincent Arnault.	1811.	

## PERFORMED

<i>Title</i>	<i>Libretto</i>	<i>Production</i> <sup>1</sup>	<i>Remarks</i>
'Euphrosine, ou Le Tyran corrigé' (later 'Euphrosine et Coradin').	François Benoit Hoffman.	Comédie-Italienne, 4 Sept. 1790.	5 acts; reduced to 4 acts, 11 Sept. 1790; to 3 acts, 22 Aug. 1795.
'Gora.'	Valadier, based on Marmontel's novel 'Les Incas'. Hoffman.	Opéra, 15 Feb. 1791.	
'Stratonice.'		Opéra-Comique ("Théâtre Favart"; formerly Comédie-Italienne), 3 May 1792.	With 11 other composers.
'Le Jeune Sage et le vieux fou.'	Hoffman.	Opéra-Comique, 28 Mar. 1793.	
'Horatius Coclés.'	Antoine Vincent Arnault.	Opéra, 18 Feb. 1794.	
'Le Congrès des rois.'	Antoine François Ève Maillot.	Opéra-Comique, 26 Feb. 1794.	
'Mélidore et Phrosine.'	Arnault.	Opéra-Comique, 6 May 1794.	
'Doria, ou La Tyrannie détruite.'	Gabriel Marie Jean Baptiste Legouvé & Charles Joseph Lœillard d'Avrigny.	Opéra-Comique, 12 Mar. 1795.	Produced as a counter-attraction to Lesueur's better-known opera of the same title at the rival Théâtre Feydeau.
'La Caverne.'	Nicolas Julien Forgeot.	Opéra-Comique, 4 Dec. 1795.	
'Le Jeune Henri.'	Jean Nicolas Bouilly.	Opéra-Comique, 1 May 1797.	Rehearsed already 1792 and lib. printed as 'Adrien, empereur de Rome' in that year, but banned by the Commune.
'Le Pont de Lodi.'	Étienne Joseph Bernard Delrieu.	Théâtre Feydeau, 15 Dec. 1797.	
'Adrien.'	Hoffman.	Opéra, 4 June 1799.	
'Ariodant.'	Hoffman, based on Ariosto's 'Orlando furioso'.	Opéra-Comique, 11 Oct. 1799.	With C.* rubini.
'Épicule.'	Charles Albert Demoustier.	Opéra-Comique, 14 Mar. 1800.	
'Bion.'	Hoffman.	Théâtre Feydeau, 27 Dec. 1800.	
'L' Irato, ou L'Emporté.'	Benoît Joseph Marsollier des Vivétières.	Opéra-Comique, 18 Feb. 1801.	
'Une Folie.'	Bouilly.	Opéra-Comique, 5 Apr. 1802.	
'Le Trésor supposé, ou Le Danger d'écouter aux portes.'	Hoffman.	Opéra-Comique, 29 July 1802.	
'Joanna.'	Marsollier.	Opéra-Comique, 23 Nov. 1802.	With Boieldieu, Kreutzer & Isouard.
'Hélène.'	Bouilly & Jacques Antoine Révéroni de Saint-Cyr.	Opéra-Comique, 1 Mar. 1803.	
'Le Baiser et la quittance, ou Une Aventure de garnison.'	Louis Benoît Picard, Michel Dieulafoy & Charles de Longchamps.	Opéra-Comique, 18 June 1803.	

<sup>1</sup> All in Paris.

<i>Title</i>	<i>Libretto</i>	<i>Production</i> <sup>1</sup>	<i>Remarks</i>
'L'Heureux malgré lui.'	Claude Godard d'Aucour de Saint-Just.	Opéra-Comique, 28 Dec. 1803.	
'Les Deux Aveugles de Tolède.'	Marsollier.	Opéra-Comique, 28 Jan. 1806.	
'Uthal.'	Jacques Maximilien Benjamin Bins de Saint-Victor, from "Ossian" (Macpherson).	Opéra-Comique, 17 May 1806.	
'Gabrielle d'Estrées, ou Les Amours d'Henri IV.'	Saint-Just.	Opéra-Comique, 25 June 1806.	
'Joseph.'	Alexandre Duval.	Opéra-Comique, 17 Feb. 1807.	
'Les Amazones, ou La Fondation de Thèbes.'	Victor Joseph Étienne de Jouy.	Opéra, 17 Dec. 1811.	
'Le Prince troubadour, ou Le Grand Trompeur de dames.'	Duval.	Opéra-Comique, 24 May 1813.	
'L'Oriflamme.'	Charles Guillaume Étienne & Louis Pierre Baour Lormian.	Opéra, 31 Jan. 1814.	With Paer, Berton & Kreutzer.
'La Journée aux aventures.'	"M. Laurencin" (Paul Aimé Chapelle) & Louis Mézières-Miot.	Opéra-Comique, 16 Nov. 1816.	
'Valentine de Milan.'	Bouilly.	Opéra-Comique, 28 Nov. 1822.	Posthumous work, completed by the composer's nephew, Daussoigne.

## BALLETs

<i>Title</i>	<i>Choreography</i>	<i>Production</i>	<i>Remarks</i>
'Le Jugement de Paris.'	Pierre Gardel.	Opéra, 5 Mar. 1793.	Music partly from Haydn & Pleyel.
'La Dansomanie.'	Gardel.	Opéra, 14 June 1800.	
'Daphnis et Pandrose, ou La Vengeance de l'amour.'	Gardel.	Opéra, 14 Jan. 1803.	
'Pessée et Andromède.'	Gardel.	Opéra, 8 June 1810.	

## VARIOUS WORKS

- 'Philoctète à Lemnos', lyric scene, words by Antoine Renou, sung at a concert of the Société des Enfants d'Apollon, 12 June 1788.
- 'Le Faucon', vaudeville by Jean Baptiste Radet, Théâtre du Vaudeville, 23 Nov. 1793; contains at least one air by Méhul, the music of which is in the printed play.
- 'Timoléon', tragedy by André Chénier, with choruses by Méhul, Comédie-Française, 11 Sept. 1794; Méhul wrote choruses also for Chénier's tragedy 'Œdipe roi' (for the Comédie-Française, 1804, not performed).
- 'Les Hussites, ou Le Siège de Naumbourg', *mélodrame* by Alexandre Duval, music by Méhul, Théâtre de la Porte Saint-Martin, 14 June 1804; Méhul wrote music also for Duval's drama 'Marie, ou Les Remords d'une mère' (not performed; published 1822).
- Cantatas &c. sung at the Paris Opéra include one for Napoléon's second marriage in 1810, a 'Chant d'Ossian' for the birth of Napoleon's son, the King of Rome, in 1811 and a 'Chant triomphal' in the same year.

A. L.

See also Beaulieu (D., Requiem for M.). Berton (collab. in 'Oriflamme'). Boieldieu (collab.). Carbonel ('Dansomanie', ballet attrib. to). Chant du départ. Cherubini (collab. in 'Epicure'). Daussoigne-Méhul (recits. for 'Stratonice' & completion of 'Valentine de Milan'). Du Puy (Danish version of 'Une Folie'). Gossec (anticipation of M.). Hummel (J. W., Vars. on Romance for pf.). Kreutzer (R., collab. in 'Oriflamme'). Morlacchi (resetting of 'Jeunesse d'Henri IV', lib.). Paer (collab. in 'Oriflamme'). Weber (12, adds to 'Hélène'; Vars. on 'Joseph' for pf.).

**MEI LANFANG.** See CHINESE MUSIC (MODERN).

<sup>1</sup> All in Paris.

**MEIBOOM (Meibom, Meibomius), Marcus** (b. Tønning, Slesvig-Holstein, ? 1626; d. Utrecht, 15 Feb. 1710).

German or Danish musical historian. His great work, 'Antiquae musicae auctores septem graece et latine' (Amsterdam, Elzevir), was published in 1652, which suggests that the date of his birth can hardly have been as late as 1626, as is commonly stated. The work was dedicated to Queen Christina of Sweden, at whose court he resided for some time. On one occasion, however, while singing at the queen's request his version of an ancient Greek melody, the whole court burst out laughing, and Meiboom, imagining that the queen's physician Bourdelot was the instigator of this unseemly mirth, gave him a box on the ear and was in consequence dismissed.

He took refuge with Frederick III of Denmark, who gave him a professorship at Uppsala, but he soon returned to Holland. Having endeavoured in vain to find a financier who would carry into execution his plan of restoring the ancient triremes, he went to England in 1674 with the view of making arrangements for a new edition of the Old Testament. This project also failed, and he returned to Holland. The book already mentioned is one of the most valuable sources of information on ancient music, and may be considered a precursor of

Gerbert and Coussemaker. Meiboom wrote numerous other works on music and also some on geometry.

F. G.

**MEIERHOFER, Wilhelmine.** See KELLER (K., husband).

**MEIFRED, Pierre-Joseph Émile** (b. Colmar, 13 Nov. 1791; d. Paris, 28 Aug. 1867).

French horn player. As a child he learned music merely as a polite accomplishment, and on leaving school he entered the *École des Arts et Métiers* at Châlons. He was subsequently attached for a time to the secretarial staff of the Empress Joséphine, but in 1815 he decided to make music his profession and entered Dauprat's horn class at the Paris Conservatoire, gaining a *premier prix* in 1818. In the following year he joined the orchestra of the *Théâtre-Italien*, which he left three years later to enter that of the *Opéra*, where he remained until 1850. According to Fétis he was also "cor basse" in the private band of Charles X at the time of its suppression after the July Revolution, though he is not mentioned in Castil-Blaze's list of that orchestra in 1830.

Meifred was a founder-member of the *Société des Concerts du Conservatoire*, of which he was secretary for a number of years, and which owed a large part of its success to his talent for organization. Although fourth horn in the orchestra, he played a valve-horn solo of his own composition at their first concert, given on 9 Mar. 1828, this being the first occasion on which the valve-horn was played in public in France.

Mechanically and progressively minded, Meifred threw himself heart and soul into the development of the valve-horn, lately introduced from Germany, the country of its origin. In conjunction with the Paris maker Labbaye he greatly improved on the German model, adding tuning-slides to the valves and making it possible to use a choice of crooks.<sup>1</sup> This instrument was awarded a silver medal at the 1827 Exposition des Produits de l'Industrie Française. He and a clever mechanic named Deshays patented a very ingenious type of valve (Fr. pat. No. 4002 of 13 Aug. 1834), but it proved too expensive to make to become marketable. Meifred enthusiastically adopted Halary's ascending third valve system — he was almost certainly consulted over the design — in preference to the usual descending third valve, and the ascending third valve horn is still used to-day by almost all French players.

In 1832 a valve horn class was inaugurated at the Paris Conservatoire, with Meifred as professor, though it was suppressed in 1864 when Meifred retired and not reintroduced till 1903.<sup>2</sup>

Round about 1830 leading musical writers were complaining bitterly of the general in-

efficiency of French military bands, and it was Meifred who put forward the idea of forming a school for army musicians. This school duly came into being in 1836, under the name of *Gymnase Musical Militaire*, but Meifred's legitimate claim to be its director was passed over in favour of the clarinetist Berr, and when Berr died two years later the post was given to Carafa, who had recently been elected a member of the Institut. Meifred was bandmaster of one of the National Guards bands, a post he held until his death. He was given the cross of the Legion of Honour in 1848.

Meifred was reputed something of a wit and was the author of some light verse, besides being on the editorial staff of '*Mélanie*' and of '*La Critique musicale*'. He also wrote an excellent '*Méthode de cor chromatique ou à pistons*' wherein Dauprat's teaching is applied to the valve instrument and much hand-horn technique is retained. His other writings include '*De l'étendue, de l'emploi et des ressources du cor en général et de ses corps de rechange en particulier*' (1829), addressed particularly to young composers, and an interesting paper on the development of the valve, which appeared in the '*Annuaire de la Société des anciens Élèves des Écoles nationales des Arts-et-Métiers, année 1851*'.  
R. M. P.

**Meikle, William.** See *Caledonica* (invention of).

**MEILAND, Jacob** (b. Senftenberg, Saxony, c. 1542; d. Frankfort o/M., 31 Dec. 1577).

German composer. He was brought up as a chorister in the Saxon court chapel at Dresden. After attending the University of Leipzig and spending some time in travelling he was appointed *Kapellmeister* to the Margrave of Ansbach, till the dissolution of the chapel in 1574. The rest of his life, to his early death, Meiland spent chiefly as an invalid at Frankfort o/M., though busy to the last in bringing out his fairly numerous publications. He was highly thought of in his time as a composer of Latin and German motets, and considered even the equal of Lassus. His harmonies are often rugged, after that master's manner. He was one of the first to introduce the Italian *villanella* style into German secular song, paying more attention to the rhythmical declamation of the words than to the artifices of counterpoint. His works are:

'*Cantiones sacrae*' (1564), 17 Nos. a 5 and 6.

'*Neue auserlesene teutsche Liedlein*' (1569), 15 Nos. a 4 and 5.

'*Selectae cantiones*' (1572), 17 Nos. a 5 and 6.

'*Sacrae aliquot cantiones latinae et germanicae*' (1575), 33 Nos. a 4 and 5.

'*Neue auserlesene teutsche Gesäng*' (1575), 18 Nos. a 4 and 5.

'*Cantiones novae* . . .' (1576), 19 Nos. a 5.

'*Cygnae cantiones latinae et germanicae*' (1590), 22 Nos. a 4 and 5.

Other works, including three settings of the Passion, are preserved in manuscript. Three Latin motets were republished in Commer's

<sup>1</sup> See HORN (History).

<sup>2</sup> See BREMOND.

'Musica sacra' and two German sacred songs a 4 are contained in Schöberlein. J. R. M.

**Meilhac, Henri.** See *Belle Hélène* (Offenbach). *Bizet* (lib.). *Carmina* (lib.). *Fledermaus* (Strauss, 2. operetta). *Grande-Duchesse* (Offenbach, operetta). *Maion* (Massenet, lib.). *Massenet* (2 libs.). *Offenbach* (12 libs.). *Strauss* (2. 'Fledermaus', operetta). *Vie parisienne* (Offenbach, lib.).

**MEILI, Max** (b. Winterthur, 11 Dec. 1899).

Swiss tenor singer. Having studied under F. Kraus at Munich, he became active in various European cities as oratorio and *Lieder* singer. Before long, however, he turned to the study of old music (medieval, Renaissance and early Baroque, especially Monteverdi and Schutz), in which he became a distinguished specialist. He has become internationally known by his gramophone records ('Anthologie sonore', H.M.V., etc.), on which he excels both vocally and as a stylist. He is a foundation member of the Schola Cantorum Basiliensis at Basel and a member of its concert team. K. V. F.

**MEINARDUS, Ludwig Siegfried** (b. Hooksiel, Oldenburg, 17 Sept. 1827; d. Bielefeld, 10 July 1896).

German conductor, composer, teacher and writer on music. He was first educated at the "Gymnasium" at Jever, where his father held an official post. He was intended to study theology, but was at length allowed to devote himself to the art, his parents imposing the condition that he was to become a public performer on some instrument. To this end he took up the cello, learning what he could from the *Stadtmusikus* of the place, who was a violinist. After making himself ill with excessive practice, he returned to school, and it was not till he had finished his studies there that he finally determined, on the advice of Schumann, who had seen some of his compositions, to embrace the profession of a composer.

At Christmas 1846 Meinardus entered the Leipzig Conservatory, but after half a year, finding that private instruction from Riccius would be more to his advantage, he accordingly remained with him for two years. In 1850 he went to Berlin in order to study with A. B. Marx, but for some reason or other he fell under the suspicions of the police and was not allowed to remain. He betook himself to Liszt at Weimar, where he stayed some months, after which he went to Erfurt as conductor of a small theatrical company and subsequently in a similar capacity to Nordhausen. At last he was provided with better credentials and succeeded in remaining in Berlin. In 1853, having finished his education with Marx, he was appointed conductor of the Singakademie at Glogau, where he remained until, in obedience to a call from Julius Rietz, he went to the Dresden Con-

servatory as a teacher in 1865. In 1874 he settled at Hamburg, where he was for many years continuously active as a composer and as critic of the 'Hamburger Korrespondent'. In 1887 he moved to Bielefeld, to take up a post as organist.

The most prominent compositions by Meinardus are the oratorios 'Simon Petrus', 'Gideon', 'König Salomo', 'Luther in Worms' and 'Odrun'; two operas, 'Bahnesa' (three acts, finished 1881) and 'Doktor Sassafras' (neither of them performed); four ballads for chorus, 'Rolands Schwanenlied', 'Frau Hitt', 'Die Nonne' and 'Jung Baldurs Sieg'; two symphonies; many chamber compositions. A memoir of Mattheson, an autobiographical sketch and collected criticisms are his most important contributions to literature. J. A. F.-M.

**Meisl, Carl.** See Beethoven ('Weihe des Hauses', incid. m.).

**Meissner, Leopold Florian.** See Kienzl ('Evangelium', opera).

**MEISTERARCHIV.** See ARCHIV FÜR PHOTOGRAMME.

**MEISTERSINGER.** See SONG, p. 912.

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**MEISTERSINGER VON NÜRNBERG, DIE.** Opera in 3 acts by Wagner. Libretto by the composer, based in part on Wagenseil's treatise, 'Von der Meistersinger holdseligen Kunst' and just possibly on hints from Dekker's 'The Shoemaker's Holiday'.<sup>1</sup> Produced Munich, 21 June 1868. 1st perf. abroad, Vienna, Court Opera, 27 Feb. 1870. 1st in England, London, Drury Lane Theatre (in German), 30 May 1882. 1st in U.S.A., New York (in German), 4 Jan. 1886.

**MEKKU-PUKKU** (Instrument). See BABYLONIAN MUSIC.

**MEL (Mell), Gaudio.** A 16th-century composer's name doubtfully connected with any person having had an individual existence. If he did exist, he may or may not have been a pupil of Palestrina in Rome about 1540. He has also been variously but uncertainly identified with Arcadelt, Firmin Le Bel and even (on account of the similarity of names) with Goudimel, who, however, was never in Rome. E. B.

**MEL<sup>2</sup>, Renatus (Rinaldo) del** (b. Mechlin<sup>3</sup>, c. 1554; d. ?, c. 1598).

<sup>1</sup> See H. Laue, 'Die Operndichtung Lortzings' (1932), p. 32, for details of the sources and a 'Meistersinger' bibliography.

<sup>2</sup> He is not to be confused with Gaudio Mell, a name which Adami ('Osservazioni per ben regolare la Cappella pontificale', Rome, 1711). Liberati ('Lettera in risposta ad una del Sig. Pers.' [B.M., 556 c. 8]) and Martini ('Giudizio di Apollo', bound up with the 3rd vol. of his 'Storia della musica', B.M., 557) gave to Goudimel.

<sup>3</sup> Eitner thought that Mel was probably born at Scheltstadt in Alsace, but G. van Doorslaer found an



Flemish composer. In 1562 his mother, then widowed, entered him as a choir-boy at the church of Saint-Rombaud at Mechlin, where he was enrolled as Rénatus del Melle on 13 Mar. of that year. He learnt music there under Séverin Cornet. When Mechlin was sacked by the Duke of Alba in 1572 he was obliged to seek employment elsewhere. He went to serve King Sebastian of Portugal and his successor, Cardinal Don Henriquez, as *maestro de capilla*. But in 1580 he went to Rome, leaving Portugal possibly because of its annexation by Spain in that year. He entered the service of Archdeacon Carolo Valignano, and according to Baini<sup>1</sup> he studied under Palestrina. At any rate he must have come into contact with that master, whose work he greatly admired. He contributed to a subscription for two new bells for the church of Santa Maria in Campo Santo.<sup>2</sup>

Mel's publications began in 1581 with a first book of motets for 4-8 voices, and between that year and 1595 he published 5 books of motets and 15 of madrigals, besides contributing to various collections which carried his name from Rome to Venice, Nuremberg, Antwerp and Munich. In July 1578 he was at Liège, as is shown by the dedication of a book of 'Madrigali a 6' (Antwerp, 1588) to Ernest, Duke of Bavaria, in whose service some members of his family were at Liège and into whose employ he himself went as chapel master in 1588. But he left it in Nov. and went to Antwerp, where he published his 'Sacrae cantiones' the following year.

By 1591 Mel was back in Italy, in the service of Cardinal Gabriele Paleotto, Archbishop of Bologna, who had himself some knowledge of music.<sup>3</sup> When the diocese of Sabina was placed under Paleotto's charge in 1591 he founded a college, improved the cathedral at Magliano and made many changes in the internal government. The appointment of a new *maestro di cappella* agrees well enough with these facts, and it is in the year 1591 that we hear of Mel's appointment to the cathedral and the new college. He writes from Calvi, a little town near Magliano, on 20 Mar. 1593, and from Magliano<sup>4</sup> itself, in 1595. From this time his publications cease, and we have no further record of him.

Paleotto died in July 1597, and Mel may have returned to Antwerp. At any rate it was

in a book entitled 'Le Rossignol musical' published there in 1598 that 8 French chansons of his appeared. But whether he died in Italy or in the Netherlands remains unknown.

Prose prints a litany of Mel's in the 'Musica divina', II, iii (Ratisbon, 1869), and Commer's 'Musica sacra' contains 7 motets and a litany. The Motet Society published an anthem with English words, 'O praise the Lord', adapted by Aldrich (III, 128). Numerous sacred and secular works by Mel are known.

J. R. S.-B., adds.

BIBL.—DOORSLAER, G. VAN, 'René del Mel, compositeur du XVI<sup>e</sup> siècle' ('Annales de l'Académie Royale d'Archéologie de Belgique', 6th ser., IX, cv. 4), pp. 221-88.

**MELANI.** Italian family of musicians, eight brothers, sons of a sexton at Pistoia.

(1) **Jacopo Melani** (b. Pistoia, 6 July 1623; d. Pistoia, 1676), composer. He was, with Mazzocchi and others, one of the pioneers of comic opera in Rome and famous for his arias on a *basso ostinato*. The following operas are his most important: 'Il podestà di Colognole'<sup>5</sup>, produced at the opening of the Teatro della Pergola, Florence, Dec. 1656; 'Ercole in Tebe', at the same theatre, 8 July 1661; 'Girello', Florence, Teatro Cocomero, 20 Jan. 1670.<sup>6</sup>

See also Acciaiuoli (lib.).

(2) **Atto Melani** (b. Pistoia, 31 Mar. 1626; d. ?, 1714), male soprano singer, brother of the preceding. He sang the title-part in Rossi's 'Orfeo' when performed in Paris in 1647.

(3) **Francesco Maria Melani** (b. Pistoia, 3 Nov. 1628; d. ?), male soprano singer, brother of the preceding. He sang the part of Amastris in Cavalli's 'Serse' in Paris in 1660. Later he became a Servite monk under the name of Filippo.

(4) **Bartolomeo Melani** (b. Pistoia, 6 Mar. 1634; d. ?), singer, brother of the preceding. He sang in the Munich court chapel in 1657-58, but was arrested in the latter year for political intrigues.

(5) **Alessandro Melani** (b. Pistoia, ?; d. Rome, Oct. 1703), composer, brother of the preceding. He was *maestro di cappella* successively at San Petronio, Bologna (1660), Santa Maria Maggiore, Rome (from 1667) and San Luigi de' Francesi there (from 1672). He wrote operas ('Il carceriere di se medesimo' [Florence, 1681], 'Chi geloso non è, amar non sa', 'L'empio punito'), oratorios, cantatas, motets and other church music, arias, etc.

See also Acciaiuoli (lib.).

entry showing his birth at Mechlin in the archives of that town. Moreover, his description as a *gentiluomo fiammengo* can hardly have been due to a printer's error, as Eitner suggested, since he is called a Fleming on more than one publication. See also footnote 4.

<sup>1</sup> 'Memorie di Palestrina.'

<sup>2</sup> In the subscription list he signed himself "Musicus D. Renerus alias Rénatus del Mel. Mechliniensis", a further proof that his birthplace was not Schlettstadt.

<sup>3</sup> See Fantuzzi, 'Notizie delli scrittori bolognesi' (Bologna, 1788).

<sup>4</sup> See dedication of 'Liber 5us motecorum' (Venice, 1595).

<sup>5</sup> Entitled 'La Tancia, ovvero Il podestà di Colognole' in a score discovered by Romain Rolland, now in the Biblioteca Chigi in Rome.

<sup>6</sup> It is not quite certain that Melani was the composer, but the music is certainly not by Pistocchi, to whom it is sometimes ascribed. (See Loewenberg, 'Annals of Opera', p. 23.)

(6) **Antonio Melani** (b. Pistoia, ?; d. ?), composer, brother of the preceding. He was in the service of the Archduke Ferdinand Karl of Austria in 1659 and composed 'Scherzi musicali . . .' for 2 violins and viola (Innsbruck, 1689), etc.

(7) **Domenico Melani** (b. Pistoia, ?; d. ?), male soprano singer, brother of the preceding. He sang at the Saxon court at Dresden from 1654 and returned to Italy in 1680 as agent for the elector. He died some time before 12 Nov. 1693.

(8) **Nicola Melani** (b. Pistoia, ?; d. ?), male soprano singer, brother of the preceding. Like Domenico (7) he sang at the Dresden court from 1654. E. v. d. s.

**MELARTIN, Erkki (Erik Gustaf)** (b. Kakisalmi [Kexholm], 7 Feb. 1875; d. Pukinmäki [Boxbacka], 14 Feb. 1937).

Finnish pianist, conductor, writer on music and composer. He was a pupil of Wegelius for composition and of Ingeborg Hylander for pianoforte at the Helsingfors Conservatory from 1895 to 1898. In 1899-1901 he studied in Vienna under Robert Fuchs. In 1901 he was appointed teacher of composition at the Helsingfors Conservatory, a post he held until he became conductor of the orchestra at Viipuri (Viborg) five years later. He returned to the capital when he was appointed director of the Conservatory in 1911. He did much to bring the institution up to a high level of efficiency. In 1919 he was given the Professor's title, and he retired in 1922.

Melartin was a highly educated and intelligent personality, a painter, philosopher and traveller as well as a musician. His 'Credo' (1928), a book of aphorisms, was translated into several languages. The following works must be listed:

Opera 'Aino', "mystery play" (libretto by Jalmari Finne, based on the 'Kalevala') (1907), prod. Helsingfors, 10 Dec. 1909.

Ballet 'Sininen helmi' ('The Blue Pearl') (1930).

Symphony No. 1, C mi. (1902).

Symphony No. 2, E mi. (1904).

Symphony No. 3, F ma. (1907).

Symphony No. 4, 'Summer Symphony', E ma. (1913).

Symphony No. 5, 'Sinfonia brevis', A mi. (1924).

Symphony No. 6 (usually called 'The Four Elements').

Symphony No. 7, 'Gaia' (1936), unfinished.

Symphony No. 8, (1936-37), unfinished.

Several symph. poems and orch. suites.

Vn. Concerto.

String Quartet No. 1, E mi. (1896).

String Quartet No. 2, G mi. (1900). } Op. 36.

String Quartet No. 3, E♭ ma.

String Quartet No. 4, Op. 62, F ma.

Other chamber music for strg. & wind insts.

2 Sonatas for vn. & pf.

Pf. Sonatas & c. 400 pieces.

Over 300 songs.

Also incidental music for plays, melodramas, cantatas, folksong arrangements, & c.

A. R.

**MELBA, (Dame) Nellie (Helen Mitchell)** (b. Burnley on the "Yarra Braes" nr. Melbourne, 19 May 1859; d. Sydney, 23 Feb. 1931).

Australian soprano singer of Scottish

descent. Her father, David Mitchell, a Scottish contractor, had settled in Australia. He was proud of his child's precocious musical talent and allowed her to sing at a concert in the Richmond (Melbourne) Town Hall when only six years old. He objected, however, to her adopting music as a profession. It was only after her marriage in 1882 to Captain Charles Porter Armstrong that the young soprano finally determined to follow a musical career; nor did she go to Europe until the spring of 1886, when, after a solitary appearance at Prince's Hall, London (1 June), she went to Paris to study under Mathilde Marchesi.

Her period of tutelage was rapid and brilliant, for after twelve months' work her teacher pronounced her ready for the stage, and on 12 Oct. 1887 she made her début as Gilda in Verdi's 'Rigoletto' at the Théâtre de la Monnaie, Brussels, under the name of "Melba", obviously derived from that of her native city, Melbourne. She achieved instantaneous success and was soon afterwards engaged by Harris for his first season of Italian Opera at Covent Garden in 1888, where she appeared in the title-part of Donizetti's 'Lucia di Lammermoor' on 24 May.

From the outset the London public was rapturous in its warmth. Calmer critics readily perceived what was still lacking to the equipment of a really great and finished artist; but none could gainsay the uncommon character of her endowments — the extraordinary beauty of her silvery tone, its bright, "girlish" quality and remarkable evenness throughout a compass of two and a half octaves (b♭ to f'''), and above all the excellence of a method that plainly owed as much to nature as it did to art. In her brilliant execution of the most difficult *fioriture* nothing impressed more than a wonderful flexibility, unless it was the unfailing ease and perfect sense of restraint with which the singer accomplished her *tours de force*. This rare faculty for using her tone within rather than beyond its true limit of resonant power remained one of the most striking and beneficial features of Melba's method. Once, in America, she was so ill-advised as to attempt the part of Brünnhilde in 'Siegfried'. But it was for a single night only. Fortunately she perceived that disaster must ensue if she persisted in taking the later Wagnerian parts and took care never to repeat her error.

In the spring of 1889 Melba made her début at the Paris Opéra and sang Ophelia with great success to the Hamlet of Lassalle in Ambroise Thomas's opera. She also prepared the parts of Marguerite and Juliette under the personal instruction of Gounod, and later in the year undertook both at Covent Garden, where 'Roméo et Juliette' was then performed in French for the first time. With Jean and

Édouard de Reszke she shared a memorable triumph in these operas, while her vocal and dramatic resources alike manifested a marked advance. Thenceforward she took part regularly in every Covent Garden season without missing a single summer. In 1890 Melba added to her repertory the parts of Elsa ('Lohengrin') and Esmeralda (in the French revival of Goring Thomas's opera); subsequently Violetta in 'La Traviata', Micaela in 'Carmen', Rosina in 'Il barbiere' and the Queen in 'Les Huguenots'. In 1893 she created in London the part of Nedda in 'Pagliacci' and eleven years later that of Hélène in the opera so named, written for her by Saint-Saëns.

In 1891 she accompanied the de Reszkes to St Petersburg, by special invitation of the tsar, and was welcomed there with extraordinary warmth. In 1892 she sang at La Scala, Milan, and followed up her triumphs there with a brilliant tour through Italy. Next year she fulfilled the first of many successful engagements in the U.S.A., making her début with the de Reszkes at Chicago, during the World's Fair. In 1894 she sang for the first time at the Handel Festival in London. In 1902, after an absence of sixteen years, she revisited Australia, making her reappearance at Melbourne on 27 Sept., and she subsequently gave concerts at Sydney, Brisbane, Adelaide and many other towns. During the next twenty years she continued to travel much, to work constantly and to add to her honours in different parts of the world; dividing her home life pretty equally between England and Australia. She received numerous decorations, among the more prominent being that of a Dame Commander of the Order of the British Empire.

Among her more notable tours were those in Canada and the U.S.A. in 1903. It was while travelling there that she studied the part of Hélène in Saint-Saëns's opera, which she first sang at Monte Carlo in Feb. 1904, and also in London, at Covent Garden on 20 June of the same year. During that season she organized a very successful concert at the Queen's Hall in aid of Queen Charlotte's Hospital; and, *inter alia*, sang for King Edward and Queen Alexandra at Buckingham Palace for the entertainment of the Archduke Franz Ferdinand of Austria. On this occasion the queen pinned on her breast the Order of Science, Art and Music. While in New York the following winter she was compelled by a long and dangerous illness to cancel most of her tour, but sang once in 'La Bohème' at the Metropolitan Opera House. She appeared regularly at Covent Garden, and in 1905 her English engagements included the Bristol Musical Festival.

In Jan. 1907 Melba's appearances at the

Manhattan Opera House, New York, rescued from financial disaster Oscar Hammerstein's initial enterprise in the domain of grand opera. She then sang the parts of Lucia, Gilda, Mimi and Violetta with, if possible, greater success than ever before in America, and the houses were extraordinary. Later in the year she revisited Australia, chiefly for a holiday, but in May 1908 was back in London taking part at a gala performance at Covent Garden in honour of President Fallières. And so the record went on for year after year, until 1926, when her final farewells of the public were announced -- in opera at Covent Garden in the summer and in the concert-room at the Royal Albert Hall in the autumn.

H. K.

BIBL.—COLSON, PERCY, 'Melba' (London, 1931).  
MELBA, NELLIE, 'Melodies and Memories' (London, 1925).

MURPHY, AGNES, 'Melba' (London, 1909).

**MELCER (Melcer-Szczawiński), Henryk** (b. Kalisz, 21 Sept. 1869; d. Warsaw, 18 Apr. 1928).

Polish pianist, conductor and composer. He studied at the Warsaw Conservatory with Strobl (pianoforte) and Noskowski (composition) and later with Leschetizky in Vienna. In 1895 he became professor at the Lwów Conservatory. Five years later, having failed to obtain the post of director, he left Lwów for a short time. For two years (1901–2) he conducted the Lwów Philharmonic Orchestra. In 1903 he went to Vienna to take up a post as pianoforte teacher at the Music School. In 1908, however, he returned to Poland and became director and conductor of the Warsaw Philharmonic Orchestra and in 1922 director of the State Conservatory there. He died suddenly while giving a music lesson.

Melcer was not only one of the best Polish pianists, but as a teacher he educated a whole generation of Polish musicians. His first pianoforte Concerto gained the Rubinstein Prize in Vienna in 1895 and the second the Paderewski Prize at Leipzig in 1898. His compositions include the following:

Opera 'Maria' (libretto based on a poem by Malczewski), prod. Warsaw, 16 Nov. 1904.

'Protesilaus and Leodamia' (after a play by S. Wyspiański) for soprano, women's chorus & orch.

'Pani Twardowska', choral ballad (on a poem by Mickiewicz).

Pf. Concerto No. 1, E mi.

Pf. Concerto No. 2, C mi.

Songs (Richard Delmel), for voice & orch.

Sonata, G ma., for vn. & pf., Op. 10.

'Dumka' for vn. & pf. (after a song by Moniuszko).

Variations on a folk theme and numerous other works for pf.

He also made many pianoforte arrangements of songs by Moniuszko, among which 'Prząśniczka' ('The Spinner') was widely popular.

C. R. H.

**MELCHERS, Henrik Melcher** (b. Stockholm, 30 May 1882).

Swedish composer. He studied violin at the Stockholm Conservatory and composition with

J. Lindegren in 1896–1902, and made further studies at the Paris Conservatoire in 1908–12 and at Sondershausen (conducting) in 1921. He was appointed music critic of 'Dagens Tidning' in 1920 and teacher at the Stockholm Conservatory in 1926. In 1932 he was elected a member of the Academy of Music.

His orchestral works, which reveal French influence, comprise a Symphony in D minor; symphonic pieces including 'Näcken' (1916), two Elegies and 'Swedish Rhapsody' (1914).

He has also composed:

2 concertos for pf. & orch.

Concerto for vn. & orch.

Songs with orchestra, including 'Acht Zigeunerlieder' (1910).

String Quartet.

Sonata for vn. & pf.

Sonata for cello & pf.

Songs.

K. D.

BIBL.—Article in 'Röster i Radio' (1942, No. 32).

**MELCHIOR, Lauritz** (b. Copenhagen, 20 Mar. 1890).

Danish tenor singer. After studying at the Royal Opera School in Copenhagen he made his début there in 1913. A powerful physique and a robust voice marked him out as a Wagnerian *Heldtenor* and he has sung all the heroic parts from Lohengrin to Parsifal in the chief opera-houses of Germany, as well as at Covent Garden in London, and in many capital cities in Europe and America. He made his first appearance at Covent Garden in the summer season of 1924 as Siegmund. After that date he became one of the mainstays of Wagnerian performances in London and at the Metropolitan Theatre, New York, until the outbreak of the second world war, after the conclusion of which he sang again in the U.S.A., but not in England.

Melchior's great powers of endurance were found to enable him to sing through a 'Ring' cycle as Siegmund and Siegfried, without tiring, and his performance of Siegfried's final narration was usually remarkable for its freshness of voice. His Tristan was likewise notable for its unflagging vigour, and he must be regarded as one of the best interpreters of the part in his generation from the vocal if not always from the histrionic point of view. His singing generally was distinguished by expressiveness in the treatment of the words rather than by musical feeling for line and rhythm.

Melchior has also sung a number of Italian tenor parts, including Verdi's Othello. But his style is essentially German, and it is in Wagner that he is heard at his best. Melchior holds the appointment of singer to the Danish court and, among other honours and decorations, the titles of Knight of Dannebrog and Chevalier of the Legion of Honour. He is hon. president of the Richard Wagner Society of America.

D. H. (ii).

**MELCHISSEDEC, Pierre Léon** (b. Clermont-Ferrand, 7 May 1843; d. Paris, 23 Mar. 1925).

French baritone singer. Educated at the Paris Conservatoire, he won the second prize for opera and *opéra-comique* in 1865, and made his début the same year at the Opéra-Comique in 'Le Toréador' and 'Le Chalet' by Adolphe Adam. He created the principal part in 'Le Premier Jour de bonheur' (Auber, 1868), Ourrias in 'Mireille' (Gounod, 1874) and a part in 'L'Amour africain' (Paladilhe, 1875). He went on to the Théâtre-Lyrique, first appearing there in 1876 in Joncières's 'Dimitri'; and there he created the chief parts in 'Paul et Virginie' (Massé), 'Le Timbre d'argent' (Saint-Saëns, 1877), etc.

Melchissédec joined the Paris Opéra on 17 Nov. 1879, in 'Les Huguenots', and remained there until 1892. Among his most important parts may be mentioned those in 'Le Tribut de Zamora' (Gounod, 1881), 'Françoise de Rimini' (Ambroise Thomas, 1882), 'Le Cid' (Massenet, 1885), 'Roméo et Juliette' (Gounod, 1888), etc.

Melchissédec was professor of vocal declamation at the Conservatoire in 1894–1923; among his pupils may be mentioned Gresse, Gilly, Friant, Mmes Chenal, Courso, A. Daumas, etc. He was an excellent singer, but was generally regarded as an inferior actor. He possessed a fine baritone, well-modulated, and was a capable vocalist. He published two works of instruction: 'Pour chanter: ce qu'il faut savoir; ma méthode' (1913) and 'Le Chant, la déclamation lyrique' (1924).

J. G. P.

BIBL.—'Comœdia' (25 Apr. 1913, 25 Mar. 1925).

**MELE, Giovanni Battista** (b. Naples, ?; d. ? Madrid, ?).

Italian 18th-century composer. He settled in Spain about 1735 and wrote two operas to Spanish words, 'Por amor y por lealtad' and 'Amor, constanza y mujer', both translations from Metastasio and performed at Madrid in 1736–37. Between 1744 and 1751 he produced about half a dozen Italian serenatas for court festivities at the palaces of Aranjuez and Buen Retiro. Some scores have been preserved in Paris and Naples, while others may be in Spanish libraries. Librettos of his 'Il vello d'oro conquistato' (words by Pico della Mirandola, 1748) and 'Armida placata' are in the B.M. The latter served for a revival in 1751 (not for the original production in 1750) and as Mele's name is mentioned in it it disproves the assertion<sup>1</sup> that the music was by Conforto.

A. L.

See also Corradini (collab. in 'Polifemo').

**Mélesville, Anne Honoré Joseph.** See Adam (Adolphe, 2 libs.). Auber (4 libs.). Brüll ('Goldene

<sup>1</sup> S. A. Stoudemire, 'Metastasio in Spain' ('Hispanic Review', Vol. IX, No. 1, Jan. 1941).

Kreuz', lib.). Cherubini ('Ali Baba', lib.). Donizetti ('Borgomastro di Saardam', opera). Grisar (2 libs.). Hérold (2 libs.). Lortzing ('Zar und Zimmermann', opera). Moniuszko ('Bettly', opera). Offenbach (2 libs.). Rossi (Lauro, 'Borgomastro di Schiedam', opera). Zampa (Hérold, lib.). Zar und Zimmermann (Lortzing, opera).

**MELGUNOV, Julius Nikolayevich** (b. Vetluga, Gvt. of Kostroma, 11 Sept. 1846; d. Moscow, 31 Mar. 1893).

Russian pianist and writer on music. In his school days he took pianoforte lessons with Dreyschöck and at the age of eighteen made his début in St. Petersburg as a pianist. He studied theory with Laroche and was for a short time a student at the Moscow Conservatory. About 1875 he became acquainted with Rudolph Westphal, then professor in the Katkov Lyceum in Moscow. Melgunov was attracted to Westphal's theories and co-operated with him in bringing out ten of Bach's fugues in a special edition, with a preface entitled 'The Rhythmic Execution of Bach's Fugues'. When, shortly afterwards, Westphal gave a series of sixty concerts in Germany in order to propagate his views upon musical rhythm, Melgunov accompanied him as pianist. He also toured in Russia with the violinist Laub and the cellist Davidov.

Melgunov's most important work was the elaboration of a more accurate method of noting down folksongs. The results of his researches in folk music are published under the following title:

Russian Songs, written down directly from the singing of the people, transcribed for pianoforte with text; Part I with the co-operation of Klenovsky (Moscow, 1879); Part II with the co-operation of Blaramberg (St. Petersburg, 1885).

His leading ideas were the following: that the folksongs are based upon two diatonic scales, the major and natural minor, and that the intervals of the latter are exactly the same as those of the

major reversed  $\left( \begin{matrix} e & d & c & b & a & g & f \\ 1^{\circ}T. & 1^{\circ}T. & \frac{1}{2}T. & 1^{\circ}T. & 1^{\circ}T. & \frac{1}{2}T. & 1^{\circ}T. \end{matrix} \right)$ ; that they are sung "polyphonically", not, as was once erroneously supposed, in unison; that their harmony is formed by working out the principal melody in independent contrapuntal parts (*podgolosky*), and unison is found only at the close of the songs, or in their rhythmic sections; that the rhythm is inseparably connected with the text and conforms to the rhythmic principles of the Greeks. Melgunov finds no chromatic or enharmonic changes in the folksongs, and the perfect fifth is of rare occurrence. By writing down all the secondary parts he revealed the entire structure of the songs. As these *podgolosky* are generally free improvisations, and to write them all down from ear at once is practically impossible, it often happens in Melgunov's song notations that all his secondary parts do not harmonize with the principal melody. Subsequently Evgenia Linev carried Mel-

gunov's work much farther, and by the help of the phonograph obtained some very accurate records of the peasant partsongs, just as they are sung by the people.

Besides the above publication, Melgunov left the following treatises on this subject: 'On Russian National Music' ('Russian Ethnographical Review', V, VI), 'A Correct Method of Writing Down the Folksongs', 'The Rhythm of the Slavonic Folksongs', etc.

R. N.

**MELII, Pietro Paolo** (b. Reggio, ?; d. ?).

Italian 16th-17th-century theorbo player. He was in service in Vienna. His fourth 'Intavolatura di liuto attiorbato' (1616) contains some elaborately scored music used for a ballet there in 1615. Other books of theorbo music appeared in 1612, 1614 and 1616.

R. T. D.

**MELIŠ, Emanuel Antonín** (b. Zminné nr. Pardubice, 15 Oct. 1831; d. Vršovice, Prague, 27 June 1916).

Czech writer on music. He studied at the "Gymnasium" of Pardubice and afterwards read law in Prague. In 1851 he began to contribute to several Czech periodicals and from 1857 devoted himself for several years entirely to writing on music. He was the founder and editor (1858-64, 1869) of 'Dalibor', the first Czech musical periodical of importance. Besides innumerable articles dealing with history, biography and criticism which appeared in 'Dalibor', he contributed valuable entries to the first Czech encyclopaedia ('Riegrův Slovník naučný', Prague, 1860-74) and to Mendel-Reissmann's 'Musikalisches Konversationslexikon' (Berlin, 1870-1883).

G. Č.

**MELISMA** (Gr. μέλισμα, a "song"; plur. melismata). (1) In plainsong the term is used for a group of notes set to a single syllable; hence the more elaborate plainsong style is often called melismatic.

W. H. F.

(2) Any kind of air or melody, as opposed to recitative or other music of a purely declamatory character. It is frequently used in the sense of *fioritura* or even *cadenza*.

\* J. A. F.-M.

**MELL, Davis** (fam. **Davie**) (b. Wilton nr. Salisbury, 15 Nov. 1604; d. London, ?).

English violinist. He was a clockmaker settled in London by the middle of the 17th century, and was one of the signatories of the Cromwellian petition for the establishment of a national college of music. He is honourably mentioned by Aubrey and Anthony Wood. In the year 1657 he visited Oxford, where, as we learn from Wood's Diary:

Peter Pett, Will. Bull, Ken. Digby, and others of Allsoules, as also A. W. did give him a very handsome entertainment in the Taverne cal'd "The Salutation" in S. Marie's Parish. . . . The Company did look upon Mr. Mell to have a prodigious hand on the Violin, & they thought that no person, as all in London did,

could go beyond him. But, when Tho. Baltzar, an Outlander, came to Oxon. in the next year, they had other thoughts of Mr. Mell, who, tho he play'd farr sweeter than Baltzar, yet Baltzar's hand was more quick, & could run it insensibly to the end of the Finger-board.

Mell succeeded Lanier as Master of the King's Band at the Restoration and was followed, at the close of 1661, by Thomas Baltzar. Pieces by him are in Christopher Simpson's 'Division Violin' (1684).

Aubrey<sup>1</sup> tells a curious story of a child of Mell's who was cured of a crooked back by the touch of a dead hand.

W. S. R.

**MELLERS, Wilfrid (Howard)** (b. Leamington, 26 Apr. 1914).

English musicologist and composer. He was educated at Leamington College and Cambridge, where he read English and music (1933-38), but he studied composition chiefly with Egon Wellesz and received much advice from Edmund Rubbra. His first appointment was at Dartington Hall (1938-40). From 1940 to 1946 he was extra-mural lecturer in music for Birmingham and Cambridge Universities. In 1945 he was appointed supervisor in English and music at Downing College, Cambridge, remaining there until 1948, when he became staff tutor in music to the extra-mural department of Birmingham University, a post he still holds (1953).

Mellers quickly built up a high reputation as a writer on music. From 1940 he was music editor of 'Scrutiny' and at the same time contributed articles on a vast range of subjects to all the principal periodicals. He is keenly interested in the social background of music, and his first published book (1946) was 'Music and Society'. He followed this with 'Studies in Contemporary Music' (1948) and 'François Couperin and the French Classical Tradition' (1950), a brilliant and extensive study which supersedes anything else on Couperin, even in France, and set the seal on his reputation in musical research.

As a composer Mellers has won recognition more slowly, partly because few of his works fit readily into an ordinary public concert. His purely orchestral and instrumental works are few, and are far exceeded in number by commissioned works for special groups of voices and instruments not often to be assembled. His preference for vocal music is an inevitable reflection of his sympathies and outlook as a student of literature as well as of music. He shares with Rubbra a deep interest in Elizabethan poetry and has sought in his treatment to re-create the spirit of contemporary musical settings, the basic diatonic structure of his music being enriched and made more supple, like Rubbra's, by a modal chromaticism and fluidity of key approximating to the technique and spirit of the Eliza-

bethan composers. But the scope of his studies has subjected him to a considerably greater variety of musical influences, which are reflected in his own style. His work with Wellesz, for instance, inevitably aroused his interest in twelve-note technique, although he has not attempted to use it himself. Consequently his harmonic range is considerably more eclectic than Rubbra's, and his use of dissonance bolder, though some affinity of spirit remains.

It is since the end of the second world war that the process of absorption of new musical influences in Mellers's music has given way to the evolution of a distinctive personal language, and he has now discarded nearly all the works written before that (almost as many as those written since). Since that time, too, the composer has justly begun to compete with the scholar for general recognition. In 1946 the string Trio was given at Wigmore Hall, and the Serenade for oboe, clarinet and bassoon was commissioned by the Institute of Contemporary Arts. He provided music for a production of 'Prometheus' (Aeschylus) at Birmingham University in 1947 and was commissioned to write incidental music for 'Lysistrata' (Aristophanes) produced at the Highbury Little Theatre there in the following year. Also in 1948 he wrote the cantata 'The Song of Ruth' at the request of Homerton College, Cambridge, and in 1949 the W.M.A. Singers commissioned and performed in London the cantata 'News from Greece'. Several other cantatas have since been asked for, including 'Nausicaa's Welcome' (Attingham Summer School, 1952) and 'The White Island' (Stafford Women's Training-College, 1952). In 1951 the cantata 'Yggdrasil' was commissioned by and performed, with outstanding success, at Bryanston Summer School under Roger Desormière, and the 'Festival Galliard', an interlude from his opera on Marlowe, was given at the Birmingham Festival of British music. His song cycle 'Some of Gravity, Some of Mirth' was also performed at a Morley College concert. The distance that Mellers has travelled between 'The Song of Ruth' and these songs is immense, and the later work would hardly be recognized as by the same composer as the earlier. These later works distinguish Mellers as one of the most important and original composers of his generation in Britain. He considers himself an operatic composer above all. His most ambitious work so far is the opera 'The Tragical History of Christopher Marlowe'. It has a classically tragic libretto, and is deeply moving, giving an impression of great dramatic power.

The following is a list of Mellers's principal works still acknowledged by the composer:

<sup>1</sup> 'Miscellanies', under the article 'Miranda'.

## OPERAS

- \* *The Tragical History of Christopher Marlowe* (R. J. White) (1950-52).
- \* *The Trial of the Jewelled Peacock* (George Moore), a masque for puppets for soprano, tenor, baritone and chamber orchestra (1952).

## INCIDENTAL MUSIC

- \* *Prometheus* (Aeschylus) for soprano, tenor, baritone, mixed chorus & chamber orch. (1947).
- \* *Lysistrata* (Aristophanes), a play in music for soprano, baritone, speaking chorus, flute, oboe, clar., bassoon, trumpet, double bass & perc. (1948).

## CHORAL WORKS

- 4 Songs (Shakespeare) for women's voices (1944).
- 4 Carols for boys' voices & celesta (1946).
- 2 'Motets in Diem Pacis' (Isaiah) for chorus & brass (1946).
- \* *The Song of Ruth* (R. J. White, written and arranged from Authorized Version) for soprano, mezzo-soprano, baritone, women's chorus & orch. (1948).
- \* *News from Greece* (R. F. Willetts) for mezzo-soprano, chorus, 2 pfs., 3 trumpets & perc. (1949).
- 2 'Motets in Diem Lamentationis' (Apocrypha) for chorus (1950).
- \* *The White Island* (Herrick: Songs of Innocence from 'Noble Numbers') for soprano, women's chorus & stgs. (1951).

## WORKS FOR SOLO VOICE(S) WITH INSTRUMENTS

- \* *The Forgotten Garden* (Henry Vaughan), cantata for tenor & stg. 4tet (1945).
- \* *Conversion in the Garden* (St. Augustine), cantata for baritone & stg. orch. (1947).
- \* *Five Songs of Night* (from the Greek) for contralto, Eng. horn & stg. 4tet (1947, rev. 1949).
- \* *Aristophanic Extravaganza* (R. F. Willetts after Aristophanes), cantata for counter-tenor, pf., harpsichord, celesta, guitar & perc. (1949).
- \* *Yegdrasil* (Christopher Hassall), cantata for soprano, contralto, tenor & bass with chamber orch. (1950).
- \* *Nausicaa's Welcome* (R. F. Willetts), cantata for soprano, baritone & stg. 4tet (1951).
- \* *Carmina Felium* (various poets) for soprano, clarinet, bassoon, violin, viola, cello and pf. (1952).

## ORCHESTRAL WORKS

- \* *Sinfonia ricercata* (1947).
- \* *Festival Galliard* (1951).
- Symphony* (1953).

## CHAMBER MUSIC

- String Trio* (1945).
- Serenade for oboe, clar. & bassoon* (1946).

## VIOLA AND PIANOFORTE

- Sonata* (1946).

## SOLO VIOLONCELLO

- Sonata* (1944).

## PIANOFORTE MUSIC

- \* *Epithalamium* (1944).
- \* *Preludio e canzona* (1945).
- \* *Mr. Whyte's Battel*, 4 children's pieces (1947).

## SONGS

- 4 Latin Hymns for soprano & flute (1944).
- \* *Two 17th-Century Poems* for baritone & pf. (1947).
- 3 Latin Canticles for soprano & organ (1948).
- \* *Three 16th-Century Poems* for counter-tenor, flute & guitar (1949).
- \* *Some of Gravity, Some of Mirth* (medieval and Elizabethan poems) for soprano & pf. (1951).
- \* *Three Invocations* (trans. from Greek by R. F. Willetts) for contralto & pf. (1951).
- \* *Merry Margaret* (Skelton) for unacc. tenor (1952).
- \* *Eclogue* (Marlowe) for soprano, tenor & pf. (1953).

C. M. (iii).

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**MELLON, Alfred** (b. London, 7 Apr. 1820; d. London, 27 Mar. 1867).

English conductor and composer. He lived first at Birmingham, became a violinist in the

Opera and other orchestras in London, and afterwards leader of the ballet at the Royal Italian Opera Covent Garden. He was next director of the music at the Haymarket and Adelphi Theatres, and subsequently conductor of the Fyne and Harrison English Opera Company, which in 1859 produced his opera 'Victorine' at Covent Garden. He was also conductor of the Musical Society and of the Promenade Concerts which for several seasons were given under his name at Covent Garden, begun in the Floral Hall, in Aug. 1860. In Sept. 1865 he was chosen conductor of the Liverpool Philharmonic Society. He married Miss Woolgar (d. 8 Sept. 1909), a well-known actress.

Mellon's works include songs for farces and plays: 'The Mysterious Stranger' (1844), 'The Irish Dragon' (1845), 'Powder and Ball' (1845), 'The Phantom Dancers' (1846), 'Sea and Land' (1852), 'Uncle Tom's Cabin' (after Harriet Beecher-Stowe) (1853) and 'The Bonnie Fish Wife' (1858).

W. H. H., adds.

**MELLOPHONE.** See CORNOPHONE.

**MELNIKOV, Ivan Alexandrovich** (b. Moscow, 1831; d. St. Petersburg, 1906).

Russian baritone singer. He was a pupil of Repetto, who made him worthy of comparison with some of the most eminent contemporary masters of *bel canto*. Coming to the operatic stage at a period at which the art of opera was at a low ebb in Russia, he gave inspired performances in which the vocal and dramatic interpretations were mingled in due proportion. He exercised a profound influence upon the subsequent development of Russian opera as a whole. After a début in Bellini's 'Puritani' at the St. Petersburg Maryinsky Theatre in Sept. 1867 he was for two seasons exclusively engaged for Italian parts. He then became interested in native opera, and there were few works of that order in which he was not concerned on their first production. He was for a considerable period the only exponent of the title-part of Mussorgsky's 'Boris Godunov' to be seen on the Maryinsky stage. Succeeding Petrov, he was in turn succeeded by Shaliapin. He was the first Don Juan in Dargomizhsky's 'Stone Guest' and he created such parts as Tokmakov in Rimsky-Korsakov's 'Ivan the Terrible', the name-part in Rubinstein's 'The Demon' and in Borodin's 'Prince Igor'. Of that in Glinka's 'Russlan and Ludmila' he gave one hundred and fifty-six performances and thus proved himself worthy of Stasov's opinion, expressed in 1871, that he was the very greatest of Russians. He was greatly esteemed by Tchaikovsky, in all of whose operas, excepting 'Iolanta', he took part. The composer's brother Modest, writing of Melnikov's performance as Kochubey in 'Mazeppa', commended him and Feodor



Stravinsky as being the best artists in the production and emphasized the fact that Melnikov was master of both the declamatory method and of *cantilena*. His least successful part was in 'Eugene Onegin' (produced in 1879), which he relinquished after five appearances. Age was by then taking toll of his voice. According to Cheshikhin some of his upper notes were faulty. Some other critics took a more favourable view, but the representative of the St. Petersburg 'Viedomosti' went so far as to declare that on this occasion Melnikov sang "not with his voice but with his reputation". But ten years later, in 1890, after an activity of more than twenty years, he was entirely successful when concluding his career in 'Prince Igor'.

M. M.-N.

**MELODIA.** See ORGAN STOPS.

**MELODIC MINOR.** See SCALES.

**MELODICORDION.** See AEOLODION.

**MÉLODIE** (Fr.). The current French word for a song, a rather unfortunate one since *mélodie* is also the word for a melody or tune not necessarily connected with the voice. The French language, however, has no better word for "song", *chant* being too general a term, while both *chanson* and *romance* stand for vocal compositions of a specialized type. In sheer desperation the French now often resort to the German word *Lied*.

E. B.

**MELODINA.** See FOURNEAUX.

**MELODISTS' CLUB, THE** (1825-56). A society founded in London in 1825 by admirers of Charles Dibdin, "for the promotion of ballad composition and melody". In 1827-28 a library was formed and prizes were offered for songs. The prize songs were afterwards published in a volume. In 1833 two prizes of ten guineas were offered for songs in the style of Arne, Shield or Dibdin, and gained by Blewitt and Hobbs. In 1837 prizes of five guineas for words and ten guineas for music of a song were gained by Wilson and Hobbs for the song 'Send round the wine'.

The entrance fee was five guineas and the subscription eight guineas. Its professional members included Sir George Smart, Braham, Balfe, T. Cooke, Hawes, Sterndale Bennett and other eminent English musicians. Among the artists who took part in the music in its earlier day were J. B. Cramer, Moscheles, Hummel, Field, Benedict, Lipinski. T. Cooke was musical director and John Parry hon. secretary.

C. M., abr.

**MELODRAMA** (Fr. *mélodrame*; Ger. *Melodram*). A kind of dramatic composition, or portion of a work, in which the actor recites his part while the orchestra plays a more or less elaborate commentary on the situation of the moment, as in the classic instance of the grave-digging scene in Beethoven's 'Fidelio', the dream in his 'Egmont' music, the incantation scene in 'Der Freischütz', the title

part of Berlioz's 'Lélio' and scenes in Mendelssohn's 'Midsummer Night's Dream'.

The Berlioz work, in which a single actor appears, may also be called a "monodrama".<sup>1</sup> Mozart speaks with enthusiasm and at some length of "duodramas" in letters to his father from Mannheim and Kaisersheim at the end of 1778. The name would indicate a piece for two performers; and those which he heard — Benda's 'Medea' and 'Ariadne auf Naxos' — and that which he contemplated writing himself — 'Semiramis' — were pieces in which spoken dialogue was accompanied by the orchestra. "Not a note is sung", he says, "only spoken; in fact it is a recitative with instruments, only the actor speaks instead of singing." There is no trace of 'Semiramis' having been composed, but Mozart acted on the idea in 'Zaide' (1780), which contains two long monologues treated *en mélodrame*.

The same principle has been adopted for concert-room performance in the shape of recitations to music, for which the term declamation has often been used and of which examples are Schubert's 'Abschied von der Erde'; Schumann's 'Schön Hedwig' (Hebbel), Op. 106, 'Vom Haideknaben' (Hebbel) and Shelley's 'Fugitives', Op. 122; Liszt's 'Der traurige Monch' (Lenau) and others. Hiller's 'Vom Pagen und der Königstochter' (Geibel) is a slighter specimen. In these "ballads for declamation" the accompaniment is always for pianoforte, and as a kind of impromptu adjunct to recitations the same instrument came into use in England in connection with the recitals of Clifford Harrison. A long series of "Recitation Music", *i.e.* compositions for pianoforte intended to accompany the declamation of various well-known poems, was written by Stanley Hawley, and a shorter series by Mackenzie came out about the same time. A more important work was the musical accompaniment to Tennyson's 'Enoch Arden' by Richard Strauss (1902).

The melodrama has been much cultivated in Czechoslovakia, particularly by Fibich in his 'Hippodamia' trilogy for the stage and several poems with orchestra. Two sections of Bliss's 'Morning Heroes' and the part of Joan in Honegger's 'Jeanne d'Arc au bûcher' are modern examples of melodrama treatment.

G., J. A. F.-M. & N. C. G., adds.

**MELODRAMMA** (Ital.). A term for "opera" current in Italy from the end of the 18th century onwards. It is quite unconnected in its meaning with the German word *Melodram* or the English "melodrama".

**MELODY.** The general term vaguely used to denote successions of single notes which

<sup>1</sup> A work like Schoenberg's 'Erwartung', in which a single acting-singer appears, is also in the nature of "monodrama", and almost of melodrama, the part being delivered in speech-song.

make musical sense. It is sometimes used as if synonymous with "tune" or "air", but in point of fact many separate portions of either tunes or airs may be accurately characterized as "melody" which could not reasonably be made to carry the name of the whole of which they form only a part.

Tunes and airs are for the most part constructively and definitely complete, and by following certain laws in the distribution of the phrases and the balance of the groups of rhythms, convey a total impression to the hearer in a way which, in a larger sense, is discussed elsewhere.<sup>1</sup> But "melody" has a more indefinite signification and need not be a distinct artistic whole according to the accepted laws of art, though it is obvious that to be artistic it must conform to such laws as lie within its range. For example, the term "melody" is often with justice applied to the inner parts of fine contrapuntal writing, and examples will occur to everyone in numerous choruses, or symphonic movements and other instrumental works, where it is so perfectly woven into the substance of the work that it cannot be singled out as a complete tune or air, though it nevertheless stands out from the rest by reason of its greater beauty.

The elements of effect in melody are extremely various and complicated. In the present case it will be possible only to indicate in the slightest manner some of the outlines. In the matter of rhythm there are two things which play a part: the rhythmic qualities of language, and dance rhythms. For example, a language which presents marked contrasts of emphasis in syllables that lie close together will infallibly produce corresponding rhythms in the national music; and though these may often be considerably smoothed out by civilization and contact with other peoples, no small quantity pass into and are absorbed in the mass of general music, as characteristic Hungarian rhythms have done through the intervention of Haydn, Schubert, Brahms, Bartók and others.

Dance-rhythms play an equally important part, and those rhythms and motions of sound which represent or are the musical counterpart of the more dignified gestures and motions of the body accompanying certain states of feeling, which, with the ancients and some medieval peoples, formed a beautiful element in dancing.

In the distribution of the intervals which separate the successive sounds harmony and harmonic devices appear to have very powerful influence. Even in the times before harmony was a recognized power in music we are often surprised to meet with devices which appear to show a perception of the elements of tonal relationship, which may indicate that a

sense of harmony was developing for a great length of time in the human mind before it was definitely recognized by musicians. However, in tunes of barbaric people who have no notion of harmony whatever, passages of melody also occur which, to a modern eye, look exceedingly like arpeggios or analyses of familiar harmonies; and as it is next to impossible for those who are saturated with the simpler harmonic successions to realize the feelings of people who knew of nothing beyond homophonic or single-toned music, we must conclude that the authors of these tunes had a feeling for the relations of notes to one another, pure and simple, which produced intervals similar to those which we derive from familiar harmonic combinations. Thus we are driven to express their melody in terms of harmony and to analyse it on that basis, and we are, moreover, often unavoidably deceived in this, for transcribers of national and ancient tunes, being so accustomed to harmonic music and to the scales which have been adopted for the purposes of harmony, give garbled versions of the originals without being fully aware of it, or possibly thinking that the tunes were wrong and that they were setting them right. In some cases the tunes are unmercifully twisted into forms of melody to which an harmonic accompaniment may be adjusted, and thereby their value and interest both to the philosopher and to every musician who hears with understanding ears is considerably impaired.

Modern melody is almost invariably either actually derived from or representative of harmony and is dependent on it for a great deal of its effect. In the first place it is immediately representative in one of two ways: either as the upper outline of a series of different chords, and therefore representing changing harmonies, or else by being constructed of different notes taken from the same chord, and therefore representing different phases of permanent harmony. Examples of either of these forms being kept up for any length of time are not very common; of the first the largest number will be found among hymn-tunes and other forms of simple note-against-note harmony: the first phrase of "Batti, batti" in Mozart's 'Don Giovanni' approaches it very nearly, and the second subject of the first movement in Beethoven's "Waldstein" Sonata is an exact illustration. Of the second form the first subject of Weber's Sonata in A $\flat$  major is a remarkable example:



<sup>1</sup> See FORM.

since in this no notes foreign to the chord of  $A\flat$  are interposed till the penultimate one. The first subject of Beethoven's "Eroica" Symphony in like manner represents the chord of  $E\flat$  major, and its perfectly unadorned simplicity adds force to the unexpected  $C\sharp$ , when it appears, and to its yet more unexpected resolution. The first subject of Brahms's violin Concerto is yet a further example to the point:



The simplest variation of these forms is arrived at by the interposition of passing-notes between notes which are part of the essential chord or chords, as in the following from Gluck's 'Orfeo':



The notes with asterisks may be all regarded as passing-notes between the notes which represent the harmonies.

This often produces successions of notes which are next to each other in the scale; in other words, progression by single degrees, of which we have magnificent examples in some of the versions of the great subject of the latter part of Beethoven's ninth Symphony, in the second subject of the first movement of his violin Concerto and in the last chorus of Bach's St. Matthew Passion. When these passing-notes fall on the strong beats of the bar they lead to a new element of melodic effect, both by deferring the essential note of the chord and by lessening the obviousness of its appearance, and by affording one of the many means, with suspensions, appoggiaturas and the like, of obtaining the slurred group of two notes which is alike characteristic of Bach, Gluck, Mozart and other great inventors of melody, as in the following example from Mozart's Quartet in D major:



The use of chromatic preparatory passing-notes pushes the harmonic substratum still farther out of sight and gives more zest and interest to the melodic outline. As an example may be taken the following from the second act of 'Tristan und Isolde':



Along with these elements of variety there are devices of turns and such embellishments, such as in the beginning of the celebrated tune in 'Der Freischütz', which Agathe sings in the first scene of the second act:



Sequences, imitations and anticipations, and all the most elaborate devices of resolution, also come into play, such as interpolation of notes between the discordant note and its resolution. Further, there are endless refinements of grouping of phrases and repetition of rhythms and groups of intervals in condensed forms and in different parts of the scale, which introduce an intellectual element even into the department of pure melody.

Lastly, it may be pointed out that the order and character of the successions of harmony which any special form of melody represents has a great deal to do with its importance. Commonplace tunes represent commonplace and trite successions of harmony in a commonplace way, while melody of a higher order usually represents successions which are in themselves more significant and more freely distributed. The giants of art have produced tunes the melody of which may represent the simplest harmonic successions, but they do it in their own way, and the result is proportionate to their powers and judgment. Unfortunately the material of the simpler order of melody tends to be exhausted, and a large proportion of new melody has to be con-

structed on a more complicated basis. To take simple forms is often only to make use of what the great masters rejected; and indeed the old forms by which tunes are constructively defined are growing so hackneyed that their introduction in many cases is a matter for great tact and consideration. More subtle means of defining the outlines of these forms are possible, as well as more subtle construction in the periods themselves. The result in both cases is to give melody an appearance of greater expansion and continuity, which it may perfectly have without being either diffuse or chaotic, except to those who have not sufficient musical gift or cultivation to realize it. In instrumental music there is more need for distinctness in the outline of the subjects than in the music of the drama; but even in that case it may be suggested that a thing may stand out by reason of its own proper individuality quite as well and more artistically than if it is only to be distinguished from its surroundings by having a heavy blank line round it. Melody will always be one of the most important factors in the musical art, but it has gone through different phases, and will go through more. Some insight into its direction may be gained by examination of existing examples, and comparison of average characters at different periods of the history of music, but every new great composer who comes is sure to be ahead of our calculations and, if he rings true, will tell us things that are not dreamed of in our philosophy.

C. H. H. P.

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**MELOGRAPH.** See UNGER, JOHANN FRIEDRICH.

**MELOPHONE.** A free-reed instrument in the shape of the guitar or sometimes the cello, with a rudimentary keyboard for the left hand on the neck. The bellows, concealed within the body of the instrument, are worked by the right hand. It was invented by Leclerc, a Parisian clockmaker, and introduced by Halévy into one of his operas. F. W. G.

See also Harmonium.

**MELOPHONIC SOCIETY, THE.** An association established in London in 1837 "for the practice of the most classical specimens of choral and other music", by choir and orchestra, under the management of J. H. Griesbach, H. Westrop, J. Surman and H. J. Banister. The first performance, on 23 Nov. 1837, at Wornum's Music Hall, Store Street, was of Haydn's 'Creation'. C. M.

**MELOPIANO.** See SOSTINENTE PIANO-FORTE.

**Melosio, Francesco.** See Cavalli ('Orione', lib.). Fontei ('Sidonio e Dorisbe', lib.).

**MELSA, Daniel** (b. Warsaw, Aug. 1892; d. London, 1 Apr. 1952).

Polish violinist. He entered the Conservatory of Łódź at the age of seven, when he already showed some proficiency as a violinist. His studies continued till 1905, when they were interrupted by the revolution and its attendant tragedies (among the victims were his father and sister), but they were resumed in Berlin in 1906 under Carl Flesch. In 1912 he gave his first recital in the Beethoven Saal there, playing three concertos with orchestra. The following year he appeared in Paris under Nikisch and he went to London for the season 1913-14 to give six recitals. He was chosen by Clara Butt as soloist during her Empire tour, and later played in every town of importance in the United Kingdom, his appearances including three recitals given in London with his wife, Joan Carr. His elegance of style ingratiated him with the public, while his remarkably sure technique commended his playing to musicians.

W. W. C.

**Melville, Herman.** See Billy Budd (Britten, opera). Britten ('Billy Budd', opera). Ghedini (do., opera; 'Concerto dell' Albatro', for orch.). Herrmann (B., 'Moby Dick', cantata). Křenek ('Cantata for War-time'). Moore (D. S., 'Moby Dick', orch. work).

**MEMMO (Memo), Dionisio** (b. ?; d. ?).

Italian 15th-16th-century musician. He was a pupil of Giovanni di Maria. On 22 Sept. 1507 he was appointed first organist of St. Mark's, Venice. He went to London in 1516, where he was made a vicar choral, and stood in high esteem at the court of Henry VIII.

E. v. d. s.

**MEMORIZING.** Memorization is that deliberate process of learning which, in musical experience, purposes to make possible the mental, vocal or instrumental reproduction of an item of music without external aid. Neither efficient memorizing nor effortless remembering can be sensibly attributed to "the possession of a good memory", for "memory" is merely a convenient concept abstracted from a number of distinguishable processes which determine the recurrence of experience. If these various processes of recall could be shown to have some measure of interdependence, so that goodness in one implied efficiency in others, it would be possible to regard them as functions of

some central or fundamental capacity, and "memory" could be described as a unitarily functioning faculty. Common experience reveals, however, and scientific investigation has established, that these processes of recall are independent, that efficiency in one does not imply efficiency in others. The problem of memorization, therefore, is that of the analysis of the processes involved in it and of the factors which control or qualify these processes.

All physical musical experience, that is, musical experience which is distinct from some form of "thinking in music", necessarily involves the hearing of music and the vocal or instrumental production of music. It follows that two forms of recall necessarily involved in the memorization of music are: (a) auditory imagery, the mental recurrence of something heard, and (b) motor or kinaesthetic imagery, the recurrence of something done. Kinaesthetic recurrence is of two kinds. As one may see something in one's "mind's eye" or recall mentally something heard, so one can recapture the sensation of action, as a pianist may feel in his fingers the sensation of replaying a passage or a chord. This kind of experience is what is meant by kinaesthetic imagery. The second kind of kinaesthetic recurrence is not restricted to sensation; it is that expressed in the general principle that an action, by occurring, tends to establish a disposition to occur again, when the situation which prompted it recurs. What is done once will probably be done again under similar conditions. It follows that a series of actions will tend to recur as a series, each recurrent action prompting the recurrence of the next until, after frequent repetition, the whole series tends to become automatic. A much greater part of human behaviour than is generally supposed is dependent on such "habit sequences". Once the series has been stimulated, the tendency to traverse the mechanized route not only without conscious direction but even in opposition to the desire may occur, as in the irritating experience known as "having a tune on the brain". The main thesis of this article is that these two forms of kinaesthetic recurrence are the most influential factors in the memorization of music.<sup>1</sup>

**INEFFECTIVENESS OF AUDITORY RECALL.**—Probably the only kind of musical experience which is necessarily dependent on hearing alone is that of noticing the timbre of a particular instrument. The reader is asked to try to recall as completely as possible the tonal quality of an instrument, preferably one

which he does not play, and then to recall, not on a particular instrument, a known melody. . . . In attempting to recall the kind of sound which is peculiar to an instrument, an oboe perhaps, one can feel that the effort is to recapture a *sound*, and only a sound, though the effort may be aided by visual imagery. In the task of recapturing a known melody, usually a much easier task, the normal procedure is to sing or play the tune to oneself. One is no longer *listening* to recapture sounds *heard*, but *doing* something to recapture a series of physical actions. The melody has been associated with the actions involved in producing it, and these imaged actions are available to assist the auditory recall, or even to replace it.

The normal tendency to rely on kinaesthetic imagery rather than on auditory imagery may be demonstrated in many ways. Suppose that one is asked a question about a well-known melody, as, for example, how many two-bar sections there are in the British national anthem, or how many notes at the end of it go down. If the answer is not already known the usual procedure, to discover the answer, is not to try to recapture an auditory image of the melody but to sing it to oneself. Aural dictation tests given to students reach a much higher standard of accuracy if the students are advised, on hearing the fragment, to sing it to themselves once or twice as an aid to remembering it. The auditory image of the tune lasts long enough to permit its immediate reproduction or subvocalization, but very little longer.

The relative ineffectiveness of purely auditory images is not due merely to their fleeting and unstable quality; they are rarely sufficiently precise and detailed to be useful. This is because the original sensory experience and probably most subsequent ones consisted essentially in the perception of a "whole", a complete pattern, a *Gestalt*, without any awareness of its constituent elements.<sup>2</sup> One hears and recalls a rhythmic figure or a tune, sufficiently long to reproduce it, without any necessary awareness of its structure. One had to recall, for example, the national anthem in order to answer questions about it. Visual experience has a similar quality. How little one knows analytically of many common objects with which one is familiar becomes evident if anyone who is not a trained artist attempts to draw them "from memory". Though the vocal or instrumental reproduction of auditory experience does not demand the analytical and exact knowledge that the draughtsman requires, the process converts what may be a vague and fleeting sensation into a more articulate, more personal and more readily recurrent form of experience.

<sup>1</sup> For experimental evidence in support of this view see the writer's 'Kinaesthetic Factors in the Recall of Musical Experience' ('British Journal of Psychology', Vol. XXIII, pt. iii, 1933).

<sup>2</sup> See "GESTALT" PSYCHOLOGY.

This argument may be summarized in the proposition that kinaesthetic factors are far more powerful agents in the memorization of music than are auditory images.

The behaviourists<sup>1</sup>, who have no use for the word "memory" or its derivatives, regard all forms of recall as wholly kinaesthetic; but this invalid induction seems to the present writer to be demonstrably false. In the memorization of purely auditory experience, even if it is immediately reproduced physically or mentally, the first such reproduction must depend on the temporary retention of the auditory experience, that is, on purely auditory recall. Further, as has been previously shown, kinaesthetic factors cannot be present in the recall of an experience which was itself purely auditory, as the recall of the timbre of an instrument never played by the person recalling it. There can obviously be no recurrence of anything that has not occurred. What seems to happen is that "one is aware of the sounds which would occur if the motor impulses experienced were allowed to materialize as stimuli of the appropriate mechanism".<sup>2</sup> What reliable introspective analysis is available on this question suggests that motor imagery is employed whenever possible in order to help to build up the vague and elusive auditory image.

**ASSOCIATION OF MOTOR, AUDITORY AND VISUAL IMAGES.**—The form of musical recall just described is a specific application of the general principle that associated experiences tend to recur as such, so that the recurrence of one tends to evoke the recurrence of the other. Singing and the playing of an instrument are physical events necessarily and continuously associated with the sounds which these events produced or, more accurately, with the cognitive events implied in the perception of these sounds. In speech and in singing the complex motor processes involved and the sounds they are intended to produce become mechanized at so early an age that the process of establishing and mechanizing the associations is usually long forgotten. But it is obvious that any fluency of utterance would be impossible if the vocal actions involved had to be consciously recalled. The same principle applies to the playing of an instrument. Any fluency of "musical utterance" by means of an instrument is obviously impossible until the manipulative actions involved recur with the recurrence of the musical thought as spontaneously as do the actions of the tongue in speech. It will be observed that in these instances the events described in mental recall are reversed; the auditory image is now acting as the stimulus of the motor response. Two points of

relevant significance may be made. One is that the effective memorization of a work, whether it be a song or a concerto, involves that these auditory and kinaesthetic associations shall already have been mechanized. The second is that in speech, or in vocal or instrumental performance, the thought and its utterance seem to occur simultaneously; there is no perceptible time-lag. As one thinks in words which may be imaged, subvocalized or uttered aloud, so one may "think in music", imaging or actually performing the actions involved in musical utterance, as, for example, in keyboard improvisation. Conversely, in the recall of music, the kinaesthetic image is accompanied by the recall of its associated sound-image.

In musical experience which includes the reading from a score, the introduction of visual experience makes possible the development and fixation of a triangular group of associations. The notation and the sounds or sound-patterns symbolized may become associated, and must be so associated if silent reading is possible. Secondly, the notation and the actions involved in bringing it to musical life may be associated, as they must be in "sight-reading". In any well-developed musicianship the notational symbols, the physical events of producing the music and the mental association of sound and symbol should be an inseparable three-fold association. Unfortunately, in the teaching of instrumental playing, particularly of the pianoforte, frequently the only association which is deliberately made is that of the symbol and the action; each musical symbol is interpreted as meaning that a key is to be depressed or some other action has to be performed. That the auditory association does not always occur "as an act of lived experience" (or in the use of silent keyboards does not occur at all) is evident from the frequency with which students who have been taught by this method find either silent reading or simple aural dictation extremely difficult.<sup>3</sup>

**MEMORIZING OF INSTRUMENTAL MUSIC.**—The most important form of memorization in advanced executant musicianship is that of memorizing a long instrumental work. There can be little doubt that the essential process is kinaesthetic. If the work is a complex one, as a pianoforte concerto, the simultaneous actions involved in performance are too many and too complex, the sequence of physical events is too rapid, to permit much conscious direction. The whole complex series of events has to be made as automatic as possible by their repeated performance. It is a

<sup>1</sup> See J. B. Watson, 'Behaviourism', 2nd ed., pp. 234 ff.  
<sup>2</sup> Mainwaring, 'Kinaesthetic Factors in the Recall of Musical Experience' (Brit. Journ. Psych., XXIII, iii).  
<sup>3</sup> For the development of this theme see (a) TEACHING and (b) the writer's 'Psychological Factors in the Teaching of Music' ('British Journal of Educational Psychology', Vol. XXI, pts. ii and iii, 1951).

common experience that one may continue to play, at least for a time, a work so memorized when "one's mind wanders" and performance has become completely automatic. Moreover, the exact reproduction of a complex musical work from auditory experience alone, even if immediately attempted, would, if possible at all, be an astonishing feat, while, after any lapse of time, it would be inconceivable.

The easy assumption that the process is, therefore, only kinaesthetic is again demonstrably false. The musician who has reached the stage of executant efficiency implied in the task of memorizing for performance a complex instrumental work will already have available the threefold pattern of associations of auditory, visual and motor experiences and imagery to which reference has already been made. None of the earlier performances of the work can be wholly kinaesthetic. The work is presumably being read at this stage, and considerable cognitive concentration is involved. When the fingering of a passage is being considered, even the physical actions involved are being consciously directed. The music as symbolized is mentally heard, and recognition of inaccuracy occurs when this auditory image evoked by the score does not coincide with the sounds produced. Again, the recurrence of a passage in the musical work may differ from its earlier appearance, and such differences have to be noticed and consciously remembered, so that one kinaesthetic sequence can be deliberately changed on the second appearance of the theme.

The process of memorizing a complex instrumental work is, therefore, not merely one of recurrent kinaesthetic, auditory and visual experience; it includes a fourth factor which, for want of a better term, may be called "rational remembering". If the work has any meaning for the performer, if its pattern and structure are clear to him, if the harmonic basis of a florid passage has been observed, if, in general, the process of memorization has been accompanied by the intelligent analysis of the work, it is clear that these factors will facilitate the process of memorization.

**THE "WHOLE OR PART" CONTROVERSY.**—A relevant question, to which contradictory answers have been given, is whether it is more effective in the memorization of a work to play repeatedly through the whole of it or to attempt to memorize it sectionally. Such relevant research as is available is restricted, so far as the writer is aware, to the memorization of passages of prose and poetry; but the essential factors are almost certainly equally applicable to the memorization of music. With certain reservations and with the recognition of considerable individual differ-

ences, the general view is that the "whole" method is more effective than the sectional. It avoids the problem of the weak links which is characteristic of sectional memorizing and, by presenting the work as a continuous unity at each rehearsal of it, helps more rapidly to make it intelligible, thereby strengthening the "rational" factor. Moreover it has been shown that the memorization of poetry and prose by the "whole" method tends generally to be more lasting than does the sectional method. Conversely, the formidable nature of the task of learning the whole of a work at once, and the longer time involved before anything is completely memorized, may be disadvantageous, and it may seem a waste of time to continue to play through the whole when certain passages, several times repeated perhaps, are already better known than passages which are merely episodic or more technically difficult.

In music memorization the "whole" method has a further disadvantage: if a work is merely played through it is possible or even probable, if it is difficult, that the performance includes inaccuracies which, in virtue of the kinaesthetic principle on which so much of the process of memorization depends, will probably be repeated in subsequent performances. An implied factor in the process is that of avoiding error in the early stages. If a difficult passage, when first played, is played slowly enough to ensure its accuracy and that it is correctly fingered, each accurate repetition will be a further step towards its fluent and mechanized rendering.

The following suggestion seems to include the advantages and to exclude the disadvantages of both processes. The first stage might consist in listening to the work with a score until both the sound and structure of the work and the score are thoroughly familiar. Passages which are technically difficult and which need fingering or, on stringed instruments, some experiment with different positions and the like, could be practised separately. After this it seems desirable that the work, or at least a complete movement, should be rehearsed as a whole.<sup>1</sup>

**MEMORIZING MUSIC BY THE BLIND.**—The process by which the blind memorize music, except in the direct reproduction of music that has been heard, is similar to that by which a person with sight memorizes music directly from a score. With visible notation the task is not difficult if both the aural and kinaesthetic images symbolized are immedi-

<sup>1</sup> Most text-books of cognitive psychology contain references to this problem. Early experiments were carried out by W. H. Winch (*Brit. Journ. Psych.*, XV), E. W. Sawdon (*'Forum of Education'*, V) and more recently by C. W. Valentine (*'Introduction to Experimental Psychology'*), but little has been added to modify these views.



ately and correctly evoked by the score. The process is, of course, rarely practised because it is so much simpler to proceed directly to sing or play the composition. The blind musician, however, has to depend on the process, using the Braille system of musical notation. A blind organist and choral conductor who memorizes by this process full-length oratorios before conducting them, as of course he must, has expressed to the writer that the main difficulty is that of combining mentally parts which have to be memorized independently. Whereas a person with sight can see a complete score or as much of it as is necessary, a blind musician can feel only a melodic line or a momentary cross section of a number of lines. For this reason blind musicians find it almost impossible, as far as the writer can discover, to read an orchestral score.

In all forms of music memorization, therefore, auditory, visual, kinaesthetic and rational processes of recurrent experience are involved. Of these factors the most influential are the kinaesthetic ones, which, as motor images, may reinforce the less stable auditory ones or, in the form of habit sequences, help to mechanize the physical processes involved in memorized musical performance. The effectiveness of these motor processes, however, is itself dependent on the mental recurrence of the relevant musical associations they should immediately evoke. J. M. (iii).

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**MENA, ?.** See GABRIEL.

**MENASCE, Jacques de** (b. Ischl, Austria, 19 Aug. 1905).

American pianist and composer of Austrian birth. He graduated from the Schotten-Gymnasium in Vienna in 1924. His first pianoforte teacher was Emil Friedberger, and at the age of fourteen he began work with Emil von Sauer. After some years spent in travel, he returned to work at the Vienna State Academy of Music, leaving there with diplomas for pianoforte and composition. Menasce later worked at composition with Paul Pisk, and for a time with Alban Berg. His career as concert pianist began in 1932 and has continued ever since, both in Europe and in the U.S.A. He has appeared as soloist in his own pianoforte Concerto in Holland,

Belgium, Luxemburg, and also on the New York C.B.S. programme "Invitation to Music". His Divertimento on a children's song was performed by the N.Y. Philharmonic, and works of his have appeared in the I.S.C.M. programmes of 1942 and 1944.

Menasce became a naturalized American citizen and has for some years been active on the committee of the League of Composers and other groups furthering modern music. He has himself given many recitals in and near New York of new chamber music, both his own and works by other composers.

His music is not easy to classify: from the point of view of structure it is closer to impressionism than to any other species; emotionally and even idiomatically it has much of the sombreness, the vivid, crisp chromaticism that the later Bartók works displayed. It is his own personal blend of the more expressive elements of several styles of the present time, and its fastidiousness and craftsmanship win respect wherever it is heard.

The following are his outstanding works:

- 'The Fate of My People', ballet, for solo dancer with pf. (1945).  
 'Status Quo', ballet (1947).  
 Pf. Concerto No. 1 (1935).  
 Pf. Concerto No. 2 (1939).  
 'Divertimento on a Children's Song' for pf. & stgs. (1940).  
 'Le Chemin d'écume', song cycle for soprano & orch. (1940).  
 Sonata for vn. & pf. (1940).  
 'Hebrew Melodies' for vn. & pf.  
 Variations (1933).  
 'Visionen' (1934).  
 Sonatina No. 1 (1934).  
 Toccata (1935).  
 Sonata (1936).  
 'Improvisations on a Chorale Theme' (1937).  
 Sonatina No. 2 (1942).  
 'Five Fingerprints' (1943).  
 'Perpetuum mobile' (1941).  
 Sonatina No. 3 (1945).  
 Sonata (1947).  
 'Pour une princesse' (1947).  
 3 Romantic Songs (1943).  
 2 Poems (Humbert Wolfe) for voice & pf. (1944).  
 P. G.-H.

**Menasci, Guido.** See Mascagni ('Cavalleria', lib.).

**MENCKEN.** See MANCINUS.

**MENDEL, Arthur** (b. Boston, Mass., 6 June 1905).

American musicologist and conductor. He studied at the École Normale de Musique in Paris and at Harvard University, where he graduated with an A.B. degree in 1925. From 1930 to 1938 he was literary editor for Schirmer's and in 1930-33 acted as music critic of 'The Nation'. He was editor of the American Musicological Society's journal for three years from 1940, besides being editor for the Associated Music Publishers from 1941 to 1947, and in 1947-50 he was president of the Dalcroze School of Music in New York. He lectured at Columbia University in 1949 and at the University of California two years later, and since 1937 he has been conductor of the Cantata Singers of New York.

Mendel translated Einstein's 'Mozart: his Character, his Work' and Hindemith's 'The Craft of Musical Composition', besides editing Schütz's 'The Christmas Story' (1949), Bach's St. John Passion (1951) and 'The Bach Reader' (1945), the last with Hans T. David. His critical articles and essays include 'Pitch in the Sixteenth and Early Seventeenth Centuries' (M.Q., 1948), 'The Keyboard Accompaniments to Bach's Leipzig Vocal Works' (M.Q., 1950), 'More for the "Bach Reader"' (M.Q., 1950) and 'Devices for Transposition in the Organ before 1600' (Acta Musicol., 1951).

M. K. W.

**MENDEL, Hermann** (*b.* Halle, 6 Aug. 1834; *d.* Berlin, 26 Oct. 1876).

German music seller, writer on music and lexicographer. He studied music at Leipzig and Berlin. From 1862 to 1868 he carried on a music business in the latter city and at the same time wrote in various musical periodicals and took an active part in music generally. His lives of Meyerbeer (1868) and Otto Nicolai were published separately. In 1870 Mendel started the work by which he remains known, 'Musikalisches Conversations-Lexikon', with the help of a large and distinguished staff of writers. The Lexicon was completed after his death, in 11 volumes, under the editorship of August Reissmann, who brought out the twelfth, supplementary volume in 1883.

G.

*See also* Dictionaries.

**MENDELSSOHN, Arnold (Ludwig)** (*b.* Ratibor, 26 Dec. 1855; *d.* Darmstadt, 19 Feb. 1933).

German organist, conductor and composer. He was a collateral relative of Felix Mendelssohn-Bartholdy, being a great grandson of the philosopher Moses Mendelssohn. He was educated at Ratibor, Berlin and Danzig, and studied law at the University of Tübingen. He then took to musical studies in Berlin from 1877 to 1880, his master for composition being Friedrich Kiel and among his subjects being the organ and pianoforte. In 1880-82 he was organist and University teacher at Bonn, in 1882-85 conductor at Bielefeld, in 1885-90 professor at the Cologne Conservatory, in 1890-1912 at that of Darmstadt, where he settled down, though after 1912 he was on the staff of the Hoch Conservatory at Frankfurt o/M. He held doctor's degrees from the Universities of Giessen (1899) and Tübingen (1917). Like his eminent namesake, Arnold Mendelssohn, although of Jewish descent, was of Protestant faith, and a very large part of his vast number of works consists of sacred choral pieces. The following of his compositions may be singled out:

#### INCIDENTAL MUSIC

Music for Goethe's 'Pandora'.

#### CHORAL WORKS

- Cantata 'Aus tiefer Not' (Op. 54).
- Cantata 'Auf meinen lieben Gott' (Op. 61).
- Motets (Opp. 59 & 81).
- Passion Music and Psalm LXIX (Op. 87).
- 'Deutsche Messe' for unaccomp. 8-part chorus (Op. 89).

#### ORCHESTRAL WORKS

- 3 Symphonies (unpublished).
- Suite for woodwind & perc. (Op. 62).

#### VIOLIN AND ORCHESTRA

- Concerto (Op. 88).

#### CHAMBER MUSIC

- 2 String Quartets (Opp. 67 & 83).
- Trio, A m., for vn., cello & pf. (Op. 76).

#### VIOLONCELLO AND PIANOFORTE

- Sonata, F# m. (Op. 70).

#### PIANOFORTE MUSIC

- 2 Sonatas (Opp. 66 & 71).
- Modern Suite (Op. 79).
- Also various sets of pieces.

#### SONGS

- 5 Shakespeare Songs.
- Various other sets, Opp. 38, 60, &c.

E. B.

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**MENDELSSOHN, Fanny (Cécile)** (*b.* Hamburg, 14 Nov. 1805; *d.* Berlin, 17 May 1847).

German amateur composer, sister of Felix Mendelssohn. She was the eldest child of the Mendelssohn-Bartholdy family and more than three years older than Felix. She was regularly instructed in music, and Mendelssohn used to say that at one time she played better than he.<sup>1</sup> On 3 Oct. 1829 she married W. Hensel (1794-1861), a painter, of Berlin, and on 17 May 1847 she died suddenly. Her death shook her brother terribly and no doubt hastened his own, which happened only six months later. Felix's letters show how much he loved her and the value which he placed on her judgment and her musical ability. He called her "the Cantor". "Before I can receive Fanny's advice", says he, "the 'Walpurgis-night' will be packed up. . . I feel convinced she would say 'Yes', and yet I feel doubtful" (Letter, 27 Apr. 1831). "Fanny may add the second part", he says, in sending a Song without Words (11 Dec. 1830). Again, "I have just played your Caprices . . . all was unmixed delight" (4 Jan. 1840). Still, indications are not wanting of a certain over-earnestness, not to say pedantry, which was occasionally too severe for her brother.<sup>2</sup>

Six of her songs were published with his, without indication: Op. 8, Nos. 2, 3, 12; Op.

<sup>1</sup> *See also* Devrient, 'Recollections', p. 3.

<sup>2</sup> *See* letter of 7 Apr. 1834; 'Goethe and Mendelssohn', p. 47, &c.

9, Nos. 7, 10, 12. She also published in her own name four books of melodies and 'Lieder' for pianoforte solo; two books of songs; one book of partsongs — 'Gartenlieder' (republished by Novello, 1878); and after her death a few more songs and pianoforte pieces were printed, as well as a Trio for pianoforte and strings in D major, reaching in all to Op. 11.<sup>1</sup>

She is buried in the Mendelssohn portion of the Halletor cemetery in Berlin, and a line of her music (the end of the song 'Bergeslust', Op. 10, No. 5) is engraved on the tombstone:



BIBL.—WERNER, JACK, 'Felix and Fanny Mendelssohn' (M. & L., XXVIII, 1947, p. 393).

**MEDELSSOHN (Bartholdy), (Jakob Ludwig) Felix**<sup>2</sup> (b. Hamburg, 3 Feb. 1809; d. Leipzig, 4 Nov. 1847).<sup>3</sup>

German composer, pianist, organist and conductor. He was the grandson of Moses Mendelssohn (b. 6 Sept. 1729; d. 4 Jan. 1786), son of a Jewish schoolmaster named Mendel. Moses was born at Dessau, but migrated to Berlin in 1762. There he combined mercantile

with literary and philosophic interests; but it was in respect of the latter that he achieved fame. He was one of the foremost disciples of Lessing, an author whose critical standards were respected in later years by Felix Mendelssohn<sup>4</sup>, and the model for Lessing's hero<sup>5</sup> in 'Nathan der Weise' (1779). Nathan's and, by implication, Moses Mendelssohn's character is summarized in the dramatic comment: "By God, you are a Christian; there never was a better Christian than you". It was an unconscious reflection of his philosophy which led Felix to make his only recorded utterance regarding his racial origins. Of the first performance of Bach's St. Matthew Passion he said: "It was an actor [Devrient] and a Jew who restored this great Christian work to the people".<sup>6</sup>

**THE FAMILY.**—Moses Mendelssohn married Fromet, daughter of Abraham Gugenheim, of Hamburg. Of this marriage there survived three sons and three daughters. Two of the daughters, Dorothea and Henriette, became Roman Catholics, and the former married, first Simon Veit, father of the painter Philipp and, after his death, Friedrich Schlegel. The second son, Abraham (b. 11 Dec. 1776; d. 19 Nov. 1835), followed with marked success a career in banking. He resigned his post as cashier in Fould's Bank, Paris, in 1804 to go into partnership with his elder brother Joseph at Hamburg. In the same year (26 Dec.) he married Lea Salomon (b. 26 Mar. 1777), of a flourishing Jewish family in Berlin. One other member of the Salomon family calls for notice: Jacob Salomon-Bartholdy (b. 13 May 1779; d. 27 July 1825), who embraced Protestantism in 1805 to the chagrin of his mother, campaigned against the French as a lieutenant in the Viennese *Landwehr* in 1809 and joined the diplomatic service in 1813 as Prussian Consul-General in Rome. His Roman villa — the Casa Zuccari or Bartholdy — was richly furnished with art treasures (it was visited in 1831 by his nephew Felix<sup>7</sup>), and he published two books of historical and artistic interest: 'The War of the Tyrolean Peasants' (Berlin, 1814) and 'Sketches of the Life of Hercule Consalvi' (Stuttgart, 1825). After his death Bartholdy's fortune passed to his sister Lea: it was at his suggestion that Abraham Mendelssohn added to the family name that of Bartholdy (a family property on the Spree), the intention being thus to distinguish the Christian Mendelssohns.<sup>8</sup>

<sup>4</sup> S.G., p. 320.

<sup>5</sup> See Klingemann's observation: 'Mendelssohn and his Friends in Kensington', p. 145. <sup>6</sup> Dev., p. 57.

<sup>7</sup> See W. I., p. 102, letter of 1 Feb. 1831.

<sup>8</sup> The hyphenated form of Mendelssohn-Bartholdy belongs to the line of Paul and not to that of Felix, who should stand, and who thus subscribed himself, Felix Mendelssohn Bartholdy. See 'The Romance of the Mendelssohns' by Jacques Petitpierre (London, 1947), p. 97. For the purpose of this article the familiar abbreviated 'Mendelssohn' is employed.

<sup>1</sup> For her letters, journals, and portrait see 'Die Familie Mendelssohn', by S. Hensel (Berlin, 1879).

<sup>2</sup> This new article replaces the very long biographical and critical study written by Sir George Grove for the first edition of this Dictionary and retained substantially in its original form for the next three editions, whose editors, felt, very justifiably at the time, that the first editor's most important pieces of work (the other two being the articles on Beethoven and Schubert) should not be expelled from the work that was in the first place his own creation. But the view now taken is that he would have been the first to agree to any changes deemed necessary to bring the Dictionary into line with modern requirements and modern research. It was therefore decided to replace his three large articles by new contributions. At the same time, they have always been somewhat out of scale, and, although they are now in some respects inevitably out of date, they remain remarkably fine pieces of work, greatly esteemed by all who have done work on the three composers in question, and they could not be allowed to go out of print altogether. They have therefore been reissued separately in the form of a book entitled 'Beethoven — Schubert — Mendelssohn' by Sir George Grove (London, 1951).

<sup>3</sup> The principal authorities quoted are designated as follows:

- (a) 'Meine Erinnerungen an Felix Mendelssohn-Bartholdy', Eduard Devrient — Dev.
- (b) Collection of correspondence of and about Mendelssohn, formerly in the possession of C. J. Freemantle — F.
- (c) 'Goethe and Mendelssohn', trans. M. E. von Glehn — G. & M.
- (d) 'Mendelssohn: Letters & Recollections', Ferdinand Hiller — H.
- (e) Mendelssohn Letters, ed. G. Selden-Goth — S.-G.
- (f) 'Letters from Italy and Switzerland', trans. Lady Wallace — W. I.
- (g) 'Letters 1833-1847', trans. Lady Wallace — W. II.

The children of Abraham and Lea Mendelssohn were Fanny Cécilie (b. 14 Nov. 1805), Jakob Ludwig Felix, Rebecca (b. 11 Apr. 1811) and Paul (b. 30 Oct. 1813). The three eldest children were born at Hamburg, but in 1811, during the French occupation of the city, the family removed to Berlin, where the banking-house of Mendelssohn & Co. was established. Abraham was a director from 1805 to 1821, his elder brother being the head of the company from its inception until 1848. He lived for some years in his mother's house, No. 7 Neue Promenade in the north-east sector of the city, but when the extensive interests of his children demanded more space he moved, in 1825, to No. 3 Leipzigerstrasse, which, before its demolition in 1900, served for a time as the second chamber of the Prussian Parliament.

It will be seen that Felix Mendelssohn was exceptionally fortunate in the matter of material endowments. Affluence was in no way detrimental to his artistic career — indeed opportunities which came to him were put to the best use — but the patriarchal nature of the family organization may be, in some ways, so regarded. There was a great bond of affection between parents and children, but there was also something of timidity in the relationship between the children and the father. It will be noticed that in his letters to Abraham Felix emphasizes his devotion to duty, his assiduity in study and his respect for paternal injunctions; he omits the humour which infects his other private correspondence and he advises his brother and sisters<sup>1</sup> to avoid arousing irascibility. Once, Felix recollected, he pressed his advocacy of Beethoven and other visionaries too far: "I was even sent out of the room". Abraham Mendelssohn had rigorous standards of discipline; he would hardly have championed women's rights; he was cautious, having his children baptized as Christians, but not accepting that faith for himself and his wife until, apparently, conversion appeared a necessary social *cachet*; he was conscious of obligation to society, entertained generously and served as a city councillor. It would be unjust to suppose that he was devoid of imagination, for his discernment in artistic matters was impressive, but the financial magnate's desire for material success burdened his children's careers with ambition, so that Felix, whose gifts were remarkable even in a remarkable family, was overworked almost from the day of his birth.

Lea Mendelssohn's reported character leaves an impression of calm efficiency, intellectual capacity and self-effacement. Her talents as hostess were considerable and were fully employed. She had some knowledge of

music, remarked on Fanny's "Bach-fugue" fingers in her infancy, instructed Fanny and Felix in the rudiments of music and for many years sat with them, attending to her knitting, as they practised. Between Felix and his mother there was a charming intimacy which is well preserved in extant correspondence. Family pride was a trait in nineteenth-century culture: the Mendelssohns possessed it to a high degree. Hence Felix, despite his modesty, thrived on success and regarded himself as the centre of the circles in which he moved.

UPBRINGING AND EDUCATION. — During Mendelssohn's infancy there were momentous happenings, which were to leave their mark on him, in the fields of intellectual and political development in Germany. From 1809 to 1810 the Prussian minister for education was Wilhelm von Humboldt who, with his brother Alexander, was a visitor to the Mendelssohns' home. Humboldt was a Hellenist, and his conception of a liberal education comprised classics, gymnastics and music. Abraham Mendelssohn, whose anxiety to do the right thing led him to seek and often to follow the best advice, accepted this as a basis, but added also modern languages and art. In 1810 the University of Berlin was opened, and in the same year the third set of Wilhelm Schlegel's Shakespeare translations appeared. In 1812 the first volume of the 'Fairy Tales' by the Grimm brothers drew attention to one form of reaction against the classical: they were conspicuous for "their meditation on the insignificant". A few days after the Battle of Leipzig (19 Feb. 1813) Paul Mendelssohn was born. In this year patriotic poetry reached a climax, and many songs, of which the best known was Arndt's 'Was ist des Deutschen Vaterland?', intensified a new sense of racial pride, which, combined with xenophobia, led ultimately to disastrous conclusions. The effect of the poets on Mendelssohn will be seen at a later point. Attention is here drawn to his consistent exaltation of German qualities: an impulse that was implanted early.

Mendelssohn observed that he "got into music he hardly knew how". In 1816 Joseph and Abraham were in Paris on account of business. Abraham was accompanied by his family. Felix and Fanny had pianoforte lessons from a Mme Bigot, an enthusiast for Mozart and a teacher of whom Felix always spoke well in his later life. In Berlin the children's general instruction was committed to a Dr. Heyse, the philologist and father of Paul Heyse the novelist; more departmentally to Ludwig Berger, a pianoforte teacher who had himself learned from Clementi and Field; Henning, the violinist; Zelter, a great teacher of composition and in many directions a beneficial influence; Rösel, who taught the art of landscape; and, briefly, Hummel,

<sup>1</sup> See W. I., p. 60-61.

whose great gift for extemporization stimulated Mendelssohn. The discipline of the household has already been mentioned: an example of Abraham's excessive zeal is the early hour selected for the start of his children's working day. In after life Felix expressed the opinion that 5 A.M., daily except for Sundays, was too strenuous.<sup>1</sup>

At a concert promoted by one Gugel, and given on 25 Oct. 1818, Mendelssohn made his first public appearance. He played the pianoforte part in a trio by Woelll for two horns and piano. A year later both Mendelssohn and his father made further progress in the civic life of Berlin: the son went to the Singakademie singing-class, the father to the city council.

From 1820 Mendelssohn preserved his compositions.<sup>2</sup> His early output, as the appended list of compositions shows, was voluminous: cantatas, symphonies (for strings, to which in performance Mendelssohn followed classical precedent by adding the pianoforte), songs, partsongs, trios, motets, fugues, pieces for organ and pianoforte (the G minor Sonata [op. 105] dates from 1821), of which some of the latter impressed Hummel. There was also a domestic, mock-heroic comedy, 'Paphleis', in 3 cantos, at his brother's expense. Early in 1821 three one-act operettas — 'Die beiden Pädagogen', 'Soldatenliebschaft' and 'Die wandernden Komodianten' — were written to demonstrate the composer's affection, which he never lost, for theatre music. During that year his dramatic interests were heightened by meeting Weber, whose 'Der Freischütz' was given in Berlin on 18 June. Weber's success on this occasion illustrates the rising power of nationalist sentiment.

The virtues of patriotism were brought to Mendelssohn's notice on the occasion of his first visit to Goethe, where he heard the songs set by Eberwein to poems by Körner. Of this visit to Goethe there is ample record<sup>3</sup>, but certain points emerge to clarify biographic outline. Lea Mendelssohn welcomed a change, "for his impulsiveness sometimes makes him work harder than he ought to at his age". Abraham counselled nice behaviour, "especially at dinner", clear and direct speech, and obedience to the attendant Zelter. Mendelssohn passed all the tests, intellectual, musical and social, principally distinguishing himself by playing the fugues of Bach, to which Goethe was devoted; Mozart, with a sure sense of instrumental definition; and extemporizations which caught the ear of a house-

party wherein were a Russian grand duke and duchess. Mendelssohn, a distinctly handsome boy as contemporary portraits show<sup>4</sup>, was not only compared more than advantageously with the prodigy Mozart<sup>5</sup> but rewarded by memorable kisses from Goethe. He also appears to have had a precocious eye: "Fraulein Ulrike also had thrown herself upon his [Goethe's] neck, and as he is making love to her, and she is very pretty, the effect of the whole was capital".<sup>6</sup> And again, of Maria Szymanowska: "People set the Szymanowska above Hummel. They have confused her pretty face with her not pretty playing."<sup>7</sup>

The year 1822, in which appeared Rückert's 'Östliche Rosen' and Heine's first poems (Heine was, later, acquainted with Mendelssohn), marks the transition from childhood to maturity: Mendelssohn may be said almost to have omitted the stage of adolescence. Public concerts in Berlin included performances under the aegis of Schmitt (31 Mar.) and Moser (26 Apr.) and Anna Milder (5 Dec.); the two latter events called forth press notices.<sup>8</sup> The summer was taken up by a glorious family holiday. The company of Mendelssohns and retainers made leisurely progress by way of Cassel, Frankfort, Darmstadt, Schaffhausen, Amsteg, Interlaken, Vevey and Chamounix. Mendelssohn described some part of the Swiss holiday in a characteristic letter to Zelter<sup>9</sup>; from this we learn that Heyse was in attendance. Escape from instruction seems thus to have been impossible even during vacation. At Sécheron the G minor Quartet (Op. 1) was begun, on 20 Sept. Two songs (11 Sept.) were also written there. A regard for Switzerland, shared with most of the romantic poets, led Mendelssohn to formulate the scherzos of his tenth and twelfth symphonies round Swiss melodies. In the latter more local colour was attempted by the addition to string quintet of triangles, cymbals and drums. On the return journey calls were made at Frankfort, to visit the conductor Schellble, and Weimar. On this occasion Fanny seconded her brother in regaling Goethe with excerpts from Bach.

THE YOUNG COMPOSER.—The Sunday morning concerts at the Mendelssohns' house were notable features of Berlin cultural life.

<sup>4</sup> (i) by C. Bejus; (ii) by unknown artist, reproduced in S.-G., p. 60.

<sup>5</sup> "... what your pupil already accomplishes bears the same relation to the Mozart of that time as the cultivated talk of the grown-up person does to the prattle of a child". G. & M., p. 19.

<sup>6</sup> G. & M., p. 26.

<sup>7</sup> *Ibid.*, p. 28.

<sup>8</sup> Regarding Moser's concert: "A symphony by the gifted young Mendelssohn-Bartholdy deserves notice; its invention, unity of design and attractive study of effect promises much for his future works". Regarding Milder's concert: "The young Felix Mendelssohn performed a concerto, composed by himself, on the pianoforte": 'Quarterly Musical Magazine & Mirror', quoted in M. & L., XXVIII, No. 4.

<sup>9</sup> 13 Sept. 1822.

<sup>1</sup> Devrient sympathized: "His brain had from childhood been taxed excessively".

<sup>2</sup> In a dated series of 44 MS volumes which were evidently deposited in the State Library in Berlin. It seems probable (1949) that these volumes were lost during the second world war.

<sup>3</sup> G. & M., p. 6 *et seq.*

At them were to be met celebrities from every walk of life, and for them the majority of Mendelssohn's early chamber and chamber-orchestral works were written. His mother wrote charming letters to the ablest professional musicians, offering lunch and begging that they should come and play with the children. Fanny played the pianoforte nearly as well as Felix<sup>1</sup>, Paul the violoncello, while Rebecca sang. On 28 Nov. 1824 Moscheles recorded this programme, which may be taken as typical: C minor Quartet (Op. 1), Mendelssohn; D major Symphony (No. 8<sup>2</sup>), Mendelssohn; Concerto by Bach, played by Fanny; Duet for two pianofortes in D minor by Arnold.<sup>3</sup> During 1824 Mendelssohn passed for violin tuition to Edward Rietz, whose influence was considerable. Not only did his pupil regard him with deep affection, but with what appears to have been a superb technique held up before him he wrote brilliant first violin parts in his earlier quartets.

The works of 1824 represent, as Zelter noted, a climax. Mendelssohn in that year emerges in his own right as a composer. Of the overture to 'Die beiden Neffen, oder Der Onkel aus Boston'<sup>4</sup> Zelter writes: "[It] is a singular thing. Imagine a painter flinging a dab of colour on his canvas and then working it about with fingers and brushes till at last a group emerges, and you look at it with fresh wonder, and only see that it must be true because there it is." Of the Concerto in E major for two pianofortes and orchestra (written in 1823) he observes: "His individuality becomes more and more apparent, and blends itself so well with the spirit of the age that it seems to come out of it like a bird from the egg". Zelter's observations suggest, admirably, the peculiar nature of Mendelssohn's genius. On a larger scale this genius made itself apparent in the C minor Symphony (Op. 11).<sup>5</sup>

In 1824 Mendelssohn was confirmed by the Pastor Wilmsen. Of almost equal importance was his grandmother's gift of a copy by Rietz of the St. Matthew Passion, the score of which reposed under Zelter's guardianship in the Singakademie. Early in 1825 Hiller and André<sup>6</sup>, at Frankfort, testified to Mendelssohn's extraordinary talents as pianist. His extemporizations, then as at any other time,

<sup>1</sup> She played "Bach's fugues by heart and with astonishing correctness — in fact, a thorough musician". — Moscheles.

<sup>2</sup> No. 8 for strings, written 6-27 Nov. 1822 and rescored for full orchestra, in which form it became No. 9.

<sup>3</sup> In a letter (May 1824) Lea Mendelssohn invited Wilhelm Speyer, the Frankfort violinist, to a Sunday concert, informing him that Messrs. Moscheles and Arnold would be present. [F.]

<sup>4</sup> Performed on 7 Feb. 1824.

<sup>5</sup> Or 'Sinfonia No. XIII in C', 3-31 Mar. 1824.

<sup>6</sup> See H., chap. i: André resembled very closely (see letter of 14 July 1836, W. II., p. 110) Abraham Mendelssohn.

were remarkable and, again, his capacity to imitate details of orchestral scoring called for comment.

The spring of 1825 (13 Mar. to 19 May) was spent in Paris, where Abraham again had business commitments. Among the conspicuous members of the musical fraternity met were Hummel, Onslow, Herz, Halévy, Kalkbrenner, Moscheles, Kreutzer, Rossini, Meyerbeer and Cherubini. Mendelssohn's critical faculties expanded, with youthful impatience and arrogance, into an amusingly derogatory paragraph against Auber's 'Léocadie'. He informed Fanny<sup>7</sup> that the opera, both "pitiable" and "deplorable", was "pushed together out of reminiscences, alternately of Cherubini and Rossini" while, in respect of the orchestration, it "might be excellently transcribed for two flutes and a Jew's harp *ad libitum*". Paris, where they "do not know a single note of 'Fidelio', and believe Bach to be nothing but a wig stuffed with learning", appeared to be peopled with Philistines, as Herz and Neukomm — who made large profits out of bad taste — agreed. On the other hand, at Mme Kiené's (the mother of Mme Bigot) Baillot assisted Mendelssohn in a performance of the B minor Quartet (Op. 3) and, at the end, embraced the young composer. Rode, who lived in semi-retirement but had been acquainted with Beethoven, was also complimentary. Cherubini, whose strictures were more familiar than his praise, also heard the Quartet: "Ce garçon est riche; il fera bien; il fait même déjà bien, mais il dépense trop d'argent, il met trop d'étoffe à son habit". Mendelssohn remembered such encouragement gratefully and took the opportunity in later years to champion the music of Cherubini.<sup>8</sup> It appears to have been Cherubini's opinion which finally determined Abraham Mendelssohn to permit his son to pursue music as a career.

On the way back from Paris Mendelssohn played the B minor Quartet to Goethe, to whom it was dedicated. Goethe's delight was reflected<sup>9</sup> in a laudatory letter of thanks. On returning to Berlin the Mendelssohns moved into their new home in the Leipzigerstrasse, where the *Gartenhaus* afforded more space for music and drama than had been available in the grandmother's house. The later works of this year included the Capriccio in F# minor (Op. 5), 'Die Hochzeit des Camacho', which was submitted to Spontini and eventually performed — once — at the Theatre Royal in 1827, the Trumpet Overture in C major (Op. 101) and the Octet (Op. 20). The last work signified two fruitful friendships: it was

<sup>7</sup> S.G., pp. 31-32: letter of 20 Apr. 1825.

<sup>8</sup> As, for instance, the Requiem, which he recommended to the Lower Rhine Musical Festival in 1838.

<sup>9</sup> Letter of 18 June 1825. S. G., pp. 33-34.

dedicated to Rietz and the scherzo recollected the emotions aroused by certain lines<sup>1</sup> from the "Walpurgisnacht" section of Goethe's 'Faust'. Of the Octet there is general agreement with the opinion that "Not even Mozart or Schubert accomplished at the age of sixteen anything quite as astonishing as this major work of chamber music . . .".<sup>2</sup> The Trumpet Overture was played on 2 Nov. at a concert organized by Maurer — at the same concert Mendelssohn played the pianoforte part in Beethoven's choral Fantasy. The superfluous bloom of deeper study was a translation of Terence's 'Andria', done into metre in honour of Dr. Heyse's birthday. The Sunday parties involved not only music but also discussions on and readings from the classics. Among them was Jean Paul on the one hand and Shakespeare on the other. The 'Midsummer Night's Dream' Overture was composed during the summer of 1826<sup>3</sup> and played both as a pianoforte duet and in its orchestral form. Meanwhile the Berlin critics were disporting themselves aggressively. "They have", wrote Zelter to Goethe, "reviewed his quartets and symphonies somewhat coldly in the musical papers . . . things that are completely above the heads of these gentlemen, they cut up as coolly as possible, and fancy they can judge the whole house by one brick."<sup>4</sup> Si, says Zelter, remembering the handling of Gluck and Mozart, *sic semper*. Mendelssohn, for his part, threw off a commentary on critics in four resilient stanzas.

The first public performance of the 'Midsummer Night's Dream' Overture was at Stettin early in 1827. During this year he attended lectures at the University of Berlin. Hegel, who had succeeded Fichte in the Chair of Philosophy, amused Mendelssohn, but something of his teaching permeated Mendelssohn's outlook, if only because we discover the latter increasingly conscious of the "historical rôle of the Teutonic race". There were also lectures by Ritter in geography<sup>5</sup>, by Gans and by Lichtenstein. The director of music in the University was Bernhard Klein. Among acquaintances in the wider field of culture at this time were Holtei, the Silesian dialect poet; Alexander von Humboldt, the geographer; the liberal Müller, author of 'Die schöne Müllerin', who died during 1827; the Varnhagens; the von Arnims; Heine; Klingemann, a diplomat who went to London

during 1827 as Secretary to the Prussian Legation. Mendelssohn was, in fact, at the most profitable age associated with some of the principals in German romantic philosophy. The Sunday morning sessions were augmented by one on Saturday evenings when a selected choir of 16 voices met to rehearse the St. Matthew Passion. In the late summer of 1827 there were visits to Heidelberg and Frankfurt. At Heidelberg Mendelssohn discussed Bach, Victoria and Lotti with the lawyer Anton Thibaut, whose philosophic views in 'Purity in Musical Art'<sup>6</sup> would appear to have influenced Mendelssohn in his declarations on the necessity for nobility in music.

Mendelssohn's public affiliations were responsible for the occasional music of 1828 — the Festival of Music for the Dürer Tercentenary<sup>7</sup> (performed on 12 Apr.) and for the Congress of Scientists organized by Alexander von Humboldt. Present at this function was Chopin, who also stayed in Berlin to hear Handel's 'Ode on St. Cecilia's Day'. Mendelssohn's Handelian studies brought forth, at this time, new scores (with additional accompaniments) of 'Acis and Galatea' and the Dettingen 'Te Deum'.<sup>8</sup> More domestic music included the elegiac Prelude and Fugue in E minor (Op. 35 No. 1), the song 'Ist es wahr?' and the consequent string Quartet (Op. 13), the motet 'Tu es Petrus' for Fanny's birthday, some comic 'Kindersymphonie' — all composed during 1827 — the E♭ major Quartet (Op. 12), 'Meerestille und glückliche Fahrt' and a set of Variations (Op. 17) for cello which must have taxed Paul Mendelssohn's skill severely.

A sidelight on the acrimony which persisted between Mendelssohn and certain professional<sup>9</sup> musicians is shown by a refusal to allow 'Meerestille' to be played at a concert organized by Leopold Ganz.<sup>10</sup> It was this antagonism as much as doubt of musical success which made Zelter lukewarm towards the proposed revival of the St. Matthew Passion. Nevertheless Mendelssohn's efforts — with the help of Devrient, Bauer and Schubring — were crowned with success. The Passion was given in the hall of the Singakademie on 11 Mar. 1829 and repeated ten days later: it may well be that this was Mendelssohn's greatest single achievement. During the preparations for the March per-

<sup>1</sup> English translation by W. H. Gladstone (London, 1877) of 'Über Reinheit der Tonkunst' (Heidelberg, 1825): this book was known to, and read by, Mendelssohn (see letter, 20 Sept. 1827, S. G., p. 34).

<sup>2</sup> . . . a composition "in a good style, abounding with melody and expression", and, "admirably performed" ('Harmonicon', 1828, pp. 155-56).

<sup>3</sup> Rex, the organist of the cathedral in Berlin, was also a keen Handelian scholar.

<sup>4</sup> Mendelssohn's status was that of an amateur, which, in itself, tended to provoke hostility in Germany; in England the reverse was the case.

<sup>5</sup> Letter of 10 Oct. formerly in the possession of W. Ganz and noted in F. collection.

<sup>1</sup> Wolkenzug und Nebelflor

Erhellen sich von oben;

Luft im Laub, und Wind im Rohr,

Und Alles ist zerstoßen.

<sup>2</sup> John Horton, 'The Chamber Music of Mendelssohn', p. 60.

<sup>3</sup> Also Quintet in A minor (Op. 18), 'Es lausche das Laub' (Op. 86 No. 1), the pf. Sonata in E major (Op. 6).

<sup>4</sup> G. & M., p. 57: letter of 6 Nov. 1825.

<sup>5</sup> See reference to Ritter's 'Afrika' in a letter of Mendelssohn of 6 Aug. 1831, W. I., p. 220.



formance Fanny became engaged (22 Jan.) to Hensel the painter.

On 26 Mar., after a *contretemps* with the royal orchestra, which refused to play for him, Mendelssohn announced to Klingemann his intended visit to England, which he regarded as the gateway to Scotland, where "I am going . . . with a rake for folksongs, an ear for the lovely, fragrant countryside and a heart for the bare legs of the natives".<sup>1</sup>

EARLY TRAVELS.—The 'Diary of a Dilettante'<sup>2</sup> notes:

Another arrival in London is the young M. Mendelssohn [sic], (Felix Mendelssohn Bartholdy) son of the rich banker of Berlin, and I believe, grandson of the celebrated Jewish philosopher and elegant writer. He is one of the finest piano-forte players in Europe, and though a very young man, is supposed to be better acquainted with music than most professors of the art.

In London Mendelssohn lodged with a German ironmonger at 103 Great Portland Street, where also he stayed in 1832. "Things toss and whirl about me as if I were in a vortex, and I am whirled along with them."<sup>3</sup> Mendelssohn visited Latour, Clementi, Cramer, Neukomm (also a tourist), the Moscheles; flirted with "two very wonderful brown eyes"; criticized the performance of Rossini's 'Otello' and Kemble's interpretation of 'Hamlet'<sup>4</sup>, and amused himself at phrenological séances<sup>5</sup>, at diplomatic and aristocratic dinner parties, balls, coffee houses and sausage shops. On the other side of activity there were concerts: on 25 May at the seventh of the Philharmonic concerts (conducted by Cramer) the C minor Symphony was performed. "Fertility of invention and novelty of effect . . . the melodiousness of its subjects . . . the gracefulness of the slow movement, the playfulness of some parts, and the energy of other" impressed a perceptive critic. The<sup>6</sup> audience wished for two encores — of both the slow movement and the scherzo<sup>7</sup>; Mendelssohn allowed one — the latter. He was entirely delighted, as was the audience (for he was an exceedingly good-looking young man), and expressed his appreciation of the orchestra to the Secretary of the Philharmonic Society. At a concert in the Argyll Rooms five days later Mendelssohn played the 'Concertstück' by Weber, with whom there was melancholy contact through Sir George Smart, at whose house Weber had died. On 13 July a morning concert, organized by Henriette Sontag in aid of Silesian

flood victims, gave opportunity for performance of the 'Midsummer Night's Dream' Overture. The regard of contemporary audiences for cadenzas and the zest for extemporization possessed by Moscheles and Mendelssohn alike is illustrated by the entertaining details of a letter home<sup>8</sup> about the rehearsal of the double Concerto in E major. During the summer Mendelssohn refused a commission from Sir Alexander Johnston to compose a festival work for the natives of Ceylon. He met Fétis — engaged in lecturing — and was somewhat disturbed when a chance remark apropos of the Purcell 'Te Deum' and 'Jubilate' was used by Fétis as a stick with which to beat the English back.<sup>9</sup> Fétis was about as appreciative of English music as Mendelssohn of French.

From London Mendelssohn, with Klingemann, went to Scotland<sup>10</sup>, hard on the heels of the peripatetic Neukomm. At Abbotsford they met Sir Walter Scott (a later subject for discussion with Goethe)<sup>11</sup>, whom Neukomm had already met, but found the encounter disappointing. They went up and across Scotland to the Hebrides, where the initial conception of the overture came to mind and was noted.<sup>12</sup> The letter of 15 Aug. — Loch Lomond in tumult is seen as through Schiller's eyes — describes Scottish scenery in detailed precision and realism. Mendelssohn travelled south by the western route, saw Liverpool, dismissed an Irish journey on account of rough weather and turned aside from Chester to Coed-du, near Holywell, to stay with the Taylor family.<sup>13</sup> "I do nothing", wrote Mendelssohn, "but flirt and that in English."<sup>14</sup> Back in London in early Sept. he resumed the E♭ major Quartet (Op. 12); an organ work for Fanny's forthcoming wedding; thought round the Scottish works and the projected "Reformation" Symphony, and a silver-wedding gift for his parents. On 17 Sept. Mendelssohn injured his knee seriously by being thrown from a cabriolet. He was incapacitated for two months, during which time Klingemann looked after him, his medical attendant being Mr. Lawrence, while there was no dearth of sympathetic visitors — the Goschens, the Möllers, Hawes and Attwood. The latter was a particular friend, and Mendelssohn spent a few days at his house at Norwood in convalescence.<sup>15</sup>

<sup>1</sup> S.G., pp. 36-37.

<sup>2</sup> 'Harmonicon', 1829, p. 116.

<sup>3</sup> S.G., p. 44.

<sup>4</sup> Mendelssohn's observations coincided with those of Fanny Kemble: her approval of "a most laborious minute study" was his disapproval of an exaggeration verging on caricature.

<sup>5</sup> A science in which he was interested, as a letter (in the F. collection) of 21 Jan. 1832 to Dr. Haley Holme of 54 Upper Norton Street shows.

<sup>6</sup> 'Harmonicon', 1829, p. 173.

<sup>7</sup> That from the Octet was rescored and used on this occasion in place of the minuet and trio.

<sup>8</sup> S.G., p. 53, 10 July 1829.

<sup>9</sup> See Mendelssohn's letter to the 'Britannia', 8 July 1829.

<sup>10</sup> Leaving London about 21 July.

<sup>11</sup> See G. & M., p. 71.

<sup>12</sup> See S.G., p. 56, letter of 7 Aug. 1829 with quotation of opening bars.

<sup>13</sup> John Taylor, F.R.S., a mining engineer, had three daughters, for whom the pieces in Op. 16 were written. See F., letter to Taylor.

<sup>14</sup> S.G., p. 58, letter of 10 Sept. 1829, in German, though he would have wished it in English.

<sup>15</sup> Attwood's gate-bell provoked 'The Evening Bell' for pianoforte and harp.

Mendelssohn left England on 29 Nov., with regret and with the dual intention of perfecting his English and returning. The remainder of the winter was spent in Berlin. Marx was appointed Professor of Music in the University — a post which Mendelssohn had declined. The "Reformation" Symphony and the Fantasy in F# minor (Op. 28) were completed. In March both Felix and Rebecca were afflicted with measles, and plans for further travels were held up. By 13 May, however, he was again nomadic. By way of Dessau, Leipzig, Weissenfels and Naumburg he reached Weimar on 30 May for his last visit to Goethe. Goethe discussed philosophy, letters and politics, listened to "pieces by all the great composers in chronological order", commissioned a portrait of Mendelssohn, kept him supplied with female companionship and presented him with a page of the manuscript of 'Faust' thus inscribed: "To my dear young friend, Felix Mendelssohn Bartholdy, the great and gentle master of the pianoforte. In memory of delightful days in May 1830."

Mendelssohn's Grand Tour, grander than most and planned with typical thoroughness by his father, lasted for three more years. The activities of these years are amply documented in a long series of letters, which may be read with relish both by those who are and those who are not musicians. It is, perhaps, to be suspected that Mendelssohn, who hardly suffered from false modesty, foresaw ultimate publication for his letters. Published accounts of such tours were common<sup>1</sup> after the discovery, by intellectuals, of Sterne's 'Sentimental Journey', which Mendelssohn read with enjoyment on Goethe's recommendation.<sup>2</sup>

The itinerary proceeded from Weimar to Vienna, where ignorance of Mozart and Beethoven was rampant, by way of Nuremberg and Munich. During this time the July Revolution broke out in Paris and (on 30 July) the Polish insurrections in Warsaw. The Poles received sympathy from advanced liberal Prussians, and it is to be noted that in 1831 Mendelssohn showed anxiety concerning their progress. This political interest, however, was exceptional, and despite the stirring events of those years Mendelssohn personally restricted himself to observations on art, nature and human nature. On 28 Sept. he was fortunate enough to see the coronation of the Crown Prince Ferdinand as King of Hungary. From Pressburg Mendelssohn took his farewell from "Germany" and arrived at Venice on 9 Oct. There he was entranced by the works of Titian and Giorgione:

To see these alone would be worth a journey to Venice; for the fruitfulness, genius and devotion of

the great men who painted these pictures seem to emanate from them afresh as often as you gaze at their works, and I do not much regret having scarcely heard any music here; for I suppose I must not venture to include the music of the angels in the 'Assumption' [Titian], encircling Mary with joyous shouts of welcome; one beating the tambourine, a couple of others blowing away on strange crooked flutes, another lovely group singing — or the music floating in the thoughts of the cittern player.

From Venice to Florence; then on to Rome. Mendelssohn's Italian interlude recalls that of Handel: social life (composition and other study was confined to the mornings) made large claims on his time. There were evenings with members of the colony of German artists, "haggard" and "with terrific beards", and with the delightful French family of Vernet, with the Chevalier Bunsen, whose influence effected many interesting introductions, with English visitors such as Lord Harrowby. The papal singers, old and "almost all unmusical", generally out of tune and rarely making their proper complement of 32, sang Palestrina for Mendelssohn's private delectation and stayed to hear, sharing astonishment with the clergy, his extemporizations. Mendelssohn was again fortunate in being in Rome at the time of the death of the pope and the subsequent election of Gregory XVI. The ceremonial and attendant festivities were minutely described, as also the Holy Week ritual of 1831. The music of St. Peter's alternately impressed and depressed his aesthetic and critical senses. The effect of music in the church was overpowering; some of the music performed was by the old masters and of great beauty; Gregorian music unintelligible; the general execution often indifferent and inartistic through irrelevance in embellishment. The whole was summarized for Zelter's benefit.<sup>3</sup> In the meantime Mendelssohn was engaged on important works. The 'Walpurgisnacht', finished in draft (manuscript dated 15 July 1831); the 'Hebrides' overture — as 'Die einsame Insel' (16 Dec. 1830); the "Italian" and the "Scottish" Symphonies being most conspicuous. The three motets for female voices (Op. 39) recall charmingly — and with a hint of Pergolesi — the pleasure derived from the singing of the Freisch nuns of Trinità de' Monte in Rome.<sup>4</sup>

Roman music in general was a disappointment: orchestral playing was neither in time nor in tune, and the best singers had left the country. For such conditions political issues bore some responsibility. Insurrections against the government followed in the wake of the Paris Revolution. Mendelssohn suggested the cause of musical incompetence:

The people are mentally enervated and apathetic. They have a religion which they do not believe; a pope and a government which they ridicule; a historical and heroic past which they disregard. It is thus no

<sup>1</sup> Cf. Tieck, Müller, Platen, Hazlitt, Holmes.

<sup>2</sup> See W., I, p. 156, letter of 28 May 1831.

<sup>3</sup> See W., I, p. 164 *et seq.*, letter of 16 June 1831.

<sup>4</sup> See W., I, pp. 85-86, letter of 30 Dec. 1830.

marvel that they do not delight in art, for they are indifferent to all that is serious.<sup>1</sup>

After Rome Mendelssohn visited Naples (where he encountered Count Platen, characteristically abusing the Germans — in German, as Mendelssohn sardonically notes), Florence (where he made memorable observation on Raphael) and Milan. Here, in July 1831, he was treated with kindness by General Ertmann and his famous wife. She had been on terms of intimate acquaintance with Beethoven. Although her playing tended to exaggeration — her *rubato* offended Mendelssohn's precise sense of style — she was illuminating in observation, and her guest admitted that she had taught him something. Writing to Devrient he speaks of a commission for an opera from Munich. This is the first of many references to operatic projects, all of which aborted. Another interesting Milanese contact was with W. A. Mozart, son of the composer. Mozart was the first to hear the recently completed 'Walpurgisnacht'. In Switzerland Mendelssohn sketched, played innumerable organs and read. At Engelberg he started to read Schiller's 'William Tell'. His reaction indicates his devotion to the philosophic principle of German greatness — philosophy in part inherited from Hegel, who had recently died of cholera. After half the first scene: "There is surely no genius like that of Germany! Heaven knows why, but I do think that no other nation could fully comprehend such an opening scene, far less be able to compose it."<sup>2</sup>

After Switzerland a return visit was made to Munich, a city which both for Mendelssohn and Edward Holmes<sup>3</sup>, who was there a few years previously, had greater hospitality and greater culture than Vienna (where also Holmes agreed in stricture with Mendelssohn). This was partly due to the enlightened patronage of the Bavarian court, to which Mendelssohn was summoned. His principal concert was on 17 Oct., when the G minor Concerto was first performed — in company with the C minor Symphony and the 'Midsummer Night's Dream' Overture. He saw a good deal of Bärmann the clarinet player: for him Mendelssohn wrote a clarinet Sonata and for the Bärmanns, father and son, two concertos for clarinet and basset horn. At informal sessions Bärmann and other members of the royal music assisted Mendelssohn in investigating the scores of operas of which he was ignorant.<sup>4</sup>

By 19 Dec. Mendelssohn was in Paris. He had travelled by way of Düsseldorf, where he

consulted Karl Immermann about a libretto for the projected opera. Abraham Mendelssohn assessed correctly that Immermann — a disciple of Goethe's 'Wilhelm Meister' style — was not competent in respect of opera, and he and Felix had some disagreement about his quality as a poet. The relationship between father and son, to which reference has already been made, is indicated by the latter's "... it would have been my duty to settle nothing without your express sanction. . . . I believed however that I was acting quite to your satisfaction in making him my offer."<sup>5</sup> The subject of the opera was to be 'The Tempest', "which . . . my mother wished to see made into an opera". The same letter contained a vow, to be fulfilled:

I am resolved therefore to make the attempt [at opera] in Germany, and to live and work there so long as I can live there by my work, for this I consider my first duty. . . . I see indeed where I should be better remunerated and more honoured . . . than in Germany, where a man must press forward, and toil and take no rest — still, if I can succeed there, I prefer the latter.

Success in Paris did not change the fixed opinion that it was no city for a serious-minded musician; public discontent, religious heresies (Mendelssohn was severe on the Saint-Simoniens), meretricious dramas and salacious operas made a bad impression. The "Reformation" Symphony was rehearsed but not performed. The Parisian view — which the composer almost adopted himself in later years — was that the work was dull. On the other hand the 'Midsummer Night's Dream' overture was played at the Société des Concerts, and *soirées* at the Rothschilds', the Abbé Bardin's, Mme Kien's, Léo's, Baillot's and Érard's gave to the select opportunity for hearing Mendelssohn's quartets and the Octet. The last work was, to the composer's amusement, played at a commemorative mass in memory of Beethoven. On 23 Jan. Edward Rietz had died: in his memory the intermezzo 'Nachruf' of the A major Quintet (Op. 18) appeared. To Rietz also was dedicated the Octet, performances of which under Baillot's leadership seem to have attained the dramatic ideal set out in Mendelssohn's opening injunction.<sup>6</sup> Baillot was extremely kind, and Mendelssohn was appreciative of his interest and his artistry. Musicians met in Paris on the occasion of this visit included Ferdinand Hiller, Chopin, Meyerbeer, Herz, Liszt and Kalkbrenner, while Heine, "entirely absorbed in liberal ideas and in politics"<sup>7</sup>, was seen now and then. Mendelssohn commended but few of the recently published poems in the 'Reisebilder': the

<sup>1</sup> W., I, p. 70, letter of 7 Dec. 1830.

<sup>2</sup> W., I, p. 254, letter of 23 Aug. 1831.

<sup>3</sup> See 'A Ramble among the Musicians of Germany', p. 54 *et seq.*

<sup>4</sup> 'Lodoiska', 'Faniska', 'Medea', 'Preciosa', 'Abu Hassan'. See W., I, p. 285, letter of 6 Oct. 1831.

<sup>5</sup> W., I, p. 296 *et seq.*, letter of 19 Dec. 1831.

<sup>6</sup> "This Octet must be played by all instruments in symphonic orchestral style. *Pianos* and *fortes* must be strictly observed and more strongly emphasized than is usual in pieces of this character."

<sup>7</sup> W., I, p. 318, letter of 11 Jan. 1832.

few which he did admire he found splendid. He was much affected by the death of Goethe (22 Mar.) and suffered an attack of cholera, to which Hegel had succumbed in the previous year. Death had thinned the ranks of friends severely, for on 15 May Zelter also died.

By this time, however, Mendelssohn was again in London.<sup>1</sup> His musical successes were many. At a rehearsal of the Philharmonic

one of the orchestra called out "there is Mendelssohn", on which they all began shouting, and clapping their hands to such a degree that for a time I really did not know what to do; and when this was over, another called out "Welcome to him", on which the same uproar recommenced, and I was obliged to cross the room, and to clamber into the orchestra, and return thanks.<sup>2</sup>

The 'Hebrides' was played on 14 May (the final revised version was ready five weeks later), the G minor Concerto on 22 May and 14 June. A manuscript score was presented to the Philharmonic Society, a compliment reciprocated by a gift of plate. The 'Capriccio brillant' (Op. 22) belongs to this visit and the first volume of 'Songs without Words' (published by Novello as 'Original Meiodies for the Pianoforte') appeared. Mendelssohn would seem to have met the Novello family, Thomas Alsager and the Horsleys at this time, all friends for the remainder of his life. Some days were spent at Norwood with Attwood.

During this visit Mendelssohn was exercised about the possibility of succeeding Zelter but, believing the Committee of the Singakademie to have behaved dishonourably, he did not press his candidature. Devrient, on the other hand, urged his claims, and in the end Mendelssohn, standing for election, was outvoted by Rungenhagen. The Mendelssohn family were angry and seceded, ostentatiously, from the Singakademie. Mendelssohn had returned home in July 1832 to find Rebecca married and still, with her husband Dirichlet, living in the Leipzigerstrasse house. That the house was large was as well, for Fanny and Hensel and their studio equipment demanded a good deal of space. Despite the misunderstanding on the Singakademie appointment (for a young man Mendelssohn appears to have been somewhat dictatorial in relation to prospective employers) the autumn and winter passed busily and profitably. The 'Walpurgisnacht', the "Reformation" Symphony, the 'Midsummer Night's Dream', 'Meeresstille' and 'Hebrides' overtures, as well as the Concerto and the B minor Capriccio were performed, while sonatas and concertos by Beethoven and Bach were introduced by Mendelssohn as novelties. The Philharmonic Society in London requested (5 Nov. 1832) "a symphony, an overture and a vocal piece"; thus work proceeded on the "Italian" Symphony,

which was completed by 13 Mar. 1832. A Morning and Evening Service had been requested by Vincent Novello<sup>3</sup>, but its completion was delayed for years. There were also preparations for the Lower Rhine Festival, to the conductorship of which Mendelssohn was appointed — a high honour. Mendelssohn was therefore at Dusseldorf in Apr. 1833 for a brief business visit. Between this and the Festival itself (26-28 May) he again went to London. There he was drawn by private affairs: he had become godfather to the son (Felix) of the Moscheles. On 13 May the "Italian" Symphony was played at a Philharmonic concert. The Lower Rhine Festival was principally remarkable for a performance of Handel's 'Israel in Egypt', but there were other novelties, including Beethoven's "Pastoral" Symphony and the inauguration by the young conductor of a new régime in musical direction. From the first Mendelssohn insisted on disciplined playing and adequate rehearsal. His efficiency was respected, and a three-years contract was offered him as "director of all the public and private musical establishments of the town . . . with a salary of 600 thaler". Abraham was delighted and went, vacationally, with Felix to London; but, with the prejudices of age, bouts of ill-health and an incapacity to speak English, he would seem to have been something of a hindrance there. The best record of this visit is in the amusing and penetrating letters of Fanny and Sophia Horsley<sup>4</sup>, in which Mendelssohn's occasional unkemptness, his sulky moods as well as the more familiar aspects of gaiety and charm are delineated. In these letters are preserved affectionate memories of Klingemann and Rosen, the latter Professor of Oriental Studies at London University and a pioneer in that branch of research. Klingemann and Rosen, faithful in their attendance on Mendelssohn, were on occasion even pressed into service as organ-blowers when extraordinary sessions were held in St. Paul's Cathedral. The young Horsleys combined admiration for Felix with humorous and candid observation: therefore their asides correct the general run of gratifying adulation. One observation, of interest as coming from a woman, may be quoted from Fanny:

Mamma and Mary think Mendelssohn will never marry. I do, that is if he does not plague his mistress to death before the day arrives. Mr. Klingemann told us that he (Mend.) had been much struck with Delphine [de Schauroth], she however, being another's, is quite out of the question.<sup>5</sup>

One reference in a letter from Abraham gives

<sup>3</sup> See S.-G., pp. 207 and 204, letters of 4 Aug. and 22 Aug. 1832.

<sup>4</sup> See 'Mendelssohn and his friends in Kensington' (London, 1934).

<sup>5</sup> *Ibid.*, p. 69; cf. letter from Mendelssohn to Fanny from Munich, 11 June 1830. 'The Mendelssohn Family', I, 262 *et seq.*

<sup>1</sup> Arriving on 23 Apr.

<sup>2</sup> See W., I, p. 343, letter of 11 May 1832.

mention of the most distinguished, perhaps, among English amateurs:

... We went to a regular Sunday-quartet which takes place at a private gentleman's [Thomas Alsager], in the inmost recess of his house. We chanced upon a quartet by Onslow; two of Onslow's quartets had been played already. They wanted to perform Felix's Octet, but I begged for the Quintet, and they played it, and gave the Octet over and above.

At Vincent Novello's Mendelssohn heard Clara, lately returned from abroad, sing "With verdure clad". This was of considerable importance to Clara's future career. At Novello's Mendelssohn and his father also met Malibran, de Bériot, Mr. and Mrs. Anderson, Wilmann, Dragonetti, Charles Stokes, the Cowden Clarkes and "other people of note connected with literature and art, amongst an assembly of about forty guests".<sup>1</sup> The end of the visit was marred by an accident to Abraham's leg — the kindness of his London acquaintance receiving grateful notice — and signs of approaching blindness began to appear.

DÜSSELDORF.—Abraham, however, enjoyed the pleasure of witnessing his son's complete triumph in his first appointment of consequence. Felix went to Düsseldorf looking for leisure in order to compose.<sup>2</sup> He found little leisure — nevertheless his works multiplied — but much rewarding labour and, inevitably, social intercourse. He lived in Düsseldorf with Wilhelm von Schadow (-Godenhaus), an artist of some eminence and a former protégé of the Consul Bartholdy. While the one directed the Fine Arts Academy the other supervised church music (the enthusiasm of youth led Mendelssohn to tour Elberfeld and Cologne for works by the early Italians proper to the Catholic services of the city churches), directed subscription concerts and acted as musical director of the theatre.<sup>3</sup> It is probable that disappointment in the latter capacity prevented Mendelssohn from ever executing opera. For at Düsseldorf he discovered — and already he had had some insight into theatrical politics in Berlin — that operatic projects aroused ill-feeling. Immermann's ideal was a classical theatre, directed by himself. In Mendelssohn he looked for a worthy ally. Accordingly "classical performances" were organized. The first — "Don Giovanni" — "engrossed the attention of the whole town for three long days". High charges for admission and a feeling that the combined artists were flying above the head of the public

led to a demonstration. Mendelssohn made the best of a riotous situation — it is to be noted that his orchestra refused to play for the opera again unless he consented to conduct — and wrote an amusing letter home.<sup>4</sup> It was the fact that Mendelssohn's interests lay outside the theatre — despite this he achieved performances of 'Egmont' with Beethoven's music and Cherubini's forgotten 'Les Deux Journées' — that bred ill-feeling between Immermann, who had both heart and soul in the scheme, and him. Mendelssohn relinquished the main part of his theatrical commitments in Mar. 1834, retaining an honorary interest in operatic performance.

At the Lower Rhine Festival (18-20 May) Mendelssohn, attending as a member of the audience, again met Chopin, with Hiller. "They have both", wrote Mendelssohn, "improved much in execution, and as a pianist Chopin is now one of the very first of all. He produces new effects, like Paganini on his violin, and accomplishes wonderful passages, such as no one could formerly have thought practicable."<sup>5</sup> In the spring Mendelssohn's first official honour came in the form of election to membership of the Berlin Academy of Fine Arts. In the latter part of 1834 he met Hauptmann, at that time a member of Spohr's orchestra at Cassel, and in November appointed Julian Rietz to act as his second conductor in the theatre at Düsseldorf. Hauptmann — conspicuous as a philosopher and for applying Hegelian dialectic to music — was later appointed, through Mendelssohn, as *Musikdirector* of St. Thomas's School at Leipzig (1842), while Rietz succeeded to all Mendelssohn's Düsseldorf offices on his resignation in 1835. On 7-9 June 1835 Mendelssohn again conducted the Lower Rhine Festival at Cologne.<sup>6</sup> By this time he was nearing the completion of 'St. Paul', on which he had been engaged (as letters to Schubring show) for the past two years.<sup>7</sup> The stay in Düsseldorf had not been unprofitable: numerous songs, including 'Auf Flugeln des Gesanges' (Op. 34 No. 2) and the 'Infelice' for the Philharmonic Society of London; partsongs (a postal discussion ensued between Mendelssohn and Fanny on the propriety of setting folksongs without accompaniment<sup>8</sup>); the overture 'Melusina', the 'Rondo brillant' (Op. 29) and the Capriccio in A minor for pianoforte (Op. 33 No. 1) were written, while other works — particularly 'Meerestille'

<sup>1</sup> See 'The Musical World', 29 Mar. 1873, for a description of this evening. T. W. Goodban, who was present, is wrong in his date. He ascribed the evening to 1836; cf. Abraham Mendelssohn's letter of 3 July 1833.

<sup>2</sup> W., II, 5, letter of 1833 (undated) to Schubring.

<sup>3</sup> An interesting venture in honour of the Crown Prince of Prussia — afterwards Frederick William IV — was a revised 'Israel in Egypt' with the addition of *tableaux vivants*. See W., II, p. 10 *et seq.*, letter of 26 Oct. 1833.

<sup>4</sup> See 'The Mendelssohn Family', I, 326 *et seq.*, letter of 28 Dec. 1833.

<sup>5</sup> W., II, 36, letter of 23 May 1834.

<sup>6</sup> In consideration of his Handelian endeavours — 'Solomon' was the chief work that year — the Committee presented Mendelssohn with 32 volumes of Arnold's edition of Handel.

<sup>7</sup> The initial suggestion had come, as early as 1831, from the Cäcilien-Verein of Frankfurt o/M.

<sup>8</sup> W., II, p. 33.

-- were revised. Had it not been for 'St. Paul' — Mendelssohn selected his own text, aided by Fürst and Schubring — there would have been another oratorio, to a text by Rochlitz which was passed over to Spohr, 'Des Heilands letzte Stunden'. By Mar. 1835 Klingemann was able to report<sup>1</sup> to the Horsleys that "Mendelssohn is becoming quite the popular man in Germany, and that already his works sell better than those of any other composer, and that he has immeasurable offers for them".

LEIPZIG.—An invitation to conduct the Gewandhaus concerts at Leipzig came early in 1835 through Conrad Schleinitz<sup>2</sup>, the lawyer (to whom Mendelssohn dedicated his last work—the song 'Nachtlied'). Mendelssohn accepted the situation after assurance that financial stability was certain, for "I shall gladly consider myself as a musician who lives by his profession".<sup>3</sup> The move to Leipzig, with which city Mendelssohn was, thereafter, most particularly associated and in which he died, introduces the most significant period of his life. Mendelssohn added to the already famous Gewandhaus concerts (they had been established for fifty-six years) greater catholicity of outlook; he formed an excellent orchestra and discovered means — some connected with administration and economics — of improving it; he promoted active advances in musical education; in short, he made of Leipzig the musical capital of Germany. Towards this end he worked unceasingly under the shadow of the influence of Bach. The summary of Mendelssohn's practical outlook is relevantly contained in a letter to Moscheles<sup>4</sup>:

I declined to give anything to Pott in furtherance of his scheme; nor would you have done so, had you known all their doings and dealings in Germany with regard to monuments. They speculate with the names of the great men in order to give themselves great names; they do a deal of trumpeting in the papers, and treat us to much bad music with real trumpets. If they wish to honour Handel in Halle, Mozart in Salzburg and Beethoven in Bonn by founding good orchestras and performing their works properly and intelligently, I am their man. But I do not care for their stones and blocks as long as their orchestras are only stumbling-blocks, nor for their conservatories in which there is nothing worth conserving. My present hobby is the improvement of our poor orchestra. After no end of letter-writing, soliciting and importuning, I have succeeded in getting the salaries raised by five hundred thaler; and before I leave them I mean to get them double that amount. If this is granted, I will not mind their setting up a monument to Sebastian Bach in part of the St. Thomas School; but first, mind you, the grant!

That was after four years of unremitting toil. But at Leipzig Mendelssohn was loved by people whom he loved in return, even though here, too, there were detractors. His conditions of service were ideal — in contrast to Düsseldorf and the Prussian court in 1840—

1841. He had "despotic" powers over the musicians, and . . . such a position as would command their respect, and make him independent of everybody". The choir of the Thomas School and the theatre orchestra were subject to his direction at the Gewandhaus concerts and he exercised, naturally, supreme control over the engagement of artists. Mendelssohn reigned with a charming autocracy inherited from his father.

The entry to Leipzig was celebrated with the 'Meerestille' overture. This was on 4 Oct. The season was notable in many ways: there were performances of Beethoven's B♭ major Trio, of his choral Symphony, of Mozart's D minor Concerto — freed from the accretions of athletic philistines — and Bach's triple Concerto in D minor. Mendelssohn met Clara Wieck (16 Oct.), who played "my B minor Capriccio . . . like a witch"<sup>5</sup>; Schumann called the attention of the Leipzigers to the rare quality of Mendelssohn's overtures and particularly 'Melusina', heard in Dec. 1835, for the first time at Leipzig<sup>6</sup> and in Germany; more was seen of Chopin and the better he became acquainted with him the more grew Mendelssohn's regard<sup>7</sup>; in Mar. 1836 the University of Leipzig elected Mendelssohn "Honoris causa Philosophiae Doctor et Bonarum Artium Magister". During this year also Ferdinand David came to the Gewandhaus as *Konzertmeister*.

But the year was overlaid with gloom, for Abraham, whose blindness had become complete and whose bouts of general ill-health had given more frequent anxiety of late, died on 19 Nov. 1835. It took much effort on the part of Fanny to save her brother from despondency. He felt his father's death most particularly because he knew that the completion of 'St. Paul' was Abraham's earnest hope. The oratorio was, in fact, finished during the winter so as to be ready for performance at the Lower Rhine Festival at Düsseldorf (22-24 May 1836). The original intention was Frankfurt in Nov. 1835, but Schellble's illness had made that impossible. The success of 'St. Paul' at Düsseldorf — Fanny, Paul and Paul's wife were among the audience — was complete, but the composer, to Schleinitz<sup>8</sup>, illustrated his capacity for self-criticism in suggesting that sections of the work could be improved. At Düsseldorf Mendelssohn met Sterndale Bennett, sent to the Festival by the firm of Broadwood, and the future critic of 'The Times', J. W. Davison.

From Düsseldorf Mendelssohn passed in July to Frankfurt to direct the Cäcilien-Verein

<sup>1</sup> 'The Mendelssohn Family', I, 334.

<sup>2</sup> Mendelssohn was slightly disconcerted at the wealth of Schumann's submarine imagery. See S.-G., p. 257, letter of 30 Jan. 1836.

<sup>3</sup> W., II, p. 82, letter of 6 Oct. 1835.

<sup>4</sup> W., II, p. 104, letter of 5 July 1836.

<sup>1</sup> 'Mendelssohn and His Friends in Kensington', p. 193, letter from Fanny Horsley, 12 Mar. 1835.

<sup>2</sup> See W., II, p. 39, letter of 16 Apr. 1835.

<sup>3</sup> W., II, p. 80.

<sup>4</sup> S.-G., pp. 284-86, letter of 30 Nov. 1839.

in the absence of Schelble. This was an act of generosity, for it meant relinquishing a projected holiday in Switzerland and Italy. The Frankforters appear to have been stronger in Bach than in Handel — thanks to Schelble's tenacity of purpose — and Mendelssohn remarks on their nearly faultless performance of excerpts from the Mass in B minor. Hiller, who was much with Mendelssohn at that time, comments on his electrifying personality as a choral conductor and on the results of six weeks' work which also included the Bach cantata 'Gottes Zeit'.<sup>1</sup> At the same time Mendelssohn was communicating to his family his opinion of Hiller<sup>2</sup>, who he observed, loved Bach and Beethoven, but also esteemed Rossini, Auber and Bellini: "with this variety of tastes no man makes real progress". It is, perhaps, to be regretted that Mendelssohn did not share Hiller's broader interests. As it happened Rossini was at Frankfort, as a wedding-guest in the house of the Baroness James Rothschild. His comment on the Capriccio in F# minor was, aptly, "Ça sent la sonate de Scarlatti". "Well", said Hiller<sup>3</sup> to the somewhat aggrieved composer, "that is nothing so very dreadful." "Ah, bah", concluded Mendelssohn, whose pride was piqued at comparisons. While at Frankfort Mendelssohn confounded the opinion of the Horsleys and gratified Fanny's intentions for his welfare: he decided on a wife in the person of Cécile Charlotte Sophia Jeanrenaud, daughter of the deceased minister of the French Reformed Church. Cécile's mother was an aristocratic Souchay, and the gossips of Frankfort were inclined to regard Mendelssohn's suit as a social indiscretion. Mendelssohn, fortunately, never heard this. However, he deferred an official engagement until the autumn (9 Sept.): prior to this he had a month of reflection and bathing at Scheveningen in Holland. A very ordinary story has been substantially magnified out of proportion. Cécile "was not a striking person in any way, neither extraordinarily clever, brilliantly witty, nor exceptionally accomplished".<sup>4</sup> She was, in 1837, a pleasant girl; she matured into an efficient housewife and had five children. It cannot be said that the marriage — which took place on 28 Mar. 1837 — altered Mendelssohn either for better or for worse. He remained much as he was.

At the Gewandhaus concert of 2 Oct. 1837 Sterndale Bennett, for a time resident at Leipzig, was present. Mendelssohn "played [Beethoven's G major Concerto] wonderfully and his cadences [cadenzas] were extraordinary. I really think more than ever of

him."<sup>5</sup> Sterndale Bennett also met "a very nice fellow, who is named Schumann, and whom I like very much — he composes a great deal, although his music is rather too eccentric". Bennett made a favourable impression, and Mendelssohn in pursuance of his progressive policy, engaged him to play his own Concerto in C minor.

In Jan. 1837 Mendelssohn sent his Op. 35 Preludes and Fugues (for pianoforte) to the printer with doubts whether they would be much played<sup>6</sup>; at the same time the three Fugues for organ (Op. 37) were in production. The spirit of Bach was indeed abroad. The leisure afforded by a honeymoon tour of Freiburg and the Palatinate, which lasted until 15 May, when the Mendelssohns returned to Frankfort, left room for more composition: the Preludes for Op. 37, Psalm XLII, the second — E minor — of the Op. 44 Quartets and the second pianoforte Concerto were composed. Growing out of an earlier work which he viewed with affection, on Fanny's account, came the plan for a new oratorio on the subject of St. Peter. The theological aspect of the subject was discussed with Schubring and the work was provisionally assigned to the Düsseldorf Festival (1839). This, however, never got beyond the state of contemplation. In the autumn Mendelssohn went again to England ('St. Paul' had been performed, under Smart, at Liverpool some months earlier). In London he performed again at St. Paul's Cathedral and also at Christ Church, Newgate Street, where he met Samuel Wesley. 'St. Paul' was performed at Exeter Hall by the Sacred Harmonic Society on 12 Sept. Mendelssohn was much distressed during the time of this performance by the last illness of his friend Rosen. The next week was spent at Birmingham in preparation for the Festival in which 'St. Paul', conducted by the composer, was to be the chief attraction. Mendelssohn also played his new pianoforte Concerto, conducted the inevitable 'Midsummer Night's Dream' Overture and played Bach's "St. Anne" Prelude and Fugue on the new organ in the Town Hall. Mendelssohn approved the instrument, which had been designed by Neukomm and Novello. The journey back to London demonstrated the superiority of the English transport system to the German.<sup>7</sup> Nevertheless it took ten and a half hours.

I arrived in London towards midnight, where I was received by Klingemann, and we went together to the Committee of the Sacred Harmonic Society, who formally presented to me a large solid silver box, with an inscription. At half-past twelve o'clock I was again in the mail, and at Dover next morning at nine, when there was no time even for breakfast, as I was obliged to go off directly to the small boat which conveyed us to the steamer. . . .

<sup>5</sup> Sterndale Bennett to J. W. Davison. See 'From Mendelssohn to Wagner', pp. 35-36.

<sup>6</sup> H., p. 81, letter of 10 June 1837.

<sup>7</sup> W., II, p. 125, letter of 4 Oct. 1837.

<sup>1</sup> H., p. 53.    <sup>2</sup> W., II, p. 108, letter of 14 July 1836.

<sup>3</sup> *Ibid.*, p. 58.

<sup>4</sup> 'The Mendelssohn Family', II, 4.



And so to Boulogne, Lille, through Belgium, where new independence was being celebrated, to Cologne, down the Rhine to Frankfurt and on to Leipzig.

In Nov. Clara Novello began her conquest of Germany. Mendelssohn had heard her at her father's house four years earlier and also at the Birmingham Festival. To Hofrat Teichmann in Berlin<sup>1</sup> Mendelssohn commended this young singer, "with fresh, youthful voice". To Hiller<sup>2</sup>, at the end of Clara's six appearances, he wrote:

The Novello, who has made *la pluie et le beau temps* here, and at her farewell concert was smothered with poems and flowers, and endlessly applauded and shouted at, is gone to Berlin. . . . She has given the concerts a splendid impetus this winter, and even if it is difficult to replace her, the good effect will last for a time.

In the way of composition Mendelssohn was engaged on the third Quartet of the Op. 44 series, the cello Sonata (Op. 45) and a miscellany of partsongs. On 7 Feb. Cécile had her first child — Carl Wolfgang Paul — and was desperately ill. The season proceeded with incredible variety of music at Leipzig<sup>3</sup> and with Mendelssohn engaged on his 'Serenade and Allegro gioioso' (Op. 43) and a setting of Psalm XCV. He conducted the Lower Rhine Festival at Cologne (3-6 June), introducing more Bach and Handel.

During the summer Mendelssohn's brother-in-law Hensel was stealing some of his thunder, for while attending the coronation of Queen Victoria he was requested to prepare for the young queen an exhibition of his pictures, one of which (the picture of Miriam) was added to the royal collection. While in Berlin Mendelssohn enjoyed Spontini's presentation of Gluck's 'Armida', but when Guhr's interpretation of Haydn's 'Creation' with the bands of the Austrian and Prussian regiments added for "Let there be light" — to the delight of the newspapers — called for comment he observed that "really Germany seems to be possessed by the devil".<sup>4</sup> Mendelssohn represented moderation in all his views. The summer was prodigiously busy: the Quartet in D major (Op. 44 No. 1) and the Sonata for violin and pianoforte were completed, as well as more unfamiliar works, while he informed David that the violin Concerto had had mental conception. There is reference also to a Symphony in B $\flat$  major (possibly that which preludes the 'Lobgesang'). The great Psalm CXIV, to be completed in the spring of 1839, was also in draft. In a letter to Erard acknowledging the gift of a pianoforte he shows his appreciation wholeheartedly<sup>5</sup>:

Le service que vous avez rendu par la perfection de vos instruments à l'effet de mon jeu et par la beauté de leur son à mon imagination est aussi grand que c'est votre bonté et amitié pour moi dont j'ai reçu tant de preuves et dont vous me donnez encore une si grande.

In the new series of Gewandhaus concerts the most important "new" work was Schubert's C major Symphony<sup>6</sup>, which Mendelssohn tried, unsuccessfully, to introduce at a later date to the Philharmonic Society of London. Another English singer appeared with great success — Mrs. Shaw. In the forefront of his thoughts at this period was 'Elijah', and discussions accordingly ensued, by correspondence, with Schubring.

On 10 Sept. 1838 Mendelssohn (a day or two before succumbing to an attack of measles) sent a testimonial<sup>7</sup> in favour of John Thomson's application for the Reid Chair of Music in Edinburgh University. A year later Thomson, successful, informed his sponsor. Mendelssohn immediately replied.<sup>8</sup> That he did so with celerity is indication of his scrupulousness in regard to old friendships (he had met Thomson in 1829) and routine correspondence. Excerpts from this letter cover the year 1839 and suggest an Edinburgh(?) festival which never materialized:

. . . accept my thanks for all your kind intentions with respect to the intended musical festival next autumn. How very happy and proud I should be to assist it, and to have my 'St. Paul' or anything you like performed there. But your idea of my writing a new oratorio for Birmingham is a mistake, which I think is occasioned by the public statements that such was the case, and which I did not contradict, as I am very much afraid of such public affairs. . . . I am writing a new (short) oratorio<sup>9</sup> for a festival which we shall have here during next summer; but it is not advanced enough to enable me to judge of its value or effect, compared to my last oratorio. I have also begun a new Symphony and just thought of a new P.F. Concerto. . . .<sup>10</sup>

My thanks for your kind enquiries after my wife and child, but I must now say children, for I have also a daughter<sup>11</sup> since October last, and thank God all continue in excellent health and spirits.

Then follows the statement that Mrs. Shaw's voice "particularly in some Handelian songs [was] one of the finest I ever heard".

During 1839 the overture and chorus for Victor Hugo's 'Ruy Blas' were completed; there was talk<sup>12</sup> of an opera, which came to nothing. Among outstanding memories at the Gewandhaus was the performance (9 Jan. 1841)<sup>13</sup> of the four overtures to Beethoven's

"Who knows how long the Symphony . . . might have been buried in dust and darkness, had I not arranged . . . to send it to . . . the conducting artist [Mendelssohn] himself, whose discerning glance never overlooks the most modest beauty, nor the outstanding and dominant one. . . . The Symphony went to Leipzig, was heard, understood, heard again, and joyously admired by almost everyone." — Schumann, 'Gesammelte Schriften über Musik und Musiker', I, 459.

<sup>7</sup> F., on 11 July 1838. Mendelssohn had written a general testimonial to George Hogarth. This is indicated the wider aspect of Mendelssohn's influence in Great Britain.

<sup>8</sup> F., letter of 18 Dec. 1839.

<sup>9</sup> ? 'Christus'.

<sup>10</sup> This Concerto is never mentioned again.

<sup>11</sup> Marie, b. 2 Oct.

<sup>12</sup> W., II, p. 160, letter of 1 Aug. 1839.

<sup>13</sup> H. says 11 Jan.

<sup>1</sup> F., letter of 20 Nov. 1837.

<sup>2</sup> H., p. 113, letter of 20 Jan. 1838. See also letter to Alfred Novello of 18 Nov. 1837.

<sup>3</sup> See W., II, p. 136 *et seq.*, for details of the Historical Concerts: letter dated 1 Feb. 1838.

<sup>4</sup> H., p. 125, letter of 15 July 1838.

<sup>5</sup> F., letter of 31 July 1835.

'Fidelio' ('Leonora')<sup>1</sup> and Bach's Chaconne, in which Mendelssohn accompanied David with a pianoforte part of his own. Friendship rather than respect for Hiller as a composer was responsible for his 'Destruction of Jerusalem' appearing<sup>2</sup> at the last concert of the season. There was also a novelty in the shape of a symphony by Vogler. Mendelssohn's own Psalm CXIV was presented on New Year's Day 1840. Among performers should be noted Sophie Schloss, a protégée of Mendelssohn, the Belgian Élise Meerti, Ernst and Liszt.<sup>3</sup> For Liszt the prices of admission were raised, whereat Mendelssohn offered compensation in the form of an extra *soirée* with food and drink. As a relaxation during the winter Mendelssohn made translations from the early Italian sonneteers for his Uncle Joseph (to whom Moses Mendelssohn had dedicated 'Morgenstunden'). In the meantime Fanny and her husband were repeating some of his Italian experiences and regaling him with letters comparable to his own of ten years before. Wherever she went Fanny encountered old friends of her brother; Mrs. Handley at Munich, excellent in interpretation of the first pianoforte Concerto<sup>4</sup>; in Rome Joseph Severn, the painter and friend of Keats<sup>5</sup>; relatives of Thorwaldsen; Vernet; the Irish Pallisers. Then there were encounters with Gounod, later to meet the Mendelssohns and Hensels in Berlin.

On 8 Apr. 1840 Mendelssohn urged, in a letter to Falkenstein, a member of the Saxon Government, the utilization of a bequest for "an institution dedicated to art and science" in favour of a "solid music academy in Leipzig". "The positive, technical and material tendencies so prevalent at the present day", urged Mendelssohn, "render the presentation of a genuine sense of art and its being further implanted of twofold importance, but also of twofold difficulty." And then, demonstrating social zeal:

Scholars desirous of enjoying fuller instruction almost invariably consist of those who propose devoting themselves to art, but who rarely possess the means of paying for good private lessons. The most admirable talent is indeed often to be found among this class. . . .

It says much for Mendelssohn's persistence and disposition to address crowned heads on equal terms that three years later the Conservatory was inaugurated. The June Festival of 1840, in commemoration of the invention of printing, brought fine weather at Leipzig and performances of the 'Festgesang' and the 'Lobgesang'.

In the autumn of 1840 Mendelssohn went

<sup>1</sup> Only two overtures (1 and 2) were advertised: Mendelssohn added the other two.

<sup>2</sup> "He [Mendelssohn] also admitted that the work had a very peculiar colouring. . . ." H., p. 167.

<sup>3</sup> "An amiable warm-hearted man and an admirable artist." W., II, p. 185, letter of 30 Mar. 1840.

<sup>4</sup> 'The Mendelssohn Family', II, 65.

<sup>5</sup> *Ibid.*, p. 91.

again to England, as he had been engaged to conduct the 'Lobgesang' at Birmingham. Again his health gave concern to his doctors, who would have prescribed a rest cure but for his refusal to depart from his commitments. The social round was much as before — Alexanders, Horsleys, Moscheles and Klingemann. A meeting of some consequence was with William Bartholomew, who joined in the chase for a suitable opera libretto, produced a 'Christmas Night's Dream'<sup>6</sup>, which was turned down — gently but firmly, but managed to take on the permanent duty of putting Mendelssohn's German texts into English. Mendelssohn spent the best part of a week at Birmingham with Joseph Moore, manager of the Festival, from 20 Sept. On his way through London he played at St. Peter's, Cornhill, and signalized the occasion by inscribing in the vestry a quotation from the Bach Passacaglia. Back at Leipzig, he was congratulated on the 'Lobgesang' by the King of Saxony. An interesting part of his private reading during this autumn was the 'Nibelungenlied'. The answer to Fanny: "Who could finish an opera with all that horrible carnage?"<sup>7</sup> was soon to be provided. Fanny was keeping an astute eye on politics and noticing the philistine reaction by the constitutional government envisaged since the War of Liberation and looked forward to by the new king, Frederick William IV, who, romantic and well-meaning, now assumed importance as a principal influence on Mendelssohn's affairs.

BERLIN.—In Nov. 1840 he was sounded as to the likelihood of his accepting office in Berlin. Frederick William IV, with liberal and national leanings, was anxious to establish the pre-eminence of Prussia. The presence of Mendelssohn in Berlin was, in his view, essential to cultural supremacy. Although his idealism was great his practical acumen was slight. Thus unofficial overtures made by way of Paul Mendelssohn and more formal propositions through von Massow were vague in detail. The outline was that the Academy of Arts was to be divided into four sections — Painting, Sculpture, Architecture and Music. In respect of the last a large conservatory was to be established, with Mendelssohn at its head, through which medium, with the assistance of the court theatre musicians, public concerts of sacred and secular music were to be given. The prospect of return to Berlin — where family associations were so great — was in itself attractive. But Mendelssohn was aware of the uncooperative habits of the Singakademie and of the opera. His requests for

<sup>6</sup> "An English opera, which the poet won't alter, and I won't compose unless he does" was mentioned to Hiller in a letter of 15 Mar. 1839. H., p. 139.

<sup>7</sup> 'Mendelssohn Family', II, 129. Letter from Fanny to Felix, 5 Dec. 1840.

full information and for substantial guarantees in so far as his status as director was concerned were met with a sequence of friendly evasions. The affair drifted until Mendelssohn, scrupulous in informing the Saxon court of his negotiations, went to Berlin in person in May 1841. Typical of his thoroughness was the memorandum presented to the appropriate minister — Eichhorn — with concrete proposals for the reorganized Academy. As at Leipzig, there was stress on the necessity for free education for all likely to benefit from it. Here Mendelssohn appears to have been before his time. With his opinion the Prussian authorities ought to have agreed, but they took no steps to implement revolutionary suggestions. Nevertheless Mendelssohn succumbed to pressure and agreed to stay in Berlin for a trial year. His title was to be that of *Kapellmeister* (he was already *Kapellmeister* to the King of Saxony<sup>1</sup>); his emoluments 3,000 thaler a year.

The end of the Leipzig season had been remarkable for a performance of the St. Matthew Passion<sup>2</sup>, but the constant strain of concert direction and difficult negotiations with Berlin had precluded composition. Once the Berlin situation was clarified, however, one of the finest of his works was accomplished — the set of 'Variations sérieuses', which was followed by the Variations in E♭ and B♭.<sup>3</sup> Then came a congenial duty from the intellectual ambitions of the king. A production of 'Antigone' was proposed. Mendelssohn, reviving experience with Greek drama, consulted "old Tieck" and Bockh, adapted Donner's translation, "deliberately disavowed all intention of writing in the antique style"<sup>4</sup>, and produced a score of what now would be termed "background" music in time for the first private production of the play in Oct. at Potsdam. The first public performance was in the Berlin Schauspielhaus in Apr. 1842. The pundits argued the appropriateness of the production, the vicious possibility that the composer had essayed thereby to "become a court favourite, or a court *musicus*, or a court jester"<sup>5</sup>.

The middle of 1841 had drawn possible attractions outside Germany to Mendelssohn's notice. On 3 June (from Leipzig) he replied to a letter from Henry E. Dibdin of Edinburgh that he could not either apply for or accept the Chair of Music in Edinburgh<sup>6</sup>, vacant through the death of John Thomson, "although I should certainly derive much pleasure from a residence in a country the short stay in which has left me so many lasting bright recollections and to which I am in-

debted indeed for the truest and best friends I can boast of". Dibdin responded to this refusal with his autograph album and a request for "a long measure psalm tune".<sup>7</sup> Mendelssohn confessed ignorance of this style of composition, complained that such ignorance was general in Leipzig and subscribed a "little prelude for the organ".

The musical evenings of the winter of 1841 were a great delight. The lions collected in a portrait album compiled by Hensel, included Pasta, Ernst, Caroline Unger-Sabatier, Liszt — rapturously acclaimed on his first visit to Berlin — Cornelius the painter, Thorwaldsen, Lepsius the Egyptologist, Bockh the philosopher<sup>8</sup>, Bunsen, Prince Radziwill<sup>9</sup>; there was a lioness — Mrs. Austin, celebrated as a writer, sister to the same Dr. Taylor with whom Mendelssohn had stayed in North Wales in 1829.

The Leipzig concerts for 1841-42 were entrusted to David, but in Nov. Mendelssohn appeared to conduct three of the series. From 10 Jan. 1843 there was a series of concerts, by royal command, in the concert-room of the Berlin theatre. There was still a lack of sympathy between Mendelssohn and the orchestral players of Berlin, and the first performance of the "Scottish" Symphony at Leipzig was a welcome diversion. On 15-17 May there was again the Festival at Düsseldorf. A tribute to Mendelssohn as festival director belongs to this period:

He combines conflicting masses and makes them to become an organized whole, and by his winning courtesy, his brilliant wit, as well as by the conspicuous treasures of his knowledge, he inspires even the most lukewarm into eager zeal and incites the most perverse to perseverance and attention.<sup>10</sup>

A month of the summer was spent in England. In splendour, in hospitality, in appreciation, this visit outshone its predecessors. Crowds pressed uncomfortably close when Mendelssohn played the organ at Newgate Street<sup>11</sup> (some of the boys of Christ's Hospital absented themselves from their adjacent studies). At Exeter Hall a day or two later "three thousand people . . . shouted hurrahs and waved their handkerchiefs, and stamped their feet till the hall resounded with the uproar"<sup>12</sup>. There was tea at Buckingham Palace, Queen Victoria playing some of the 'Songs without Words'. On 21 June there was a Philharmonic Society concert. Ten minutes of applause followed

<sup>7</sup> On 16 June, Mendelssohn's letter not having yet arrived, the *Senatus* of the University of Edinburgh was still hoping for favourable information from Leipzig (minutes of the Committee of the *Senatus Academicus* appointed to consider the appointment).

<sup>8</sup> Who was living at No. 3 Leipzigerstrasse. See 'The Mendelssohn Family', II, 166.

<sup>9</sup> Son of the composer of the 'Faust' incidental music.

<sup>10</sup> Quoted in 'Reminiscences of Mendelssohn', Elise Polko, p. 102.

<sup>11</sup> W., II, p. 259, letter of 21 June 1842.

<sup>1</sup> As from Apr. 1841.

<sup>2</sup> 4 Apr. 1841.

<sup>3</sup> W., II, p. 247, letter of 15 July 1841.

<sup>4</sup> 'The Mendelssohn Family', II, 165.

<sup>5</sup> W., II, p. 254, letter of 21 Oct. 1841.

<sup>6</sup> F.

the D minor Concerto, and the 'Hebrides' had to be repeated. Mendelssohn gratefully noted the presence of Sir Robert Peel, who applauded with the rest. There were readings of 'Antony and Cleopatra' at Chorley's, where Mrs. Butler (born Fanny Kemble) delighted Mendelssohn, an excursion to Greenwich by invitation of the Philharmonic directorate, visits to art galleries (in the Bridgewater Collection he was pleased to find works by Hensel) and a flying visit to Manchester. Dublin invited but, as before, the journey deterred him. The headquarters for this visit, in which Mendelssohn was accompanied by his wife, were at Klingemann's, at 4 Hobart Place, Eaton Square.

By royal permission the "Scottish" Symphony was dedicated to Queen Victoria. The visit to Buckingham Palace of 9 July, at which this permission was granted, is graphically described in a letter to Berlin. From London (12 July) the Mendelssohns went to Frankfurt, thence to Switzerland for a well-earned holiday. After this there followed a fortnight at Frankfurt, where Mendelssohn befriended Charles Hallé and spent much time with Hiller.

Back in Berlin in Sept. Mendelssohn pressed for further directions from Massow. Again positive instructions were lacking. "The answer, like official utterances in general, was neither *yes* nor *no*, but a repetition of the old request that he would wait. He would soon find sufficient work and in the meantime he might enjoy his salary of 3000 thaler."<sup>1</sup> Mendelssohn decided, in the circumstances, to retreat from Berlin. This decision caused heart-burning in the family, and the younger members were hard put to it to explain Felix's point of view to his mother. An interview with the king, who was in his most charming disposition, prevented him from presenting formal notice of resignation and he was offered a new foundation of "a regular court chapel . . . thirty first-rate singers and a small orchestra—to execute church music on Sundays and festivals and oratorios on certain other appointed days."<sup>2</sup>

Until this body was formed Mendelssohn was to have leave to travel where he wished. At his own suggestion his salary was halved, and he returned to Leipzig with commissions from the King of Prussia to compose music for 'Athalie', the 'Midsummer Night's Dream', 'The Tempest' and 'Oedipus at Colonus'. Other creative work included revision of the 'Walpurgisnacht', the cello Sonata in D major and various Songs without Words. Mendelssohn was summoned to Berlin by the news of the death of his mother; she died,

<sup>1</sup> 'The Mendelssohn Family', II, 172.

<sup>2</sup> The appointment of General Music Director was conferred on Mendelssohn on 1 Nov. 1842, when also was inaugurated the Cathedral Choir.

peacefully, as all the Mendelssohns did, on 12 Dec.

The concerts of the new year at Leipzig were marked by novelty in the shape of Gade's first Symphony, in C minor, for which Mendelssohn had great affection. The Hensels were present when this was played, spending a week with Felix from 21 Feb. They also met Berlioz, whose "odd manners" called for all Mendelssohn's wit, a quality which the older man appreciated, although he regretted that so gifted a musician was required to attend to so many apparently trivial details of administration.<sup>3</sup> On leaving Leipzig Berlioz exchanged batons with Mendelssohn. 1843 was a commemorative year at Gewandhaus, for the first subscription concert had been given a century earlier. It was also an inaugural year for the Conservatory which, with Hauptmann, David and Schumann on the staff, opened on 3 Apr. On 1 May Mendelssohn's fourth child, Felix, was born, and about the same time a young Hungarian, Joachim by name, came to Leipzig. On 7 June a statue of Frederick Augustus was unveiled at Dresden, Wagner being *Kapellmeister* there. *Pièces de circonstance* were contributed both by Wagner and Mendelssohn, that by the latter erring in the direction of academic celebration.

Another commissioned work was the 'Te Deum' for the thousandth year of the empire (Frederick Williams's historic sense provided this somewhat unnecessary celebration). Massow, who instructed Mendelssohn herein, took the opportunity to send further documents regarding the Berlin appointment for signature. Mendelssohn found that bureaucratic restrictions were to be imposed, that he was to be subservient to the civil service, and he refused to accept the conditions. Such annoyances, however, did not affect his current compositions. 'Antigone' was performed on 19 Sept.<sup>4</sup> and the 'Midsummer Night's Dream' music on 18 Oct., with public performances at the king's theatre (the first performance of both works was at Potsdam) on the three succeeding nights. Fanny described, with fervent admiration, the reception of this music, commenting:

but we had all at different ages gone through the whole of the parts from Peasblossom to Hermia and Helena, and now it had come to such a glorious ending. But we really were brought up on the 'Midsummer Night's Dream', and Felix especially had made it his own, almost recreating the characters which had sprung from Shakespeare's exhaustless genius.

There were those in Berlin who maintained that Shakespeare had translated the play into

<sup>3</sup> Mendelssohn's punctiliousness was of service to Berlioz; see the practical advice on concert-giving at Leipzig proffered in his letter of 25 Jan. 1843; reprinted (in abbreviated form) in Berlioz, 'Voyage musical' (1844).

<sup>4</sup> After which Mendelssohn became a member of the Philologus-Versammlung of Cassel.

English, others who found the play tiresome for elegant people, while one "starred but not very enlightened gentleman" observed to Mendelssohn: "What a pity that you have wasted your beautiful music on such a stupid play".

The orchestra, according to Fanny, played superbly, and Mendelssohn appears to have forgotten some of his old prejudices regarding Berlin. His activities there were so compelling that he was obliged to direct affairs at Leipzig *in absentia* with Hiller installed as deputy conductor. Nevertheless Mendelssohn was at pains to keep acquainted with the Leipzig situation, to claim extra remuneration for the orchestral players, to perform the G minor Concerto and the Bach triple Concerto (with Clara Schumann and Hiller), so as to initiate the series under Hiller's control. On 18 Nov. Mendelssohn temporarily took leave of Leipzig with a "farewell concert", at which the new cello Sonata (Op. 58) was introduced, and in the Octet Mendelssohn and Gade played the violas. A week before he had moved with his family to Berlin. The winter passed agreeably, both in artistic and social affairs. Felix, Fanny, Paul (Rebecca was in Italy) and their families enjoyed each other's company. There were dinner parties given for and by the Mendelssohns. Mendelssohn relaxed somewhat and his spirits rose accordingly. His correspondence loses a feeling of strain, which negotiations at Leipzig (for there, as Elise Polko notes<sup>1</sup>, the path was by no means always smooth) and Berlin had of late imposed. There were interesting communications to and from England. Mendelssohn recommends Sterndale Bennett for the obtrusive Chair at Edinburgh, again vacant; the Philharmonic Society invite him to accept the conductorship for the next season<sup>2</sup>: Bartholomew<sup>3</sup> requests "one or two sacred solos with an organ accompaniment for some concerts we are about to give at Crosby Hall, a renovated Gothic structure which was once the palace of Richard the Third". Bartholomew submitted his texts; one the "Death Prayer of Samson" (Judges xvi, 23-31), the other a version of the opening of Psalm LV. This ('Hear my prayer') was accepted and the manuscript delivered in Jan. 1844.<sup>4</sup> The season was one in which psalm singing was prevalent, for on 26 Dec. Mendelssohn's setting of Psalm XCVIII in

rehearsal filled the cathedral so effectively that Fanny was forced to negotiate a seat through a friendly sacristan. Mendelssohn's compositions at this time were ecclesiastically biased, but songs, pianoforte pieces and duets appeared as *parerga*.

Two months of the summer — from 10 May to 10 July — were devoted to music in London, to conducting the Philharmonic concerts, 'St. Paul' for the Sacred Harmonic Society<sup>5</sup> and performing at a miscellany of public concerts. The "capital little Joachim"<sup>6</sup>, whom Mendelssohn recently befriended, made his first London appearance on 27 May. Another artist with whom he became acquainted and for whom he had particular regard was Piatti.

The meeting with Dickens<sup>7</sup> is of more consequence to author than composer, for thereafter Dickens esteemed Mendelssohn as his favourite composer. Klingemann pays delightful tribute to the English people's respect for Mendelssohn and had a good word for their capacity for disinterested admiration.<sup>8</sup> From England Mendelssohn went for a holiday at Soden near Frankfort. This recreation among unsophisticated society, with his family, without metropolitan formalities and (for Mendelssohn had the romantic's mystical appreciation of landscape) in delicious country is charmingly detailed in a letter to Rebecca<sup>9</sup>, still in Italy. There was, however, still proof correction, composition and correspondence. The organ Sonatas were taking shape, the violin Concerto was nearing completion — with David's collaboration — and certain works by Bach being edited for Coventry & Hollier of London.<sup>10</sup> The only professional engagement of the summer was direction of a Festival at Zweibrücken from 31 July to 1 Aug. Fanny had protested against her brother's removing his family from Berlin before his London visit. With the coming of autumn he returned to Berlin, but leaving Cécile and the children at Frankfort. Mendelssohn's intention was — again — to rid himself of the vexations of his appointment there. It may be noted that Mendelssohn, coming to maturity young, arrived early at that climax in life when the resilience of youth diminishes and the capacity for fight disappears. In the interests of tranquillity he proposed to the king that his salary should be reduced to 1000 thaler, that he should be relieved of routine duties, that he should engage only in separate and specific commissions, that he should be given liberty of movement with no restrictions

<sup>1</sup> Polko, p. 109: "Many a time his soul was wounded by narrow-mindedness, shortsightedness, ignorance and obstinacy, and above all by irritated vanity, the outbursts of which obstructed his path in the most varied forms".

<sup>2</sup> 'The Mendelssohn Family', II, 238, letter of 23 Dec.: "... I feel much inclined to accept, as the society is (speaking artistically) so very aristocratic, but I do not yet know whether it will be possible, especially on account of Cécile and the children. ..."

<sup>3</sup> F., letter written from 2 Walcot Place, Hackney.

<sup>4</sup> See Polko, p. 213, letter of 31 Jan. 1844.

<sup>5</sup> 28 June and 5 July.

<sup>6</sup> See Polko, pp. 157-58, letter of 10 Mar. 1844 introducing Joachim to Klingemann's notice.

<sup>7</sup> 12 June (? at George Hogarth's).

<sup>8</sup> 'The Mendelssohn Family', II, 280.

<sup>9</sup> *Ibid.*, p. 291, letter of 22 July 1844.

<sup>10</sup> A sequence of letters from 29 Aug. 1844 to 20 May 1846 on this project is preserved in Polko, pp. 345-48.

on place of residence. Mendelssohn's "absolute nobility of motive" in this — Fanny's statement — is difficult to appreciate. It was a matter of convenience. The king, on the other hand, would appear to have been generous. There were a few more concerts and a performance of 'St. Paul' (25 Nov.), and then Mendelssohn retreated, unlamented by the professional musicians of the city, to Frankfurt.

THE LAST YEARS.—The winter was marked by domestic troubles. The youngest child — Felix — was dangerously ill with measles and although he was better by Christmas his health was permanently undermined and he died young, soon after his father. Rebecca, in Rome, contracted "black jaundice" and was at the same time pregnant. Paul Mendelssohn's small daughter was also very ill at the end of Oct. So that, while free from public cares (Gade was conducting at Leipzig), Felix was oppressed by private anxieties. The influence of the family on his development — a Jewish as well as a German trait — may be marked at this point, for it was very considerable and contrasts with a frequent negligence of domestic obligations on the part of artists of genius. Rebecca's baby was born, prematurely, on 13 Feb. She was christened Florentina (Flora). Thereafter Mendelssohn's interests reverted to music. He added much to the continental reputation of 'Punch' by recommending to Fanny the issue of 1 Jan. which memorialized in cartoon the Covent Garden performance (2 Jan.–1 Feb.; 8–21 Feb.) of 'Antigone'.<sup>1</sup> He saw the organ Sonatas through publication, completed the C minor Trio and dedicated the current 'Songs without Words' (Book VI) to Sophie Rosen — Klingemann's rather tardy selection in the matter of matrimony. On 12 Apr. there was a charity concert in aid of the flood victims of Frankfurt, and Mendelssohn played Beethoven's C major Sonata.<sup>2</sup> Again his thoughts were revolving round opera, while his obligations to the King of Prussia were responsible for the incidental music to 'Oedipus at Colonus',<sup>3</sup> 'Oedipus Rex' and Racine's 'Athalie'.<sup>4</sup> With respect to the 'Eumenides' of Aeschylus he found himself, for once, incapable of fulfilling his contract, and this brought some acrimonious correspondence from a somewhat tactless court official. It may be suspected that once again Mendelssohn had undertaken more than he should, for he was simultaneously editing Handel's 'Israel in Egypt'<sup>5</sup> and thinking of 'Elijah'.

A family reunion of the Hensels, Dirichlets and Mendelssohns was effected during the early summer, and in Sept. Felix returned to Leipzig, having been urged by Falkenstein. The violin Concerto, which had been played on 13 Mar., was repeated on 23 Oct., under Mendelssohn's direction; on the same occasion Schumann's B $\flat$  major Symphony was performed. But the sensation of the season was the Leipzig debut of Jenny Lind. Mendelssohn had previously heard her in Berlin in 1844 and played with her at the house of Professor Wichmann. This association again stimulated the idea of opera. The poet Geibel took a libretto in hand. It was, however, too late, for the 'Lorelei' exists only as a fragment.

By 23 May 1846 the first part of 'Elijah' was finished. Work on this — Mendelssohn's example is perhaps the answer to his contemporaries, not as a rule musicians, who considered business as detrimental to originality and creative effort — had proceeded steadily against a background of continual routine in the Conservatory, to the staff of which Moscheles was coaxed from London early in 1846. There had also been composed<sup>6</sup> the magnificent 'Lauda Sion', unique among Mendelssohn's output as being a major work for the Catholic tradition and a fulfilment, therefore, of an earlier desire.<sup>7</sup> It was performed at St. Martin's, Liège, on 11 June. The visit to Liège was part of three weeks' itinerary which embraced the Lower Rhine Festival at Aachen (31 May–2 June), a concert at Dusseldorf, "where they serenaded me twice, as the two *Liedertafeln* of the place hate each other to the extent that they could not be induced to combine"<sup>8</sup>; and a festival of the German-Flemish association (a product of common anti-French sentiment) at Cologne, for which Mendelssohn composed a setting of Schiller's 'An die Künstler'. The Lower Rhine Festival was the last he was to conduct. He parted from Jenny Lind on the understanding that they should meet again in the near future in a performance of 'Elijah' in Vienna.

Spohr was a guest on his return to Leipzig, and after his departure Mendelssohn deferred all other work until after the copying of 'Elijah', the first part of which was already in rehearsal under Moscheles's direction in England. By 28 July all but No. 37 was on its way to Bartholomew for translation, together with a present of metronomes for the director of the chorus. Mendelssohn followed in mid-Aug. and, after rehearsals at Moscheles's house, went to Birmingham, where, after full rehearsals on Monday and Tuesday, the first

<sup>1</sup> For a reproduction see CARICATURE.

<sup>2</sup> ? the "Waldstein".

<sup>3</sup> At Potsdam, Mendelssohn being present, on 1 Nov. 1845.

<sup>4</sup> At Charlottenburg, Mendelssohn again being present, ? on 1 Dec. 1845.

<sup>5</sup> See G. & M., p. 137 *et seq.*

<sup>6</sup> Dated 10 Feb. 1846.

<sup>7</sup> See 'Mendelssohn Family', II, 331, letter of 27 June 1846.

<sup>8</sup> *Loc. cit.*

performance was given in the Town Hall on Wednesday, 26 Aug. This so affected the composer that he wrote to his brother:

Not less than four choruses and four airs were encoed and not one single mistake occurred in the whole of the first part: there were some afterwards, in the second part, but even these were but trifling. A young English tenor [Lockey] sang the last air with such wonderful sweetness that I was obliged to collect all my energies not to be affected and to continue beating time steadily.<sup>1</sup>

Elijah was sung by Staudigl. A few days in London and Ramsgate intervened before the return to Leipzig. It was with physical difficulty, though characteristic intellectual integrity, that Mendelssohn applied himself to the corrections which he felt were necessary<sup>2</sup> before publication (Simrock, Berlin, and Ewer & Co., London, June 1847). He complained increasingly of weariness. Autumnal works, to royal command, were a setting of the German Liturgy, an anthem (Op. 79 No. 5) and a psalm-tune for the German community at Lyons. While Felix was composing with difficulty and leaving Gade to preside over the Gewandhaus, Fanny, emboldened by some slight success in the publication of her music, and by her brother's acceptance of this display of feminine forwardness<sup>3</sup>, fell to composition with zest and wrote a Trio for violin, cello and pianoforte, with which she celebrated her birthday on 11 Apr. 1847.

The remaining months of his life Mendelssohn spent in fluctuation between high spirits and deep depression. Despite the 'Lorlei', other subjects for opera were within his interest and hopeful coadjutors were not backward with suggestions. Lumley, lessee of Her Majesty's Theatre in London, came to Leipzig for conferences<sup>4</sup>, the upshot of which was a proposed 'Tempest'. (Mendelssohn's suggestion in memory of his mother's wish of many years before?<sup>5</sup>) Mrs. Grote, wife of the eminent classical historian, and one of Mendelssohn's London hostesses, also provided an outline for an opera. Mendelssohn proposed that it might be of interest to Balfe.<sup>6</sup> During the season Mendelssohn took a more active part in the Gewandhaus than for some time past, and he engaged in the composition of a new oratorio, 'Christus', of which not enough exists to demonstrate its potentialities. On Good Friday (2 Apr.) 'Elijah' was given at Leipzig. Then came the last visit to England, and 'Elijah' was given four times in

London, at Exeter Hall (16, 27, 28 and 30 Apr.), and on the third night the queen and prince consort were present, the latter inscribing a eulogy on his programme. On 20 Apr. Mendelssohn had visited Manchester ('Elijah'), and he went to Birmingham again on 27 Apr. The previous evening he had conducted the Philharmonic concert. The rest of the visit followed a familiar pattern: diplomatic lunches, two visits to Buckingham Palace, Jenny Lind's English debut at Her Majesty's Theatre on 4 May in Meyerbeer's 'Robert le Diable', picture galleries, an afternoon party at the Bunsens's which was attended by the Gladstones, friendly evenings at hospitable houses, all under the careful watch of the faithful Klingemanns. The pace at which Mendelssohn lived is indicated by a note to Mrs. Grote:

[I shall] be most happy to join your party on Tuesday evening, and if I possibly can I shall not fail to do so. But excuse me if I should not be able to come, for I have on that day a rehearsal at 10, a concert at 2, another rehearsal at 3 and a rehearsal of my 'St. Paul' at 8 to conduct.<sup>7</sup>

Mendelssohn left England on 9 May, escorting Mrs. Klingemann. Klingemann, at the last moment, disturbed by Mendelssohn's condition and knowing his antipathy to sea travel, determined to accompany them as far as Ostend. Mendelssohn had hardly arrived at Frankfurt when news reached him of the sudden death, on 17 May, of Fanny. The effect on an already debilitated condition was disastrous; he collapsed completely. His family and friends persuaded him to go to Switzerland in June, and there he stayed until Sept. There was, however, "a party of not less than twenty altogether, and the quiet he needed was out of the question. He took to walking immoderately, so that his wife was frightened by his absences of many hours . . . he said it was the only thing that would calm his mind."<sup>8</sup> He also engaged much in painting. At Interlaken in Sept. the Quartet in F minor, memorial to Fanny, was composed. Some less significant music belonged to this summer, the Andante and Scherzo posthumously arranged into Op. 81 and \*1 Morning and Evening Service (Op. 69)<sup>9</sup> for the English church.

Sometimes Mendelssohn looked optimistically to the future. To his friend Maier of Freiburg<sup>10</sup> he expressed a hope that some proposed poems to be set as songs and part songs should be sent as soon as possible, "for I fancy I shall soon be in a great humour for work".

<sup>1</sup> F., letter dated May 1847.

<sup>2</sup> F. A letter dated 28 Feb. 1848, from Honoria Taylor (daughter of John Taylor, F.R.S.) to Mrs. Grote, based on "information supplied by Miss Sophie" (?) Horsley, who visited Cécile Mendelssohn in Dec. 1847.

<sup>3</sup> Completion of the intention expressed in the letter to Vincent Novello of 22 Aug. 1832. S.-G., pp. 284-85.

<sup>4</sup> Letter of 30 July 1847.

<sup>1</sup> S.-G., p. 354, letter of 26 Aug. 1846.

<sup>2</sup> See W., II, 380, letter of Oct. 1831.

<sup>3</sup> Mendelssohn, like his father, felt strongly that woman's place was in the home, although he departed from his convictions in respect of Fanny. (See 'Mendelssohn Family', II, 326.)

<sup>4</sup> F., letter of 22 Dec. 1846.

<sup>5</sup> When Lumley advertised this as for the 1847 season the Sacred Harmonic Society began to fear lest it should conflict with an 'Elijah' performance promised to them, and Mendelssohn asked, via Bartholomew (10 Mar. 1847), that such misstatements should be discontinued.

<sup>6</sup> F., letter of 22 Dec. 1846.



He contemplated a new symphony, for the Philharmonic Society, works for the new Philharmonic Hall at Liverpool, for Frankfurt and Cologne.

On 7 Sept. he returned to Leipzig. Shortly after his return he went to Berlin to consider the details of a performance of 'Elijah' planned for 3 Nov. He was taken to

the room where his sister was attacked by the fit of which she died. One of his 'Walpurgisnacht' choruses still remained at the piano, open at the page she had been playing. Nothing had been moved since her death, either in this room or the one where she died. They showed him both. He was excessively agitated, his grief burst out afresh, or more even than before. He told the king that it was impossible for him to superintend 'Elijah', and he returned to Leipzig.<sup>1</sup>

There he had an attack similar to his sister's, from which he recovered. Sometimes still he planned for the future. A letter to John Hullah<sup>2</sup> dealt with an English version of 'Lauda Sion'. Then there were occasions, as when Benedict called, when he was in bed: "I shall not be alive next year", he said continually, "why do you speak to me of these things? All I have to do is to think of packing up."<sup>3</sup> Most of his time he spent with his youngest child, Lili, making pictures for her and teaching her to draw. In the evenings he played cards with his wife.

He must have been considerably better when he went to spend an evening at Livia Frege's<sup>4</sup>, to teach her the last song<sup>5</sup> which he had written. (What a history the touching words of this song tell of the tone of his thoughts in these last sad months!) It was while accompanying her that he fell from his chair; again, from this fit he recovered for some days, and after one night of quiet sleep he woke in high spirits and so much better that joy spread through the whole town; but in the afternoon<sup>6</sup> came another fit and he was during the night apparently in extreme suffering. The next day his consciousness returned, he recognized the friends who were in his room, but did not speak. His wife asked him if he were in pain. "No." "Are you tired?" "Ja, ich bin müde, schrecklich müde", and these were the last words he spoke. Afterwards it was only a placid and beautiful sleep, and his countenance gradually assumed an expression which the letters I saw from those who were present called "seraphic". So it remained.<sup>7</sup>

Mendelssohn died at 9.24 P.M. on Thursday, 4 Nov. The effect on Leipzig in particular, on Germany and Europe in general, was as though a great statesman had died. There was a lying-in-state. On 7 Nov. there was a service in the church of St. Paul—the University church of Leipzig. The coffin was preceded by two choirs, by the Gewandhaus orchestra, by pupils of the Conservatory, one of whom carried, on a white satin cushion, a silver laurel wreath. Moscheles arranged the E minor 'Song without Words' (Book V No.

3) for wind instruments. Next to the coffin came mourners, then clergy, then representatives of civil and military authority, University, law and finally humbler friends. Inside the black-draped church chorales by Bach and Mendelssohn himself were sung. A funeral oration by Pastor Howard of the Reformed church, the Benediction, and the final chorus of the St. Matthew Passion, were other principal memories of that memorable service. The coffin was taken that night on its way to Berlin. At each station it was met by silent crowds. At Dessau Friedrich Schneider paid farewell tribute by making his choir sing a commemorative part-song. The coffin reached Berlin before 6 A.M. and it was placed on the hearse to the accompaniment of the chorale 'Jesu, meine Zuversicht'. On the way to the churchyard (Alter Dreifaltigkeits Kirchhof) Beethoven's 'Funeral March' was played. The body was placed in the family burial place.

Public tokens of regret took the form of concerts, memorials and laudatory notices. There should have been a Gewandhaus concert on the day of Mendelssohn's death. It was postponed until 11 Nov., when, except for the "Eroica" Symphony, the programme comprised works by Mendelssohn. In London the Sacred Harmonic Society gave 'Elijah', preceded by the Dead March from 'Saul'. Letters to Cécile came from Queen Victoria and the kings of Prussia and Saxony.

Cécile showed herself calm and practical in early widowhood. The problem of Mendelssohn's manuscripts was urgent, in that publishers were anxious to take them, and difficult because Mendelssohn himself was so scrupulous in revision. To de Trémont of Paris she wrote:

Neither you nor I have the right to dispose of the score in your possession. . . . The posthumous publication of my husband's works has been postponed until such time as the manuscripts have been re-read and examined by musicians who will be able to decide better than I what is worthy of standing beside the works that my late husband published during his lifetime.<sup>8</sup>

From 1848 to 1852 the works listed from Op. 73 to Op. 100 were published. On 25 Sept. 1853 Cécile, who had lost her son Felix two years earlier, died. It was not until 1867 that publication of Mendelssohn's remaining manuscripts was resumed, by which time they were controlled by his eldest son, Dr. Carl Mendelssohn (d. 1897), a distinguished historian and professor at Heidelberg and Freiburg. Certain works were never published. The greater part of the manuscripts, comprised principally in forty-four volumes, dated and annotated carefully by the composer, were deposited in the Imperial (now State) Library in Berlin. The Prussian government founded, in exchange for these volumes, two scholar-

<sup>1</sup> F., letter of Honoria Taylor, 28 Feb. 1848.

<sup>2</sup> F., letter to John Hullah, 4 Oct. 1847.

<sup>3</sup> Honoria Taylor. *Ibid.*

<sup>4</sup> 9 Oct.; in the morning Mendelssohn had been with Moscheles and David. Livia Frege was a prominent Leipzig hostess whose *salon* offered "the most refined of all musical enjoyments . . . under the aegis of the sweet vocal muse". Polko, p. 114.

<sup>5</sup> 'Nachtlied.'

<sup>6</sup> Wednesday, 3 Nov.

<sup>7</sup> Honoria Taylor, *ibid.*

<sup>8</sup> 'The Romance of the Mendelssohns', p. 207.

ships to which music students were elected from the German conservatories by competitive examination.

It remains to state that Paul Mendelssohn (d. 1880), the composer's second son, became a chemist of ability (a pioneer in the manufacture of aniline dye) and a soldier, receiving the Iron Cross in the Franco-Prussian War; Marie, the eldest daughter, married Victor Benecke and lived in London; Lili, the younger, Adolphe Wach, sometime Professor of Law at Leipzig.

PERSONALITY AND INFLUENCE.—The importance of Mendelssohn has been obscured since his death by the practice of segregating his life from his works and by laying romantic emphasis, which he himself would have deplored, on both. Mendelssohn was a very great man, from a practical viewpoint; the founder of the German-Austrian musical tradition of the late nineteenth century and the protector of an equally great but earlier tradition, and also a composer. It should be stressed that composition, for which he had great natural gifts, was undertaken in the interstices of a life concerned with much administrative detail on one hand and with social obligations on the other. Mendelssohn, by his example, made "respectable" the profession of music, and he never neglected an opportunity<sup>1</sup> to improve the status of less distinguished colleagues. That he should himself embrace music as a career was approved by his father only after long deliberation and against the advice of the influential Joseph Bartholdy. That he was trained to be a citizen before a musician, and that he had unrivalled opportunities at home for general cultural contact, gave to him a unique versatility. He may be described as a product of the Hellenist philosophy of education, promulgated officially in the year of his birth by Wilhelm von Humboldt: he was a good classical scholar; a life-long student of philosophy, poetry, literature and drama (a favourite novelist was E. T. A. Hoffmann<sup>2</sup>, a fighter against Philistinism); an adept at modern languages; an artist; a brilliant conversationalist; an athlete, with swimming, riding and dancing among his accomplishments; and attracted by chess on the one hand and cards on the other.

It is probable that Mendelssohn would have achieved distinction in any occupation he might have chosen. His letters (significantly, of late years these have attracted more critical attention than his music) are masterpieces of description—he follows the German epistolary school headed by Goethe—in that he can make scenes, whether in Switzerland,

Italy or Scotland, vivid and yet precise, while enlarging, in the manner of the period, on the metaphysical attributes of natural phenomena. In allusive observation of a humorous and slightly sardonic order he owed something to Sterne, whose 'Sentimental Journey' was as a *sine qua non* to disciples of Goethe. An important part of Mendelssohn's writing concerns the fine arts, in which he possessed special gifts and for which he had had specialized training. His observations on the early Italians have the merit of bringing pictures to life, while an obsession with beauty for beauty's sake anticipates the approach of Pater. Mendelssohn differed from many of his contemporaries in applauding the art of antiquity—architecture less than literature, painting and music—but having no desire to see older modes of living revived. "I thank God", he wrote on one occasion, "that the so highly-prized Middle Ages are gone, never to return . . . the more I read and think on the subject the more I feel this to be true."

There must be admiration for Mendelssohn as *littérateur*. He could point a phrase, build a climax, vary his vocabulary with great subtlety, according to his subject; he was precise in observation, and humorous. He was, perhaps, deficient in characterization, and frequently oblivious of contemporary events, which his sister Fanny noted more seriously. The autocracy of the musician—often disliked, as in Berlin, but more often accepted because veiled with courtesy and, paradoxically, modesty—is emphasized in correspondence. For Mendelssohn himself is the focus. The letters, it might be thought, were written to posterity as well as to the members of the family. If this was intended, their author has achieved considerable success.

In the graphic arts Mendelssohn revealed the gifts also displayed in his music. Indeed, his works in this medium, particularly his water-colours, may be said to stand midway between letters and music. There is poise, deliberation, consummate technique, economy and frequently a fine feeling for sparseness. The slighter sketches, often of family groups, are spontaneous and quick with humour. It is to be regretted that for the most part this quality was excluded from his music, for, as in 'Die Heimkehr aus der Fremde', given free rein, it would have led to comic opera. Mendelssohn had not the faculty for serious opera because he regarded tragedy as distasteful.

In avoidance of introspection, so far as his work was concerned, Mendelssohn followed the precepts of the society to which he belonged. Thus he epitomizes good manners and hedonism. Music was a part of his life, and obviously an important part; but it was not the whole.

<sup>1</sup> Cf. his negotiations at Leipzig.

<sup>2</sup> F., letter (undated) from Marie Benecke to George Grove.

Even within his music there is a remarkable versatility which again tends to obscure later judgment of his significance. As a pianist he was conspicuous for clarity, for lack of mannerism, for fidelity to text. Of his age he was the greatest exponent of Mozart and Beethoven — he reflected bitterly on the ignorance, even in Vienna, of the keyboard music of Haydn, Mozart and Beethoven. He combined with his classical sense of propriety a wonderful control of nuance (for which he had to thank a miraculously sensitive ear), so that critics could commend his "fire" on the one hand and his capacity for making the pianoforte speak orchestrally on the other. Although he rarely touched a stringed instrument from one year to the next, he could, as Hiller comments, play extremely well. His organ playing was unique because he added to great technical accomplishment — his pedalling calling for especial notice — a feeling for registration which he gained from a wider musical experience than is attainable in the organ-loft. Conducting was an art which Mendelssohn understood to perfection. His view embraced the welfare of his players — he expected a sense of loyalty to music on their part — an adequacy of rehearsal and attention to detail. He did not "court notice by his behaviour at the desk. His movements were short and decided, and generally hardly visible, for he turned his right side to the orchestra. A mere glance at the first fiddle, a slight look one way or the other, was sufficient."<sup>1</sup> He also conveyed his pleasure to his performers at their excellence: "he nods his head and pushes out his under lip just as if there were nobody in the room at all."<sup>2</sup>

Mendelssohn may not always have approved new works, but his criticisms were never illogical, and usually based on a dislike of noise (for which he condemned Cherubini's 'Ali Baba'<sup>3</sup>), of formlessness<sup>4</sup>, of irrelevant display, of inconsistency.<sup>5</sup> Frequently, he buried his prejudices, and the number of composers he helped was large. Berlioz, Chopin, Hiller, Sterndale Bennett, Gade, Schumann owed much to his interest, while Wagner gained qualified approval.<sup>6</sup> He revived the dead as well as assisting the living, and his performance of Leo, Lotti, Durante, Palestrina, Lassus was notable. With regard to Bach and Handel we may say that the fundamental position in 20th-century tradition

occupied by these composers is largely due to Mendelssohn.

The teaching of Fichte and Hegel had some effect in this connection. For Mendelssohn was a German patriot and, while not unaware of the shortcomings of German Philistinism, convinced of German supremacy in most fields of endeavour. He thus gained the high approval of Treitschke. Mendelssohn was not only the consummate artist and scholar: he was, at Leipzig, a brilliant administrator, attentive to routine detail, perceptive in the appointment of subordinates and keenly interested (if not in teaching as such) in progress reports on his students. His memoranda are clear and succinct, and his negotiations with high authority were as diplomatic as might be expected from one whose family had both legal and diplomatic connections.

It is generally noticed that Mendelssohn possessed charm of manner to a high degree. For this and his business acumen, his appreciation of domestic propriety (with women subordinate to male direction), his punctuality, his sense of religious duty and a somewhat moralizing attitude, he was indebted to his upbringing and to ancient traditions of his Jewish race. He had a markedly Jewish appearance, although he referred to his ancestry only once; but, while being a great Jew, he was equally a great German, and may be regarded, therefore, by his efforts and example as a notable figure in European humanistic culture. Among great musicians Mendelssohn must be regarded as the most completely integrated in character. His personal greatness lies in an abhorrence of a confined mind<sup>7</sup>; herein, perhaps, lies also the explanation of his vacillating reputation as a composer.

THE COMPOSER.—Mendelssohn's works are complementary to his outlook on life, and standing as exemplification of a particular social (as opposed to philosophical) creed, suffer in some ways from following precepts which later generations have rejected. The universality of Mendelssohn's appeal in his own day indicates how fully he understood the new music-conscious communities created by liberal tendencies towards diffused cultural opportunity and by middle-class affluence. He is unique in having achieved enormous popularity during his lifetime, while at the same time exerting a powerful influence on purely musical development. Mendelssohn saw music from a hedonistic standpoint; thus,

<sup>7</sup> "He could be very irritable when people thought they were bound to converse with him exclusively about music; . . . 'as if I were incapable of talking on any other subject than my profession', said he sometimes with amusing indignation." Polko, p. 121. See also letter to Naumann on the necessity for a general education, S.-G., pp. 283-84, letter of 19 Sept. 1839.

<sup>1</sup> H., pp. 157-58.

<sup>2</sup> Rebecca to Cécile, 11 Mar. 1837. 'The Mendelssohn Family', II, 30.

<sup>3</sup> W., II, p. 25.

<sup>4</sup> Cf. observation on Berlioz, letter of Apr. 1834. S.-G., pp. 228-31.

<sup>5</sup> Letter of 24 Jan. 1837 to Hiller (H., pp. 82-86) makes interesting reading, for the very points which Mendelssohn takes exception to in the Hiller overture under review are those for which he himself may, with justice, be taken to task.

<sup>6</sup> S.-G., p. 324, letter of 3 Mar. 1843.

one of his principal objectives was, simply, to give pleasure. Therefore his melodic invention is frequently limited by a desire to exact the minimum of intellectual effort on the part of his audience. Almost without exception his slow movements fail because of an incapacity for avoidance of the commonplace. Those of the concertos and the organ sonatas typify the fault, which sentimental interpretation merely magnifies. In choral writing banality, usually born of rhythmic squareness, appears when opulence is intended. The 'Hymn of Praise', the chorus of the Baalites in 'Elijah', the 'Oedipus at Colonus' music, "O great is the depth" from 'St. Paul', variously illustrate this point. Easy rhetoric came naturally to Mendelssohn, and his self-critical faculty — exercised rigorously in detailed revision — stopped short at this juncture. The facile type of accompaniment shown in the opening of Psalm XLII, in the second movement of the violin Concerto, in many of the 'Songs without Words', comes from appreciation of what is effective; but too frequently repetition impairs the effectiveness. The same may be said of the harmonic climaxes which depend on the inevitability of diminished sevenths and higher dominant discords in general. On the credit side should be set the fact that all Mendelssohn's music was a protest against the empty complexity of much that was current in his day. Mendelssohn had too many idiosyncrasies of style to be reckoned among the greatest of composers, but his supremacy in certain departments ensures his high rank among the great.

He was a great master of orchestral effect, with a laudable predilection for economy of means and a continual aspiration towards clarity. Both the "Italian" and "Scottish" Symphonies remain conspicuous among symphonies by deftness in orchestral handling, and each of the overtures stands out in brilliance and poetic refinement. Passing by the 'Hebrides', of which the felicities are familiar, attention may be drawn to the exquisite opening of 'Melusina' — the *ne plus ultra* of musical liquescence — and the deep tranquillity of 'Meeresstille'. The latter demonstrates a capacity shown many times in the chamber music, and especially in the Octet, to extract a maximum of effect with a minimum of effort from the string ensemble. In the bars which precede the "Glückliche Fahrt" interest is concentrated in the flute, an instrument which called forth (*cf.* Scherzo of 'Midsummer Night's Dream') all Mendelssohn's poetic sensibility. 'Melusina' demonstrates a complete understanding of woodwind colour. In his handling of this department of the orchestra Mendelssohn owned his kinship with Weber, but his dislike of exaggeration of colour added an individuality which was commend-

able to the French.<sup>1</sup> When chorus was added to orchestra Mendelssohn often achieved a new synthesis, so that both bodies were firmly intertwined. The symphony-cantata 'Walpurgisnacht', the finest choruses of 'Elijah' and the whole of 'Lauda Sion' are remarkable in this unity, and anticipation is felt of Wagner and Elgar.

On occasion Mendelssohn consciously promoted respect through his own works for those of his great predecessors whom he felt to be neglected. Bach is echoed clearly in the fugues of Op. 35 (the first, in E minor, is a remarkable synthesis of 18th-century method with 19th-century thought and, with its climactic and elegiac chorale, foreshadows Franck), in the contrapuntal movements of the organ sonatas and the string quartets, in the overture to 'Elijah' and in the psalms. The centripetal force of the chorale (*cf.* organ sonatas and 'St. Paul') is also in honour of Bach. Many choruses are in Handelian outline. Mozart is reflected in immaculate craftsmanship and in elegant modulation (particularly marked in such early works as Op. 1). Mendelssohn never achieved the spaciousness of Mozart in slow movements, but in zest for speed and a predilection for minor tonality — which, however, was not necessarily indicative of melancholy — and in linear clarity, the two composers formed a spiritual alliance. Mendelssohn's devotion to Beethoven again appears in the chamber music.<sup>2</sup> The listener may observe affinities with Cherubini and Weber. A much older influence may be detected in the modal flavour of parts of 'Lauda Sion',<sup>3</sup> in such songs as 'Erntelied', in the somewhat mutilated *motif* of 'Lobgesang', and in the motets written for the nuns of Santa Trinità de' Monte. All these influences, however, were assimilated, so that Mendelssohn gives the impression of having passed through technique to spiritual absolutes and of achieving an identity of outlook with the great through constant habituation to the highest excellence. Wagner misinterpreted Mendelssohn (although he understood the technical advances made by Mendelssohn sufficiently to allow these a place within his own orchestral technique) when he referred to his excellence as a painter in music. Mendelssohn himself misleads by definition of title. He rebelled, however, against the positivist interpretation of music and observed that music needed no words for its elucidation, nor was it in itself delineatory, but that a musical thought was an absolute *per se*. Frequently he wrote music as a response to particular stimulation (his memory captured vividly moments of great and significant

<sup>1</sup> Berlioz and Camille Bellaigue.

<sup>2</sup> See Quartet in F minor (Op. 80).

<sup>3</sup> A work much appreciated by Bellaigue.

beauty) and as a reminiscence. Points of realism (as in the 'Midsummer Night's Dream' overture) are rare and, therefore, effective. The "Reformation" Symphony is a historic document in two senses. It contains ancient tunes with ancient associations and it preludes 'Parsifal'. As for the "Italian" and "Scottish" Symphonies, they reflect nothing more topical than an idealized saltarello and a transient suspicion of pentatonic humour.

As a composer of chamber music Mendelssohn claims greatness almost without qualification. Here he wrote for the eclectic (and for himself). He had a complete mastery of his medium — that his first violin dominates and that his string writing is pianistic is possibly and occasionally true, but neither fact would appear to detract from the musicality of the whole — and an intensity of interest in pure music that renders his quartets, in particular, works of integrity in thought and statement. Attention may be drawn to a variety of scherzo treatment, to the intermezzo innovation of Op. 18, to the fugal byplay (as in the scherzo of Op. 44 No. 3), to the premonitory lightness of the Quintet in A major (Op. 18), which key Mendelssohn had a marked tendency to associate with sentiments of freshness and delight. The incorporation of song both as introduction and coda in Op. 13 betokens two ideas: on the one hand Mendelssohn emphasizes domesticity, for sometimes, in friendly circles, the performance of this quartet was preluded with the song; on the other, Mendelssohn called attention to a new method of formal unity finding favour in romantic circles.

The keyboard music suffers — and this includes much of the chamber music which employs the pianoforte — by reticence or fragility. Hiller pointed out in what manner the pianoforte part of the D minor Trio might be improved, having regard to the example of Chopin and Liszt. It does not need emphasizing that the 'Songs without Words' have no further merit than as affectionate contributions to autograph albums. This being precisely their intention, there is nothing more to be said. In his variations, however, as in his fugues, Mendelssohn's stature is more remarkable, and the 'Variations sérieuses' must rank high among works of this nature. The organ sonatas vary in quality, though, Mendelssohn possessing a keen instinct for the effectiveness of his music in its proper environment, they sound impressive as adjuncts to cathedral services. As is often the case in his longer works, the first movements invariably start courageously, but lose point by garrulous divagation. Curiously, the fugues for this medium are among his least effective, containing too much harmony and too little genuine counterpoint.

Mendelssohn has lost prestige as a song writer, because he does not reiterate the obvious romantic aspirations of Schubert and Schumann, nor is able to vie with the dramatic intensity of Wolf. In fact he carries classical idiom one degree farther, concentrating attention on musical exposition and caring rather less for verbal or dramatic elucidation. The best of his songs — 'Neue Liebe', 'Frühlingsglaube', 'Wartend' and 'Auf Flügeln des Gesanges', are of exquisite proportion and impregnated with sensibility. They suffer from inadequate translations when transferred to English. It appears in the songs as in the stage works that personal tragedy found little response in his music. Mendelssohn was, on the whole, unwilling to speak of his own emotional life: to exhibit naked feeling appeared as a breach of etiquette, according to the principles of his social education. This is why opera eluded him. Isolated movements, as in 'Walpurgisnacht' or the aria 'Infelice', may be histrionically purposeful, but in treating dramatic material (even in the oratorios) Mendelssohn was episodic. His inclination to finished detail defeated him. In the light of the wholly charming 'Heimkehr aus der Fremde' it may be suggested that in thereafter avoiding comedy Mendelssohn by-passed his own talents.

In a brief summary may be detailed Mendelssohn's contributions to the technique of music as they affected his successors. The scherzo, with its blend of mystic allusion and plain *joie de vivre*, destroyed some of the portentousness of the romantic philosophy of his time. His abolition of the opening *tutti* in concerto form, his functional cadenzas, his interlinked movements, set a pattern for future emulation. His success in accommodating classical architecture to romantic thought — as in the "Scottish" Symphony, where the possibilities of the *idée fixe* are gently explored — was not unnoticed by Brahms. His orchestration remains to this day as a complete textbook in procedure. More important than these facets, however, is the deduction which stands pre-eminent: Mendelssohn, by his standards in execution, scholarship and composition, brought great music within the general appreciation more than any other single musician. If his music is optimistic, it is not because his life was easy; on the contrary, he carried many responsibilities, both public and private, so that composition called for sternness of vision and concentration of effort. The optimism of 'Elijah' may lead to musical deficiencies, but the cause lies not in ease of circumstance, but in a belief — shared with notable English contemporaries, which gives some clue to his vogue in England — in an inevitable process of human melioration.

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I. LETTERS

(1) Two volumes have been published by authority. The first, edited by his brother Paul, is entitled 'Reisebriefe . . . aus den Jahren 1830 bis 1832' (Leipzig, 1861); the second, edited by his brother and his eldest son, 'Briefe aus den Jahren 1833 bis 1847' (Leipzig, 1863), with an Appendix purporting to be a list of all Mendelssohn's compositions, compiled by Julius Rietz, which is, however, both vague and incomplete.

These were translated (not adequately) by Lady Wallace and published with the titles, 'Letters from Italy and Switzerland . . .' and 'Letters from 1833 to 1847' (Longmans, 1862 and 1863). At a later date some important letters were added to the German edition of Vol. II, among others one containing Mendelssohn's translations of Dante, Boccaccio, etc., and Indices were appended; but no change was made in the contents of the English translation. There is reason to believe that the letters of Vol. I were in many ways altered by the editor.

(2) Eight letters published for the benefit of the Deutsche Invaliden-Stiftung—'Acht Briefe und ein Facsimile' (Leipzig, 1871). English translation in 'Macmillan's Magazine', June 1871.

The name of the lady to whom they were written is suppressed, but it is understood that she was Mrs. Voigt, a musical amateur of Leipzig. The last of the eight contains a facsimile of a sketch by Mendelssohn.

(3) 'Musiker Briefe', by C. F. Ludwig Nohl (Leipzig, 1867), contains thirty letters dating from 1826 to 26 Aug. 1847. They are included by Lady Wallace in her translation of the entire work entitled 'Letters of Distinguished Musicians' (London: Longmans, 1867).

(4) 'Briefe von Felix Mendelssohn an Ignaz und Charlotte Moscheles', ed. by Felix Moscheles (Leipzig, 1888); Eng. trans. (London, 1888).

(5) Letters ed. by Gisela Seldon-Goth (New York, 1945).

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CATALOGUE OF WORKS

OPERAS

Op. <sup>1</sup>	Title	Libretto	Finished	Production
10	'Die Hochzeit des Camacho' (properly Gamacho).	Carl August Ludwig von Lichtenstein, based on an episode from Cervantes's 'Don Quixote'.	10 Aug. 1825.	Berlin, Schauspielhaus, 29 Apr. 1827.
89	'Die Heimkehr aus der Fremde' ('Son and Stranger').	Karl Klingemann.	1829.	(Privately performed, Berlin, 26 Dec. 1829.) Leipzig, 10 Apr. 1851 (posth.).
98	'Loreley' (unfinished).	Emanuel Geibel.	Finale of Act I, 'Ave Maria' for soprano & female chorus, and Vintage Chorus for male voices only, 1847.	—

<sup>1</sup> Opp. 1-72 only are Mendelssohn's own numbers; Opp. 73-121 are works published posthumously.

## MENDELSSOHN: Works

## INCIDENTAL MUSIC

Op.	Title	Play by	Finished	Production
55	'Antigone' (ded. to Frederick William IV of Prussia).	Sophocles.	10 Oct. 1841.	Potsdam, New Palace, 28 Oct. 1841.
61	'A Midsummer Night's Dream' (for Overture <i>see</i> <i>Orchestral Works</i> , Op. 21) (ded. to Heinrich Conrad Schleinitz).	Shakespeare.	1842.	Potsdam, New Palace, 14 Oct. 1843.
74	'Athalie.'	Racine.	Choruses 4 July 1843, Overture 12 Nov. 1843.	Berlin (Charlottenburg), 1 Dec. 1845.
93	'Oedipus at Colonus.'	Sophocles.	25 Feb. 1845.	Potsdam, New Palace, 1 Nov. 1845.

## CHURCH MUSIC

Op.	Title	Scored for	Finished
23	3 Pieces of Church Music 1. Aus tiefer Not. 2. Ave Maria. 3. Mitten wir.	Solo voice, chorus & organ.	
31	Psalm 115.	Solo voice, chorus & orch.	15 Nov. 1830.
39	3 Motets 1. Hear my prayer, O Lord (Veni, Domine). 2. O praise the Lord (Laudate pueri). 3. O Lord, Thou hast searched me out (Surrexit Pastor).	Female chorus & organ.	31 Dec. 1830.
—	Prayer 'Verleih' uns Frieden' (ded. to President Verkenius).	Chorus & orch.	10 Feb. 1831.
42	Psalm 42.	Solo voices, chorus & orch.	
—	'Lord have mercy upon us' for the Anglican Evening Service (ded. to Thomas Attwood).	Unaccompanied chorus.	24 Mar. 1833.
—	Hymn-tune 'Defend me, Lord, from shame'.	Mixed voices.	27 Feb. 1839.
46	Psalm 95.	Tenor, chorus & orch.	11 Apr. 1839.
51	Psalm 114 (ded. to the painter, J. W. Schirmer)	8-part chorus & orch.	9 Aug. 1839.
69	3 English Church Pieces 1. Nunc dimittis. 2. Jubilate. 3. Magnificat.	Solo voices & chorus.	12 June 1847. 5 Apr. 1847.
78	Psalms 2, 43 & 22.	Solo voices & chorus.	12 June 1847.
—	Hymn 'Hear my prayer' (ded. to Wilhelm Taubert).	Soprano, chorus & organ.	17 Jan. 1844. 25 Jan. 1844.
79	6 Anthems 1. Rejoice, O ye people (Christmas). 2. Thou, Lord, our refuge hast been (New Year's Day). 3. Above all praises (Ascension Day). 4. Lord, on our offences (Passion Week). 5. Let our hearts be joyful (Advent). 6. For our offences (Good Friday).	8-part chorus.	25 Dec. 1843.
91	Psalm 98.	8-part chorus & orch.	14 Feb. 1844.
96	Hymn with 3 choruses added.	Alto, chorus & orch.	5 Oct. 1846.
111	'Tu es Petrus.'	Mixed voices.	18 Feb. 1844.
—	'Kyrie eleison' ('Deutsche Liturgie').	Chorus & orch.	27 Dec. 1843.
115	2 Sacred Choruses.	Double chorus.	14 Dec. 1840.
121	'Responsorium et Hymnus.'	Male voices.	5 Jan. 1843.
—	3 Sacred Pieces 1. Ehre sei Gott. 2. Heilig. 3. Psalm 100.	Male voices, cello & organ.	Nov. 1827.
—	'Te Deum' in A ma. for the Anglican Service.	Double chorus. Double chorus. Mixed voices.	28 Oct. 1846.

## ACCOMPANIED CHORAL WORKS

Op.	Title	Finished	First Performance
36	'St. Paul', oratorio.	18 Apr. 1836.	Düsseldorf, Lower Rhine Festival, 22 May 1836; in England, Liverpool, 7 Oct. 1836.
50	No. 2 'Der Jäger Abschied' (Eichendorff), for male chorus with 4 horns and bass trombone.	6 Jan. 1840.	
52	'Lobgesang' ('Hymn of Praise'), symphony-cantata (ded. to Frederick Augustus, King of Saxony).	27 Nov. 1840.	Leipzig, St. Thomas Church, 25 June 1840; in England, Birmingham Festival, 23 Sept. 1840.
—	'Festgesang' for the Gutenberg Festival, for male chorus & orch. <sup>1</sup>	1840.	Leipzig, 1840.

<sup>1</sup> No. 2 was adapted by W. H. Cummings to Charles Wesley's Christmas hymn, 'Hark! the herald angels sing'.



Op.	Title	Finished	First Performance
60	'Die erste Walpurgisnacht' (Goethe), for chorus & orch.	1st version, 13 Feb. 1832; 2nd version, 1843.	Berlin, Jan. 1833; Leipzig, 2 Feb. 1843.
68	'An die Künstler: Festgesang' (Schiller), for male chorus and brass.	1846.	Cologne, June 1846.
70	'Elijah', oratorio.	11 Aug. 1846.	Birmingham Festival, 26 Aug. 1846.
73	'Lauda Sion', cantata for chorus & orch.	10 Feb. 1846.	Liège, St. Martin's Church, 11 June 1846.
97	'Christus', oratorio (unfinished).		—

UNACCOMPANIED CHORAL WORKS

Op.	Title	Words	Finished	Dedication
41	6 Partsongs for mixed voices 1. Im Walde. 2. Entflich' mit mir 3. Es fiel ein Reif 4. Auf ihrem Grab 5. Mailied. 6. Auf dem See.	Platen. Heine. Heine. Heine. Hölty. Goethe.	22 Jan. 1834.	—
48	6 Partsongs for mixed voices ('Der erste Frühlingstag') 1. Frühlingsahnung. 2. Die Primel. 3. Frühlingsfeier. 4. Lerchengesang (Canon). 5. Morgengebet. 6. Herbstlied.	Uhland. Lenau. Uhland. ? Eichendorff. Lenau. Ruckert.	5 July 1839. ? 1839. 28 Dec. 1839. 15 June 1839. 18 Nov. 1839. 26 Dec. 1839. 22 Nov. 1839.	Dr. Martin and Dr. Spiess.
—	'Ersatz für Unbestand', for male voices.			—
50	6 Partsongs for male voices 1. Türkisches Schenkenlied. 2. (See Accompanied Choral Works) 3. Sommerlied. 4. Wasserfahrt. 5. Liebe und Wein. 6. Wanderlied.	Goethe. Goethe. Heine. ? Eichendorff. ? ?	? 1839-40. 1839-40. ? 1839-40. 7 Dec. 1839. 6 Jan. 1840. 15 Jan. 1842. Jan. 1842.	Liedertafeln of Leipzig.
—	'Nachtgesang' for male voices.			—
—	'Die Stiftungsfeier' for male voices.			Gesellschaft der Freunde, Berlin. Henriette Benecke.
59	6 Partsongs for mixed voices ('Im Grünen') 1. Im Grünen. 2. Frühzeitiger Frühling. 3. Abschied vom Wald. 4. Die Nachtigall. 5. Ruhetal. 6. Jagdlied.	Helmina von Chézy. Goethe. Eichendorff. Goethe. Uhland. Eichendorff.	23 Nov. 1837. 17 Jan. 1843. 4 Mar. 1843. 19 June 1843. 4 Mar. 1843. 5 Mar. 1843.	—
75	4 Partsongs for male voices ('Wandersmann') 1. Der frohe Wandersmann. 2. Abendständchen. 3. Trinklied. 4. Abschiedstafel.	Eichendorff. Eichendorff. Goethe. Eichendorff.	8 Feb. 1844. 14 Nov. 1839.	—
76	4 Partsongs for male voices 1. Das Lied vom braven Mann. 2. Rheinweinlied. 3. Lied für die Deutschen in Lyon. 4. Comitatz.	Heine. Herwegh. Stoltze. Hoffmann von Fallersleben.	9 Feb. 1844. 8 Oct. 1846.	—
88	6 Partsongs for mixed voices 1. Neujahrslied. 2. Der Glückliche. 3. Hirtenlied. 4. Die Waldvögelein. 5. Deutschland. 6. Der wandernde Musikant.	Hebel. Eichendorff. Uhland. Schütz. Geibel. Eichendorff.	8 Aug. 1844. 20 June 1843. 20 Apr. 1839. 19 June 1843. ? 1839-43. 10 Mar. 1840.	—
100	4 Partsongs for mixed voices 1. Andenken. 2. Lob des Frühlings. 3. Frühlingslied. 4. Im Wald.	? Uhland. ? ?	8 Aug. 1844. 20 June 1843. ? 1843-44. 14 June 1839.	—
116	'Funeral Song' for mixed voices.		8 July 1843.	—
120	4 Partsongs for male voices 1. Jagdlied. 2. Morgengruss des Thüringischen Sängerbundes. 3. Im Süden. 4. Zigeunerlied.	Walter Scott. ? ? Goethe.	20 Feb. 1847.	—

## ORCHESTRAL MUSIC

<i>Op.</i>	<i>Title</i>	<i>Finished</i>	<i>Dedication</i>
11	Symphony No. 1, C mi. ('Symphony xiii' <sup>1</sup> ).	31 Mar. 1824.	Philharmonic Society, London.
21	Overture to Shakespeare's 'Midsummer Night's Dream' ( <i>see also</i> Incidental Music).	6 Aug. 1826.	Crown Prince of Prussia.
24	'Ouvèrtüre für Harmoniemusik.' <sup>2</sup>	—	—
26	'The Hebrides' (or 'Fingal's Cave'), concert overture.	1st version 16 Dec. 1830; 2nd version 20 June 1832.	Crown Prince of Prussia.
27	'Meeresstille und glückliche Fahrt', concert overture on Goethe's pair of poems.	1832.	—
32	'Die schöne Melusine', concert overture on Grillparzer's opera libretto.	14 Nov. 1833.	Crown Prince of Prussia.
56	Symphony No. 3 <sup>1</sup> , A mi.-ma. ('Scottish').	20 Jan. 1842.	Queen Victoria.
90	Symphony No. 4, A ma.-mi. ('Italian').	13 Mar. 1833.	—
95	Overture to Victor Hugo's 'Ruy Blas'.	8 Mar. 1839.	—
101	Overture in C ma. ('Trumpet Overture').	—	—
103	'Trauer-Marsch', A mi.	c. 8 May 1836.	Memory of Norbert Burgmüller (written for his funeral).
107	Symphony No. 5, D ma. ('Reformation').	—	—
108	March, D ma.	Apr. 1841.	Peter Cornelius (the painter, written for a festivity in his honour).

## SOLO INSTRUMENTS AND ORCHESTRA

22	'Capriccio brillant', B mi., for pf.	—	—
25	Pf. Concerto No. 1, G mi.	1831.	Delphine von Schaueroth.
29	'Rondo brillant', E♭ ma., for pf.	29 Jan. 1834.	Ignaz Moscheles.
40	Pf. Concerto No. 2, D mi.	5 Aug. 1837.	—
43	'Serenade and Allegro gioioso', B mi., for pf.	11 Apr. 1838.	—
64	Vn. Concerto, E mi.-ma.	16 Sept. 1844.	—

## VOICE AND ORCHESTRA

<i>Op.</i>	<i>Title</i>	<i>Finished</i>
94	Concert aria for soprano, 'Infelice!'	1st version 3 Apr. 1834; 2nd version 15 Jan. 1843.
—	Lied aus 'Ruy Blas' (Victor Hugo) for soprano & stgs.	?

## CHAMBER MUSIC

<i>Op.</i>	<i>Title</i>	<i>Finished</i>	<i>Dedication</i>
1	Pf. Quartet No. 1, C mi.	18 Oct. 1822.	Count Anton Radziwill.
—	Stg. Quartet, E♭ ma.	30 Mar. 1823.	—
2	Pf. Quartet No. 2, F mi.	3 Dec. 1823.	Carl Friedrich Zelter.
3	Pf. Quartet No. 3, B mi.	18 Jan. 1825.	Johann Wolfgang von Goethe.
12	Stg. Quartet No. 1, E♭ ma.	14 Sept. 1829.	—
13	Stg. Quartet No. 2, A ma.	26 Oct. 1827.	—
18	Stg. Quintet, A ma.	1st version 1826; 2nd version 1832.	—
20	Octet, E♭ ma., for stgs.	1825.	Eduard Rietz.
44	3 Stg. Quartets, Nos. 3-5	—	Crown Prince of Sweden.
—	D ma.	24 July 1838.	—
—	E mi.	18 June 1837.	—
—	E♭ ma.	6 Feb. 1838.	—
49	Pf. Trio No. 1, D mi.	23 Sept. 1839.	—
66	Pf. Trio No. 2, C mi.	1845.	Louis Spohr.
80	Stg. Quartet No. 6, F mi.	Sept. 1847.	—
81	4 Pieces for stg. 4tet	—	—
—	1. Andante, E ma.	1847.	—
—	2. Scherzo, A mi.	1847.	—
—	3. Capriccio, E mi.	1843.	—
—	4. Fugue, E♭ ma.	1 Nov. 1827.	—
87	Stg. Quintet, B♭ ma.	8 July 1845.	—
110	Sextet, D ma., for vn., 2 violas, cello, d. bass & pf.	May 1824.	—
113	2 Concerted Pieces for clarinet, basset	19 Jan. 1833.	Heinrich Bärmann.
114	horn & pf.	Jan. 1833.	Carl Bärmann.

<sup>1</sup> For the first 12 symphonies *see* list of MS works at the end.

<sup>2</sup> Wind band.

<sup>3</sup> For the 2nd Symphony *see* 'Lobgesang', Op. 52 (Accompanied Choral Works).

ONE INSTRUMENT AND PIANOFORTE

Op.	Title	Finished	Dedication
4	Vn. Sonata, F mi.	1825.	Eduard Rietz.
17	'Variations concertantes' for cello.	30 Jan. 1829.	Paul Mendelssohn-Bartholdy.
—	'The Evening Bell' <sup>1</sup> for harp & pf.	Nov. 1829.	Thomas Attwood.
45	Cello Sonata, B $\flat$ ma.	13 Oct. 1838.	—
58	Cello Sonata, D ma.		Count Mathias Vielhorsky.
109	'Song without Words', D ma., for cello.		Lisa Cristiani.

PIANOFORTE SOLO

5	'Capriccio', F $\sharp$ mi.	23 July 1825.	—
6	Sonata, E ma.	22 Mar. 1826.	—
7	'Seven Characteristic Pieces'	Var. dates.	Ludwig Berger.
	1. Sanft und mit Empfindung, E mi.		
	2. Mit heftiger Bewegung, B mi.		
	3. Kräftig und feurig, D ma.		
	4. Schnell und beweglich, A ma.		
	5. Fuga: Ernst und mit steigender Lebhaftigkeit, A ma.		
	6. Sehnsüchtig, E mi.		
	7. Leicht und luftig, E ma.		
14	'Rondo capriccioso', E ma.		—
15	Fantasy on 'The Last Rose of Summer'.		—
16	3 Fantasies		
	1. A mi.	4 Sept. 1829.	Ann Taylor.
	2. E mi.	13 Nov. 1829.	Honoria Taylor.
	3. E ma.	5 Sept. 1829.	Susan Taylor.
19	'Songs without Words', Book I		—
	1. E ma.		
	2. A mi.		
	3. A ma. ('Jägerlied').		
	4. A ma.		
	5. F $\sharp$ mi.	14 Sept. 1829.	Sophia Louisa Dance.
	6. G mi. ('Venezianisches Gondellied').		
28	Fantasy in F $\sharp$ mi. ('Sonate écossaise').	16 Oct. 1830.	Ignaz Moscheles.
30	'Songs without Words', Book II	29 Jan. 1833.	Elisa von Woringen.
	7. E $\flat$ ma.		
	8. B $\flat$ mi.		
	9. E ma.		
	10. B mi.	30 Jan. 1834.	
	11. D ma.	12 Dec. 1833.	
	12. F $\sharp$ mi. ('Venezianisches Gondellied').		
33	3 Caprices		Karl Klingemann.
	1. A mi.	9 Apr. 1834.	
	2. E ma.		
	3. B $\flat$ mi.		
—	Étude, F mi. (for the 'Méthodes des méthodes').	25 July 1833.	—
		13 Mar. 1836.	—
35	6 Preludes and Fugues		—
	1. E mi.-ma.		
	2. D ma.	P. 8 Dec. 1836.	
	3. B mi.	F. 21 Sept. 1832.	
	4. A $\flat$ ma.	F. 6 Jan. 1835.	
	5. F mi.	P. 19 Nov. 1836;	
		F. 3 Dec. 1834.	
	6. B $\flat$ ma.	P. 3 Jan. 1837;	
		F. 27 Nov. 1836.	
		5 Feb. 1837.	
—	'Gondellied', A ma.		—
38	'Songs without Words', Book III		Rosa von Woringen.
	13. E $\flat$ ma.		
	14. C mi.		
	15. E ma.		
	16. A ma.		
	17. A mi.		
	18. A $\flat$ ma. ('Duetto').	6 Apr. 1837.	
—	'Andante cantabile and Presto agitato', B ma.	27 June 1836.	—
53	'Songs without Words', Book IV	22 June 1838.	Sophy Horsley.
	19. A $\flat$ ma.		
	20. E $\flat$ ma.		
	21. G mi.		
	22. F ma.		
	23. A mi. ('Volkslied').	30 Apr. 1841.	
	24. A ma.	1 May 1841.	
54	'Variations sérieuses', D mi.	4 June 1841.	—
—	Prelude and Fugue, E mi.	P. 13 July 1841;	
		F. 16 June 1827.	
62	'Songs without Words', Book V		Clara Schumann.
	25. G ma.	12 Jan. 1844.	
	26. B $\flat$ ma.	29 July 1843.	
	27. E mi. ('Trauermarsch').		

<sup>1</sup> The bell was that of Attwood's gate.

<i>Op.</i>	<i>Title</i>	<i>Finished</i>	<i>Dedication</i>
67	28. G ma.		
	29. A mi. (' Venezianisches Gondellied ').	1 June 1842.	
	30. A ma. (' Frühlingslied ').		
	' Songs without Words ', Book VI		Sophie Rosen.
	31. E♭ ma.	29 June 1843.	
72	32. F♯ mi.	3 May 1845.	
	33. B♭ ma.		
	34. C ma. (' Spinnerlied '). <sup>1</sup>		
	35. B mi.	12 Jan. 1844.	
	36. E ma.		
82	' 6 Kinderstücke. ' <sup>2</sup>		
	1. G ma.	24 June 1842.	Lilli Benecke.
	2. E♭ ma.		
	3. G ma.	21 June 1842.	Eduard Benecke.
	4. D ma.		
83	5. G mi.		
	6. F ma.		
	Variations, E♭ ma.	25 July 1841.	—
	Variations, B♭ ma.		—
	' Songs without Words ', Book VII		—
85	37. F ma.		
	38. A mi.	9 June 1834.	
	39. E♭ ma.		
	40. D ma.	6 May 1845.	
	41. A ma.	7 May 1845.	
102	42. B♭ ma.	1 May 1841.	
	' Songs without Words ', Book VIII		—
	43. E mi.	1 June 1842.	
	44. D ma.	11 May 1845.	
	45. C ma.	12 Dec. 1845.	
104	46. G mi.		
	47. A ma. (' Kinderstück ').	12 Dec. 1845.	
	48. C ma.		
	Book I, 3 Preludes		—
	1. B♭ ma.	8 Dec. 1836.	
105	2. B mi.	12 Oct. 1836.	
	3. D ma.	27 Nov. 1836.	
	Book II, 3 Studies		—
	1. B♭ mi.	9 June 1836.	
	2. F ma.	21 Apr. 1834.	
106	3. A mi.		
	Sonata, G mi.	18 Aug. 1821.	
	Sonata, B♭ ma.	31 May 1827.	—
	' Album-Blatt ', Song without Words, E mi.		—
	' Capriccio ', E ma.	11 July 1837.	—
117	' Perpetuum mobile ', C ma.		—
	Scherzo, B mi.		—
	' Scherzo a capriccio ', F♯ mi. (for the ' Pianist's		—
	Album ').		—
	' 2 Clavierstücke '		—
—	1. B♭ ma.		
	2. G mi.		

## PIANOFORTE DUET

83a	Variations in B♭ ma. (arranged from pf. solo).		—
92	' Allegro brillante ', A ma.	23 Mar. 1841.	—
—	' Duo concertant ', Variations on the March in Weber's ' Preciosa '.		Baroness O. von Goethe.

## ORGAN MUSIC

37	3 Preludes and Fugues		Thomas Attwood.
—	1. C mi.	P. 2 Apr. 1837.	
	2. G ma.	P. 4 Apr. 1837;	
		F. 1 Dec. 1837.	
	3. D mi.	P. 6 Apr. 1837.	
	Fugue, F mi.	18 July 1839.	
—	' Praeludium ', C mi.	9 July 1841.	Henry E. Dibdin.
—	2 Pieces		—
65	1. Andante with Variations, D ma.	23 July 1844.	
	2. Allegro, B♭ ma.	31 Dec. 1844.	
	6 Sonatas		F. Schlemmer.
	1. F mi.-ma.	28 Dec. 1844.	
	2. C mi.-ma.	21 Dec. 1844.	
—	3. A ma.	17 Aug. 1844.	
	4. B♭ ma.	2 Jan. 1845.	
	5. D ma.	9 Sept. 1844.	
	6. D mi.-ma.	27 Jan. 1845.	

<sup>1</sup> In England ' The Bee's Wedding '.<sup>2</sup> In England ' Christmas Pieces '.<sup>3</sup> Written jointly with Moscheles.

SONGS

Op.	Title	Words	Finished	Dedication
8	12 Songs <sup>1</sup> 1. Minnelied. 2. Das Heimweh. 3. Italien. 4. Erntelied. 5. Pilgerspruch. 6. Frühlingslied. 7. Maïenlied. 8. Hexenlied. 9. Abendlied. 10. Romanze. 11. Im Grünen. 12. Suleika und Hatem (duet).	Holty. Friederike Robert. Franz Grillparzer. Traditional. Paul Flemming. F. Robert. Jakob von der Warte. Holty. J. H. Voss. From the Spanish. Voss. Goethe.		—
9	12 Songs <sup>1</sup> 1. Frage. 2. Geständnis. 3. Wartend (Romanze). 4. Im Frühling. 5. Im Herbst. 6. Scheidend. 7. Sehnsucht. 8. Frühlingsglaube. 9. Ferne. 10. Verlust. 11. Entsagung. 12. Die Nonne. — 'The Garland.' — 'Seemanns Scheidelièd.'	Voss. ? ? ? Karl Klingemann. Voss. J. G. Droysen. Uhland. Droysen. Heine. Droysen. Uhland. Thomas Moore. Hoffmann von Fallersleben.		—
194	6 Songs 1. Frühlingslied. 2. Das erste Veilchen. 3. Winterlied. 4. Neue Liebe. 5. Gruss. 6. Reiselied.	Ulrich von Lichtenstein. Egon Ebert. From the Swedish. Heine. Heine. Ebert.	23 May 1829. 1831.	—
34	6 Songs 1. Minnelied. 2. Auf Flügeln des Gesanges. 3. Frühlingslied. 4. Suleika. 5. Sonntagsglied. 6. Reiselied.	Old German. Heine. Klingemann. Goethe. Klingemann. Heine. Byron.	11 May 1834. 28 Dec. 1834.	Julie Jeanrenaud.
—	2 Romances 1. There be none of beauty's daughters. 2. Sun of the sleepless.		31 Dec. 1834.	
—	2 Songs 1. Das Waldschloss. 2. Pagenlied.	Eichendorff. Eichendorff.	17 Aug. 1835.	
47	6 Songs 1. Minnelied. 2. Morgengruss. 3. Frühlingslied. 4. Volkslied. 5. Der Blumenstrauß. 6. Bei der Wiege.	Ludwig Tieck. Heine. Lenau. E. von Feuchtersleben. Klingemann. Klingemann.	17 Apr. 1839. 18 Apr. 1839. May 1832.	Constanze Schleinitz.
57	6 Songs 1. Altdeutsches Lied. 2. Hirtenlied. 3. Suleika. 4. O Jugend. 5. Venetianisches Gondellied. 6. Wanderlied.	Heinrich Schreiber. Uhland. Goethe. Rhenish Folksong. Thomas Moore. Eichendorff.	20 Apr. 1839. 17 Oct. 1842. 29 Apr. 1841.	Livia Frege. Charlotte Dolby (English ed.).
—	2 Songs 1. Ich hör' ein Vöglein. 2. Todeslied der Bojaren.	A. Böttger. Karl Immermann.	20 Apr. 1841.	—
71	6 Songs 1. Tröstung. 2. Frühlingslied. 3. An die Entfernte. 4. Schilflied. 5. Auf der Wanderschaft. 6. Nachtlied.	Hoffmann von Fallersleben. Klingemann. Lenau. Lenau. Lenau. Eichendorff.	22 Dec. 1845. 3 Apr. 1845. 22 Sept. 1847. 3 Nov. 1842. 27 July 1847. 1 Oct. 1847.	—
84	3 Songs for a low voice 1. Da lieg' ich unter den Bäumen. 2. Herbstlied. 3. Jagdlied.	? Klingemann. From 'Des Knaben Wunderhorn'.	5 Dec. 1831. 26 Feb. 1839. 25 May 1834.	—

<sup>1</sup> Nos. 2, 3 and 12 are by Fanny Mendelssohn.

<sup>2</sup> Nos. 7, 10 and 12 are by Fanny Mendelssohn.

Op.	Title	Words	Finished	Dedication
86	6 Songs 1. Es lausche das Laub. 2. Morgenlied. 3. Die Liebende schreibt. 4. Allnächtlich im Traume. 5. Der Mond. 6. Altdeutsches Frühlingslied.	Klingemann. Goethe. Heine. Geibel. Spec.	10 Aug. 1831. 7 Oct. 1847.	—
99	6 Songs 1. Erster Verlust. 2. Die Sterne schau'n. 3. Lieblingsplätzchen. 4. Das Schifflein. 5. Wenn sich zwei Herzen scheiden. 6. Es weiss und rät es doch Keiner.	Goethe. A. Count von Schlippenbach. From 'Des Knaben Wunderhorn'. Uhland. Geibel. Eichendorff.	9 Aug. 1841. 6 June 1841. 22 Dec. 1845.	—
112	2 Sacred Songs 1. Doch der Herr, er leitet die Irrenden recht. 2. Der du die Menschen lässt sterben. <sup>1</sup>			
—	'Des Mädchens Klage.'	Schiller.	?	
—	'Warnung vor dem Rhein.'	C. Simrock.	?	

## VOCAL DUETS

Op.	Title	Words	Finished
8	No. 12 (see Songs).		
63	6 Duets with pf. 1. Ich wollt' meine Lieb'. 2. Abschiedslied der Zugvögel. 3. Gruss. 4. Herbstlied. 5. Volkslied. 6. Maiglöckchen und die Blümlein.	Heine. Hoffmann von Fallersleben. Eichendorff. Klingemann. Burns. Hoffmann von Fallersleben.	Dec. 1836. 17 Oct. 1842. 23 Jan. 1844.
77	3 Duets with pf. 1. Sonntagsmorgen. 2. Das Aehrenfeld. 3. Lied aus 'Ruy Blas'.	Uhland. Hoffmann von Fallersleben. Victor Hugo, trans. Dräxler-Manfred.	3 Dec. 1836. 18 Jan. 1847. 14 Feb. 1839.
—	'3 Volkslieder' with pf. 1. Wie kann ich froh und lustig sein? 2. Abendlied. 3. Wasserfahrt.	P. Kaufmann. Heine. Heine.	

The autograph MSS which were preserved in the State Library in Berlin contain the following unpublished works:

- 5 Operas.
- Music for Calderón's 'The Steadfast Prince'.
- 3 Sacred Cantatas.
- 1 Secular Cantata.
- 1 Symphony for full orch.
- 11 Symphonies for stg. orch.
- Many Fugues for stg. orch.
- Concertos for pf., vn. and vn. & pf. with stg. accompaniment.
- 2 Concertos for 2 pfs. & orch.
- Trio for vn., viola & pf.
- 2 Sonatas for vn. & pf. (one dated 1838).
- Sonata for viola & pf.
- Sonata for clar. & pf.
- 2 Sonatas and many studies, fantasies, fugues &c. for pf.
- Fantasy for pf. duet.
- Many fugues for organ.

## EDITIONS BY MENDELSSOHN

*Bach*

- Chaconne for vn. with pf. accompaniment.
- Preludes and other works for organ.
- Variations on the chorale 'Sei gegrüßet. Jesu gütig' (from the original MS).

*Handel*

- 'Acis and Galatea', with additional accompaniments.
- 'Dettingen Te Deum', with additional accompaniments.

- 'Israel in Egypt', edition for the London Handel Society, with a special organ part.
- 'Solomon', organ part.

See also Additional Accompaniments. Arrangement (*passim*). Attwood (friendship). Bärmann (1, friendship). Benjamin (2 orch. arrs.). Bennett (W. S., friendship). Bigot (Marie, teacher). Bourget (J. M., Fr. trans. of 'Elijah'). Cummings ('Hark, the herald angels sing'). Dance (ded. to daughter). David (Ferd., influence on vn. Concerto). Franchomme (friendship). Halévy ('Tempesta', orig. lib. for M.). Harmonie (overture for wind). Hebrides (overture). Horsley (C. E., friendship). Jacob (G., 'Lord of Burleigh', ballet). Liszt (No. 257, concert pieces for 2 pfs. on 'Songs without Words'). Marx (A., influence of). Meeresstille (overture). Moscheles (friendship). Mouncey (A., 'Hear my Prayer', comp. for). Neumark (use of hymn-tune). Non nobis Domine (use of). Queisser (playing turn in 'Hymn of Praise'). Rietz (F., memorial *andante* in Quintet Op. 18). Saltarello (use in 'Italian' Symphony). Santini (letters on). Scherzo. Schneider (2, influence of). Schumann (ded. of stg. 4tets). Smart (6, setting of 'Surrender of Calais', lib.). Sonata (organ sonatas). Song, pp. 942-43. Song Form ('Songs without Words'). Song without Words. Spohr (ded. of pf. Sonata). Symphony, pp. 229-30. Variations, p. 684. Walpurgisnacht. Zelter (collab. in Bach revival).

**Mendelssohn, Moses.** See Schubaur ('Psalm', M.'s trans.). Schubert (Psalm for chorus & pf.). Sulzer (Schubert's Psalm).

**MENDELSSOHN SCHOLARSHIP.** This is the most valuable musical prize in Great Britain. It originated in a movement among

<sup>1</sup> Originally intended for 'St. Paul'.

the friends of Mendelssohn at Leipzig, who, shortly after his death, resolved to found scholarships in his memory, to be competed for and held in that Conservatory in the foundation of which, not long before, he had greatly assisted. They appealed for help in this undertaking to English admirers of the departed composer, and were met with ready sympathy and co-operation. A committee was formed in London, with Sir George Smart as chairman, Carl Klingemann, Mendelssohn's intimate friend, as secretary, and E. Buxton (Ewer & Co.) as treasurer.

The first effort towards raising money was made by a performance of 'Elijah' on a large scale, to which Jenny Lind gave her willing and inestimable services. This took place on 15 Dec. 1848, under the direction of Julius Benedict, at Exeter Hall, the Sacred Harmonic Society and John Hullah's Upper Schools contributing to the efficiency of the choral force. A large profit was derived from the performance; and this, with a few donations, was invested in the purchase of £1050 Bank 3 per cent annuities — the nucleus of the present Scholarship Fund.

The original plan of amalgamating the London and Leipzig projects fell through, and the money was allowed to accumulate till 1856, when the first scholar was elected — Arthur Sullivan.

J. M.

The funds of the trust were increased in later years by subscriptions and donations, now enabling a grant of £100 a year to be made to the successful candidate. At first the candidates, natives of Great Britain and Ireland, of either sex, were required to be between the ages of 14 and 20. In 1871 the limit was between 14 and 24; in 1885, 16 and 21; in 1890, 16 and 22; in 1923, below the age of 30.

The original qualification was a decided talent for music in composition, or instrumental or vocal performance. In 1890 it was changed to composition only. The scholars are elected for one year, subject to renewal, but no scholarship is held for more than four years. The education is in Britain or abroad.

The committee has usually included among its members the principals of the R.A.M., R.C.M. and G.S.M., together with a few other prominent musical educationists.

The scholars have been:

A. S. Sullivan . . . . .	1856
C. S. Heap . . . . .	1865
W. Shakespeare . . . . .	1871
F. Corder . . . . .	1875
Maude V. White . . . . .	1879
E. d'Albert . . . . .	1881
Marie Wurm . . . . .	1884
S. P. Waddington . . . . .	1891
H. C. Wilson . . . . .	1895
P. H. Miles . . . . .	1899
G. Dyson . . . . .	1904
E. W. Gritton . . . . .	1909
J. A. Taffs . . . . .	1912
P. Lévi . . . . .	1916
A. L. Sandford . . . . .	1921

P. P. Turnbull . . . . .	1923
Godfray Sampson . . . . .	1927
David Moule Evans . . . . .	1929
Clifton Ivor Walsworth . . . . .	1932
Daniel Jenkyn Jones . . . . .	1935
Patrick Edward Smerdon Piggott . . . . .	1938
(No awards during the 1939-45 war.)	
Jocelyn Roy Lubbock . . . . .	1946
Malcolm Henry Arnold . . . . .	1948

In addition, short scholarships at the R.A.M. were granted to Mary Crawford, 1872, E. Fanning, 1873, and G. J. Bennett, 1884.

G., adds.

**Mendès, Catulle.** See Bizet (3 songs). Bruneau ('Amoureuse Leçon', ballet; songs). Chabrier (2 libs., 1 song). Fauré (2 songs). Goldschmidt (A., 'Gaea', French trans.). Hahn (R., 'Carmélite', lib.). 'Indy' ('Médée', incid. m.). Leroux (X., 'Reine Flammette', lib.). Massenet (2 libs.). Paderewski (6 songs). Pierné (3 ballet scenes). Roussel (song). Saint-Saëns (song). Vidal (Paul, 'Reine Flammette', incid. m.).

**MENDES, Manuel** (b. Evora, ?; d. Evora, 16 Dec. 1605).

Portuguese composer. He was the master of Duarte Lobo, Filipe de Magalhães and other distinguished composers. He was for a time choirmaster at Portalegre and then occupied that post in his native town of Evora. His pupil, Lobo, endeavoured to get some of his master's work printed; in 1610 he wrote to the manager of Plantin's printing-house at Antwerp on the subject, but without success. A Mass (4 v.) by him is to be found in a 17th-century manuscript choir-book at Evora (Bibl. Pub.); the catalogue of the library of John IV mentions four motets and a theoretical treatise.

J. B. T.

**Mendez, Moses.** See Boyce ('Chaplet' & 'Shepherd's Lottery', libs.). Burney ('Robin Hood', incid. m.). Robin Hood (do.). Wesely (B., mourning cantata).

**MENDOZA, Vicente** (b. Cholula, 27 Jan. 1894).

Mexican theorist and composer. He studied pianoforte and composition at the National Conservatory of Mexico, while engaged as a topographer in the Department of Forestry. He has written several instrumental and choral works of native inspiration; his main activity, however, is collecting and editing Mexican folksongs. He is the president of the Sociedad Folklórica de México. His most important books are 'Instrumental Pre-Cortesiano' (Mexico, 1937) and 'El romance español y el corrido mexicano' (Mexico, 1939).

N. S.

**MENEGHINI CALLÀS, Maria.** See CALLÀS.

**MENESSON, Émile** (b. Mirecourt, ?; d. ?).

French 19th-century violin maker. He was trained at Mirecourt, but working at Rheims from about 1870. His instruments were considered worthy of a special *rapport* in the 'Travaux de l'Académie Nationale de Reims' (1875-76, No. 1, p. 44), by L. S. Fanart, which was afterwards printed separately as a pamphlet. The peculiarity which he introduced as an improvement was the covering of



the outer periphery of his violins with a single coat of tender varnish, the central portions only, of the back and table, being covered with hard varnish. By this means Menesson claimed that the elasticity of the sound-box was increased.

E. H.-A.

**MÉNÉTRANDISE** (Fr., formerly *ménestrandise*). A term derived from *ménétrier* (formerly *ménéstrier*) and ultimately from *ménestrel* (minstrel). It was the name of a Paris corporation of players of dance music (*ménétriers*) of the 17th and 18th centuries, protected by an official privilege against the encroachment of other musicians on their exclusive right to play for dancing. Couperin wrote a satirical harpsichord suite with the transparently cryptic title of 'Les Fastes de la Grande Mxnstrxndxsx'.

E. B.

**MENGELBERG, Karel Willem Joseph** (b. Utrecht, 18 July 1902).

Dutch composer and conductor. He studied first with Willem Pijper and later at the Staatliche Akademische Hochschule für Musik in Berlin, his subjects there being composition and conducting. From 1927 to 1930 he was conductor at the theatre at Greifswald in Pomerania, when he became musical adviser to the Reichs-Rundfunk-Gesellschaft and musical director of the Deutschlandsender in Berlin. Later he was conductor of the Banda Municipal at Barcelona and composer and musical director of the Ukrainefilm at Kiev. In 1938 he returned to Holland and settled in Amsterdam as a teacher and conductor. In 1947 he was elected Secretary to the Genootschap van Nederlandse Componisten. He has also devoted much time to the study of musicology and to composition. He is an ardent promoter of modern music and especially of the modern Russians.

H. A.

**MENGELBERG, (Kurt) Rudolf** (b. Crefeld, 1 Feb. 1892).

Dutch musicologist and composer of German birth. He was intended for the law, but turned his attention to music, studying at Leipzig under Hugo Riemann, Ludwig Lürman and Otto Neitzel. In 1915 he took his doctorate with a thesis on the Italian composer G. A. Ristori, after which he went to Amsterdam in order to complete his studies with his cousin Willem Mengelberg. In 1917 he was attached to the Concertgebouw Orchestra as editor of its programmes, becoming later artistic adviser and, in 1925, artistic director. Under his editorship the programmes became serious studies, by various writers, of the works performed. He himself wrote many of them and showed a wide knowledge of music and musical history. In 1920 he was largely responsible for the great Mahler Festival held in Amsterdam and wrote an extensive biography of that composer. He has also written a biography of Willem Mengelberg and a study of

'Holland als kulturelle Einheit', and has edited a collection of articles by Alexander Schmuller.

As a composer Mengelberg possesses a graceful talent, which is supported by his extensive practical knowledge of the orchestra, and although it is not always powerful enough to support the big ideas for which it is employed, there are in all his works passages of beauty and originality. Probably the most successful in this respect, as it is also the most popular, is his 'Missa pro Pace', which is frequently heard in Amsterdam. He has also written a cantata, 'Weinlese', to words by Count Kalckreuth after Verlaine, which won a prize in a competition organized by the Maatschappij tot bevordering der Toonkunst on the occasion of the centenary of this organization in 1929, a 'Symphonische Elegie' and a 'Scherzo sinfonico', both for orchestra, which have been played under many conductors in Holland and America, 'Symphonische Variaties' for cello and orchestra, a Requiem for baritone solo and orchestra, and a hymn, 'Op Amstelredam', to words by Joost van der Vondel.

H. A.

**MENGELBERG, (Josef) Willem** (b. Utrecht, 28 Mar. 1871; d. Zuort, Switzerland, 21 Mar. 1951).

Dutch conductor of German descent. He came of an old Rhineland family distinguished for its artistic tastes and activities. His first teachers, at the Utrecht Music School, were Richard Hol and M. W. Petri, and when he was 17 his father sent him to the Conservatory at Cologne, where his teachers were Ludwig Willner, Isidor Seiss, Gustav Jensen and Stockhausen. Leaving there in 1891 he was for four years municipal musical director at Lucerne, after which, on the retirement of Willem Kes, he was appointed conductor of the Concertgebouw Orchestra in Amsterdam, remaining until 1941. There he made much propaganda for the music of Mahler and specialized in great performances of Bach's St. Matthew Passion. He was at his best, however, in works in which brilliance was called for, so that he made a great impression with Tchaikovsky's works. He undertook many tours with the Concertgebouw Orchestra and also acted as guest conductor in America, England, Italy, Norway, Germany, etc. He was for long conductor of the choral section of the Toonkunst Vereniging in Amsterdam, and, until too busy with conducting, appeared from time to time as a soloist, his virtuosity being considerable. In 1928 he was made an honorary doctor of music of Columbia University, New York, and in 1933 professor of music at Utrecht University. In 1941 his health broke down, and as he openly expressed his political sympathies with the National Socialists he lost favour in Holland.

H. A.

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*See also Amsterdam.*

**MENGES, (Siegfried Frederick) Herbert** (b. Hove, 27 Aug. 1902).

English conductor and composer. His father was of German birth and his mother British. He made his first public appearance as a violinist at the age of four. Three years later he abandoned the violin for the piano-forte, and in 1921 he became a student at the R.C.M. in London, where he studied composition under Vaughan Williams and Holst.

In 1931 Menges was appointed musical director of the Old Vic Theatre, and since that date he has written and arranged music for practically all the Shakespeare plays. He has also been responsible for the musical side of all John Gielgud's productions since 'Richard of Bordeaux' in 1933. During the second world war, when the Old Vic. company was transferred to the New Theatre, he followed them there.

Although Menges is best known to the public through his work in connection with the theatre, he is primarily a conductor, in which capacity he has shown himself to be possessed of great gifts of rhythm and expression. In 1925 he founded the Brighton Symphony Players, which he still conducts himself, and he has conducted the Royal Philharmonic Orchestra, the Liverpool Philharmonic Orchestra and the B.B.C. Orchestra; also opera at Sadler's Wells. In the winter of 1937-38 he gave a series of four Serenade Concerts at Sadler's Wells, which were well received. Among the most successful Shakespeare incidental music composed by him was that for the exquisite Old Vic production of 'Love's Labour's Lost' in 1949.

P. H.

**MENGES, Isolde** (b. Hove, 16 May 1893).

English violinist, sister of the preceding. She studied at first in Brighton where her parents, both violinists, had a music school. Later she had some lessons with Émile Sauret. In 1910 she went to St. Petersburg to work with Leopold Auer, whom she followed to Dresden, remaining with him till 1912. In Feb. 1913 she gave her first London concerts, playing Tchaikovsky, Beethoven and Wieniawski concertos with orchestra as well as Lalo's 'Symphonie espagnole' and shorter compositions. In May of the same year she played the Brahms and Glazunov concertos

at Queen's Hall, the conductor being Mengelberg, who at once offered her an engagement in Holland. The same year she played in Berlin, Safonov conducting.

War caused the cancellation of important engagements in Russia and Holland, and in 1916 Isolde Menges went to the U.S.A., returning to London in 1919. The following year she married Harold Tod Boyd. In 1921 another very successful American tour was undertaken. Since 1927 she has lived in London, accepting an appointment as professor at the R.C.M. in 1931.

Isolde Menges's style is remarkable for technical finish but, above all, for beauty of tone. Gifted with wide sympathies, her playing is as telling in Tchaikovsky as in Beethoven or Bach, and her tone as fascinating when the need is for vigorous expression as when the mood is tender and gracious. Entirely free from temperamental eccentricities, she excels equally in classical and romantic music.

F. B.

**MENGES QUARTET.** A string-quartet team formed by Isolde Menges in 1931, with herself as leader, Beatrice Carrelle (b. London, 6 Mar. 1910) as second violin, John Yewe Dyer (b. Croydon, Surrey, 2 Apr. 1908) as viola and Ivor James as cello.

The quartet won a very high reputation for soundness of interpretation and general excellence of performance. This ensemble had special features in that the tone of the two violinists blended to an exceptional degree, while the cellist's warm style provided a most sympathetic basis to the tonal structure. The quartet gave numerous recitals in London, playing a vast repertory of classical and modern music, and appeared also with considerable success in Germany and Holland. The Menges Quartet contributed to the Haydn Festival at Oxford (1933) and to the Brahms Festival of 1933, which included the whole of Brahms's chamber music.

F. B.

**MENGOZZI, Bernardo** (b. Florence, 1758; d. Paris, Mar. 1800).

Italian tenor singer and composer. He studied music at Florence and at Venice under Pasquale Potenza, cantor of St. Mark's. In Lent of 1785 Lord Mount Edgumbe found him singing in oratorio at Naples, with Signora Benini, whom he soon afterwards married. After singing together at several Italian theatres, the two went to London in 1786, but the English climate was very ill-suited to Mengozzi, whose voice, a good tenor, but wanting in power, suffered much and permanently from its rigour. He played, however, the principal part in 'Il tutor burlato' by Paisiello and showed himself "a good musician, with a good style of singing".<sup>1</sup> In Mar. Handel's 'Giulio Cesare' was revived, with

<sup>1</sup> Burney.

additions from others of his works, and in this pasticcio (1787) Mengozzi took part.

From London Mengozzi went to Paris (about 1787), where he was heard to advantage at the concerts given by Marie-Antoinette, and among the Italian company of the Théâtre de Monsieur, with Mandini and Viganoni. He remained in Paris after the Revolution and supported himself by giving lessons and writing operettas for the Feydeau and Montansier theatres. When the Conservatoire was established he was appointed professor of singing.

Mengozzi had, during many years, compiled the materials for a 'Méthode de chant' for the Conservatoire; but he died before he had completed it. The work was edited by Langlé. He composed 14 operas. J. M.

**Mennechet, Édouard.** See Auber ('Vendôme', lib.).

**MENNIN, Peter** (b. Erie, Pennsylvania, 17 May 1923).

American composer. He has been studying music, and writing it, since the age of seven; he wrote a Symphony, a string Quartet and numerous songs while still a student in his teens at Oberlin College, where he worked with Normand Lockwood. In 1942 he entered the Air Force, thus causing a slight interruption in his musical career. After his discharge he went to the Eastman School at Rochester, N.Y., where he worked with Howard Hanson and Bernard Rogers, and where he heard a number of his orchestral works. While there he wrote the second Symphony, a Concerto for orchestra and Concertino for flute, strings and percussion. He received his bachelor's and master's degrees in composition in 1945, and the same year won the first Annual Gershwin Memorial Award, the winning work being part of Symphony No. 2. This piece was performed under Leonard Bernstein's direction with the New York Philharmonic Orchestra and subsequently won the Bearn's Prize of Columbia University.

Mennin is one of the youngest, newest and most promising composers on the American scene; his work is not aggressively "modern" in the sense of either of the two well-known schools of modernism. It is neo-romantic in feeling, somewhat impressionist in approach, rather than having any apparent connection with neo-classicism or atonalism. It is diatonic, often dissonant, flowing, built on a large scale and shows a good melodic sense. Rhythmically, too, it is full of interest, the rhythmic drive being integrated and structural rather than decorative. Sometimes there is monotony, both tonal and rhythmic, but the composer is clearly aware of his responsibilities and the possibilities inherent in the kind of material he uses, and should quite soon emerge with an idiomatic maturity that will match his technical one.

Mennin's outstanding works are:

- Symphony No. 1 (1942).
- Symphony No. 2 (1944).
- Concerto for orchestra (1944).
- Symphonic Allegro (1944).
- 'Folk Overture' (1945).
- Symphony No. 3 (1946).
- 'Sinfonia' for chamber orch. (1946).
- Fantasia for stgs. (1947).
- Concertino for flute, stgs. & perc. (1945).
- String Quartet No. 1 (1941).
- Pf. pieces, songs, &c.

P. G.-H.

**MENO MOSSO** (Ital., lit. "with less motion" = rather slower). A direction, which, like *più lento*, generally occurs in the middle of a movement, the latter term properly being used where the whole movement is already a slow one, and the former in a quick movement.

J. A. F.-M.

**MENOTTI, Gian Carlo** (b. Cadegliano, 7 July 1911).

American composer of Italian birth. Taking his first lessons from his mother, he was already composing at the age of six, and he wrote his first opera at the age of eleven. He himself said of this work that it was notable chiefly for the fact that all the characters killed themselves in the final act.

Going to the U.S.A. in 1928, Menotti won a scholarship to the Curtis Institute at Philadelphia, where he studied with Rosario Scalero, then head of the composition department. When he was twenty-three years of age Menotti composed his first opera, 'Amelia Goes to the Ball', first performed at Philadelphia in the Curtis Institute on 1 Apr. 1937, Fritz Reiner conducting, and later at the Metropolitan Opera House in New York, as well as in Europe.

Menotti's next operatic experiment was a radio opera, 'The Old Maid and the Thief', written for the N.B.C. and produced by them on the air in 1939. A much more dramatic piece came next, 'The Island God', a work that was introduced at the Metropolitan Opera in 1942. Four years later appeared from his pen 'The Medium', a chamber opera commissioned by the Ditson Fund of Columbia University and produced there in the spring of 1946. This piece, to use the composer's own description, is "the tragedy of a woman caught between two worlds, a world of reality which she cannot wholly comprehend and the supernatural world in which she cannot believe". The story deals with a crystal gazer whose faked spiritualistic transports evoke a wraith she cannot account for, an event that completely unnerves her so that she gives up her profession and ends by committing murder. Owing to his own well-knit libretto, an acute sense of theatre and some atmospheric music, the piece was an instant success. 'The Medium' was followed in 1947 by 'The Telephone', a satirical piece, the plot of which is enacted mainly over the telephone.

These two pieces were so successfully produced in New York that they became a Broadway "hit", thereby confusing the rather fixed minds of the Broadway world of entertainment. They were, however, found less acceptable in London, although well performed by the original New York cast. A later opera is 'The Consul' (1950). This too was taken to London under the auspices of Sir Laurence Olivier, and after a first night on 7 Feb. 1951 which created a sensation chiefly by the vitality and suitability of an American cast and the striking libretto rather than the quality of the music, had a run of several weeks at the Cambridge Theatre.

A new short opera, 'Amahl and the Night Visitors', was televised in the U.S.A. on 24 Dec. 1951 and produced at the Music School of Indiana University, Bloomington, on 21 Feb. 1952.

Menotti teaches at the Curtis Institute of Music, taking courses in composition and in dramatic forms. Among his awards during recent years have been the \$1000 grant of the American Academy and the National Institute of Arts and Letters in 1945, and a Guggenheim Fellowship in 1946.

Menotti's non-operatic works are few; they include two ballets, 'Sebastian' (1944) and 'Errand in the Maze' (1946); a pianoforte Concerto (1945); 4 pieces for string quartet (1936), a 'Trio for a House-warming Party' for flute, cello and pianoforte (1938); children's pianoforte pieces, 'Poemetti' (1937) and 6 compositions for carillon (1934).

P. G.-H.

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**MENOU, Tuttovalle (Tutualle)** (b. ?; d. ?).

French or Italian 16th-century composer. Fétyis says he was a Frenchman who lived in Italy, mostly at Correggio. He was the teacher of Claudio Merulo and composed a book of 'Madrigali d'amore' for 4 voices (Ferrara, 1548) which appeared in several editions, and 4 *canzoni* in P. Bozzi's 'Giarinetto' (1588).

E. v. d. s.

**MENSURAL MUSIC.** See **MUSICA MENSURATA**. **NOTATION.**

**MENSURALIST SCHOOL.** See **PLAIN-SONG**.

**MENTER, Joseph** (b. Deutenkofen, Bavaria, 19 Jan. 1808; d. Munich, 18 Apr. 1856).

German violoncellist. His first instrument was the violin, but before long he transferred his attention to the cello, which he studied under P. Moralt at Munich. In 1829 he took an engagement in the orchestra of the Prince of Hohenzollern-Hechingen, but in 1833 he became a member of the Royal Opera orchestra at Munich. With the exception of various

artistic tours in Germany, Austria, Holland, Belgium and England he remained at Munich till his death.

T. P. P.

**MENTER, Sophie** (b. Munich, 29 July 1846; d. Stackdorf nr. Munich, 23 Feb. 1918).

German pianist, daughter of the preceding. After a childhood of great precocity she entered the Munich Conservatory under Leonhard. At the age of thirteen she left that establishment for private tuition under Niest, and in her fifteenth year she made her first artistic tour. In 1867 she appeared at the Gewandhaus, Leipzig, and studied with Tausig; in 1869 she became a pupil of Liszt and in 1872 married the cellist David Popper, from whom she was divorced in 1886. In 1883–87 she was pianoforte professor in St. Petersburg. She first appeared in England in 1881. o.

**MENU, Pierre** (b. Paris, 1896; d. Paris, 16 Oct. 1919).

French composer. He was a pupil of Roger-Ducasse at the Paris Conservatoire and showed great promise, but his career was cut short by an early death. Among his few works are a 'Sonatine' for string quartet, a Quartet for violin, viola, cello and pianoforte, a piece for chromatic harp entitled 'Dans l'ambiance espagnole' and some songs.

E. B.

**MENUETTO.** A hybrid word for the minuet, neither Italian (*minuetto*), German (*Menuett*) nor French (*menuet*), but frequently met with in scores of non-Italian, especially German works.

E. B.

**MENUHIN, Yehudi** (b. New York, 22 Apr. 1916).

American violinist. When four years of age he was already receiving lessons in violin playing from Sigmund Anker of San Francisco, where the Menuhin family had settled shortly after Yehudi's birth. His studies were continued with Louis Persinger, and his progress was so rapid that in 1924 he made a public appearance which aroused much interest, as did the concert he gave in New York the following year. After another year of study in the U.S.A. Menuhin went to Europe to seek the advice of Adolf Busch and Georges Enesco, of whom the latter had the more lasting influence on his style. He returned to New York after making a début in Paris, and in Nov. 1927 the eleven-year-old violinist played Beethoven's Concerto, astounding the American public by the ease and sincerity of his execution and tone.

Menuhin first visited London in 1929, his fame having preceded him, and played to full houses in the Albert Hall, arousing great enthusiasm. He returned each year until 1936, when it was given out that he would retire for a period of eighteen months. He returned to the platform in 1937, playing in the U.S.A. and in London the following year,

his programme including Schumann's violin Concerto, then a topic of general interest owing to the circumstances accompanying its "discovery".

Probably no other violinist has made so deep an impression on the public so early in life as Menuhin, and certainly no other violinist has succeeded in amassing so large a fortune before reaching manhood. No doubt modern means of legitimate propaganda — the machinery for reproducing and broadcasting musical performances and the rapidity of news distribution — as well as the public's partiality for the unusual contributed to that result. But it is also true that when the child violinist first came to London, his playing was of a very exceptional order. Elgar took a great fancy to him and made a special point in coaching him in his violin Concerto, which Menuhin revived in Paris and elsewhere and recorded for the gramophone.

Later appearances have never failed to arouse admiration even when the delightful ease and charm of the first years had gone — as it was bound to go — without producing evidence of a strong personality to take its place. Before his retirement Menuhin's style was slightly influenced by Kreisler's; afterwards the Kreisler influence was no longer evident, but experts still saw traces of Georges Enesco's teaching. His sister Hephzibah (b. 20 May 1920), a clever young pianist, has appeared with him in sonata programmes.

Menuhin was made a Chevalier of the Legion of Honour at the age of thirty-two.

F. B., adds.

#### **MEO, Ascanio** (b. ?; d. ?).

Italian 16th–17th-century composer. In 1608 he was *maestro di cappella* of the church of San Giacomo degli Spagnuoli at Naples. He composed 5 books of madrigals, only the third and fifth of which are still known to exist.

E. v. d. s.

#### **MÉPRISES ESPAGNOLES, LES** (Opera).

See BOIELDIEU.

#### **MÉPRISES PAR RESEMBLANCE, LES** (Opera). See GRÉTRY.

**MERBECKE, John.** See MARBECK.

**MERCADANTE, (Giuseppe) Saverio (Raffaele)** (b. Altamura nr. Bari, [bapt. 17 Sept.] 1795; d. Naples, 17 Dec. 1870).

Italian composer. He was an illegitimate child, and when in 1808 he was brought to Naples to enter the Collegio di San Sebastiano his first Christian name and the date and place of his birth were falsified. He himself told Florimo that he was a Neapolitan and his statue at Naples, erected in 1876, gives his name wrongly as *Francesco* Saverio Mercadante. Florimo maintained to the last that he was born at Naples on 26 June 1797.

Mercadante early revealed exceptional ability as performer and composer. He studied

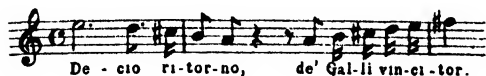
*solfeggio*, the violin, flute and other instruments, and wrote marches and other pieces for a little orchestra organized by himself among his fellow-students. After lessons in composition from Furno and Tritto he became the favourite pupil of Zingarelli, director of the Collegio. It is untrue, as stated by Fétis and others, that he was dismissed by Zingarelli. In 1818 he wrote music for three ballets and composed a cantata in honour of the ex-King Charles IV of Spain. His first opera was 'L' apoteosi d' Ercole', produced with great success at the Naples Teatro San Carlo on 19 Aug. 1819. After this, with a facility rivalled only by Rossini and Donizetti, he poured out a steady stream of operas at the rate of three or four a year. They were performed in various Italian cities with varying success, but in 1821 his first work for the Teatro alla Scala at Milan, the *opera buffa* 'Elisa e Claudio', won him a European reputation. In 1824 three new operas were produced in Vienna. The years 1827–29 were passed in Spain and Portugal, seven new operas being heard at Lisbon, Madrid and Cadiz. He was back at Naples in 1831 and in the following year was married at Genoa. In 1833 he became Generali's successor as *maestro di cappella* at the cathedral of Novara. This appointment occasioned the composition of much church music, but did not hinder Mercadante's operatic career. Through Rossini's interest he was called to Paris to produce his 'I briganti' in 1836. Acquaintance with the music of Meyerbeer was probably responsible for changes of style observable in his next few operas — 'Il giuramento' (Milan, 1837), 'Le due illustri rivali' (Venice, 1838), 'Elena da Feltre' (Naples, 1838), 'Il bravo' (Milan, 1839) and 'La vestale' (Naples, 1840).

While writing 'Elena da Feltre' Mercadante outlined a remarkable programme of operatic reform in a letter to Florimo:

I have continued the revolution begun with 'Il giuramento' — varied the forms, abolished trivial cabalettas, exiled the crescendos; concision, less repetition, some novelty in the cadences; due regard paid to the dramatic side; the orchestration rich, without swamping the voices; long solos in the concerted numbers avoided, as they obliged the other parts to stand coldly by, to the harm of the dramatic action; not much big drum, and very little brass band.

These "reform-operas" are of great interest and importance in the history of music in Italy in the 19th century. In range of modulation, in harmonic interest and in his treatment of the orchestra Mercadante surpasses all his Italian contemporaries. But it must be added that he lapses often into empty rhetoric and that his style is a patch-work of old and new. 'La vestale' is certainly his masterpiece. The claims of Biagio Notarnicola (see Bibl.) that Verdi stole his ideas from Mercadante and brought pressure to bear on Florimo to denigrate him are demonstrably false and wholly

unacceptable. Nevertheless, Verdi was influenced by Mercadante, as he was influenced by Bellini, Rossini and Donizetti, and when he came to write 'Aida' the general style of 'La vestale' and even some individual phrases, e.g.:



recurred to his subconscious mind. He had witnessed the triumph of 'La vestale' at Genoa in 1841. Both operas end with the chief character being solemnly entombed alive.

In 1840 Mercadante became director of the Conservatory at Naples, a post which he held until his death. The best of the operas composed during this period is 'Gli Orazi ed i Curiazi' (1846) — another Roman subject. But the programme of reform tends to be more and more forgotten in the later works, which are seldom concise, often repetitive, include arias and cabalettas in conventional forms, with showy instrumental and vocal cadenzas, and are noisily scored, with plenty of big drum and a great deal of brass band.

At Novara Mercadante had lost his sight in one eye; at Naples in 1862 he became totally blind, but continued to compose by dictation. In the latter part of his life he was a revered figurehead rather than an active force in the musical life of Italy. F. W. (ii).

Of Mercadante's sixty operas the following are the twelve most representative:

Title	Libretto	Production
'Elisa e Claudio, ossia L' amore protetto dall' amicizia.'	Luigi Romanelli, based on F. Casari's play 'Rosella'.	Milan, Teatro alla Scala, 30 Oct. 1821.
'Caritea, regina di Spagna.'	Paolo Pola.	Venice, Teatro La Fenice, 21 Feb. 1826.
'Gabriella di Vergy.'	Antonio Profumo, after Andrea Tottola's libretto.	Lisbon, Teatro San Carlos, 8 Aug. 1828.
'I Normanni a Parigi.'	Felice Romani.	Turin, Teatro Regio, 7 Feb. 1832.
'I briganti.'	Jacopo Crescini, based on Schiller's tragedy 'Die Räuber'.	Paris, Théâtre-Italien, 22 Mar. 1836.
'Il giuramento.'	Gaetano Rossi, based on Victor Hugo's 'Angelo'.	Milan, Teatro alla Scala, 10 Mar. 1837.
'Elena da Feltre.'	Salvatore Cammarano.	Naples, Teatro San Carlo, 26 Dec. 1838.
'Il bravo.'	Rossi & Marco Marcelllo.	Milan, Teatro alla Scala, 9 Mar. 1839.
'La vestale.'	Cammarano.	Naples, Teatro San Carlo, 10 Mar. 1840.
'Leonora.'	Marco d' Arienzo.	Naples, Teatro Nuovo, 5 Dec. 1844.
'Gli Orazi ed i Curiazi.'	Cammarano.	Naples, Teatro San Carlo, 10 Nov. 1846.
'Virginia.'	Cammarano, based on Alfieri's tragedy.	Naples, Teatro San Carlo, 7 Apr. 1866.

A. L.

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<sup>2</sup> Composed in 1851, but not then allowed to be performed.

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See also Conti (C., deputizing for M.).

**MERCATO DI MALMANTILE, IL** (Opera). See GOLDONI.

**MERCATOR, Michael (Michele)** (b. Venice, 1491; d. ?, 1544).

Italian instrument maker. He worked in England and made virginals for Henry VIII and Cardinal Wolsey between 1529 and 1532. He was included in the list of the musical establishment of Henry VIII in 1526. There is a medallion portrait of him in the British Museum. E. J. H. (ii).

**MERCI, Louis.** See MERCY.

Mercier-Dupaty, Émanuel. See Auber (2 libs.). Boieldieu (2 libs.). Isouard (3 libs.).

Mercier, Louis Sébastien. See Mayr (S., 'Carretto del venditore d' aceto', opera).

**MERCKER (Merkher), Mathias** (b. ?; d. ?).

Dutch 16th-17th-century instrumentalist and composer. He was a skilful performer on the organ, trombone, cornett, flute and viols.

From before 1599 till after 1622 he was organist of St. Nicholas Church at Strasbourg. He composed a book of pavans, galliards, etc., in 5 parts (1609), and 'Odae spirituales' (1619); there is also a manuscript (copied in



1599) of 'Christ Gottes und Mariae Sohn' for 5 voices. E. v. d. s.

"**MERCURY**" SYMPHONY ('*Der Merkur*'). The distinguishing name of Haydn's Symphony No. 43, in E♭ major, composed about 1771.

**MERCY (Merci), Louis** (b. ?; d. ?).

English 18th-century recorder player and composer of French extraction. He was an eminent performer on the recorder, for which he composed several sets of solos. But he lived at a time when his favourite instrument was gradually becoming superseded by the transverse or German flute, and in the hope of averting the change he allied himself about 1735 with Stanesby the instrument-maker, in an endeavour to promote the use of the modified form of recorder manufactured by the latter, and published 12 solos, six of which were said to be adapted to the transverse flute, violin or Stanesby's new English flute, with a preface strongly insisting on the merits of Stanesby's invention. Mercy's solos, two sets for the flute and bassoon (or cello), are in the B.M. W. H. H.

**MEREAUX.** French family of musicians.

(1) **Nicolas Jean (Le Froid de) Mereaux** (b. Paris, 1745; d. Paris, 1797), organist and composer. He was organist at the Paris church of Saint-Sauveur<sup>1</sup> (1767) and at that of the Petits Augustins and the royal chapel. His oratorios 'Samson' and 'Esther' were given at the Concert Spirituel in 1774 and 1775 respectively. These, and an Ode on the birth of the Dauphin, performed at the same concerts in Dec. 1781, are his only works of importance besides his operas, of which the following are on record:

- 'La Ressource comique' (1772).
- 'Le Retour de tendresse' (1774).
- 'Le Duel comique' (1776), partly arranged from Paisiello.
- 'Laurette' (1777).
- 'Alexandre aux Indes' (1783).
- 'Édipe et Jocaste', after Sophocles (1791).
- 'Fabius' (1793).
- 'Les Thermopyles.'
- Scipion à Carthage.

(2) **Jean Nicolas Mereaux** (b. Paris, 22 June 1767; d. Paris, Feb. 1838), organist, pianist and composer, son of the preceding. He composed sonatas, fantasies, etc., for the pianoforte.

(3) **Jean Amédée Mereaux** (b. Paris, 1803; d. Rouen, 25 Apr. 1874), pianist and composer, son of the preceding. He became a remarkable pianist and a very successful teacher. He studied under Reicha from the age of ten and appeared with great success in Paris and London before 1835, when he settled in Rouen as a teacher. Of his original compositions his studies are the most important, but his fame rests chiefly upon his excellent collection published in 1867 under the title of

'Les Clavecinistes de 1637 à 1790'. He was also in great repute as a musical journalist.

J. A. F.-M., adds. M. L. P.

**Meredith, George.** See Bantock (partsongs). Maconchy (song). Parry (H., 2 songs). Vaughan Thomas (overture & song cycle). Vaughan Williams ('Lark Ascending', vn. & orch.). Walker (E., part-song).

**Merelli, Bartolomeo.** See Donizetti (4 libs.). Oberto (Verdi, lib.). Verdi (do., alterations).

**MEREST, Mrs.** See HAWES, MARIA.

**Merezhkovsky, Dimitry Sergeyevich.** See Rakhmaninov (3 songs). Tchaikovsky (2 songs).

**MERIAN, Wilhelm** (b. Basel, 18 Sept. 1889; d. Basel, Nov. 1952).

Swiss musical historian. He studied at the Universities of Basel and Berlin, taking the Ph.D. at that of Basel in 1916. He became music critic and, in 1920, musical editor of the 'Basler Nachrichten'. In 1921 he was appointed lecturer at Basel University, and in 1931 he became Professor-extraordinary, with teaching duties added in 1935, his special subject being early instrumental music. He was secretary to the International Society for Musicology from 1927 to 1948 and president of the Schweizerische Musikforschende Gesellschaft from 1935 to 1946, being later an honorary member of both societies. In 1933 he founded, with Paul Sacher, the Schola Cantorum Basiliensis.

The following are Merian's most important publications:

- 'Die Tabulaturen des Organisten Hans Kotter' (1916).
- 'Bonifazius Amerbach und Hans Kotter' (1917).
- 'Drei Handschriften aus der Frühzeit des Klavierspiels' (A.M.W., 1920).
- 'Basels Musikleben im 19. Jahrhundert' (1920).
- 'Der Tanz in den deutschen Tabulaturen' (1927).
- 'Geistliche Werke schweizerischer Komponisten des 16. Jahrhunderts' (1927).
- 'Mozarts Klaviersonaten und die Sonatenform' (1932).
- 'Hermann Suter' (1933-36).

K. V. F.

BIBL.—GEERING, A., 'M. Merian zum 60. Geburtstag' (Schweiz. Mus. Ztg., 1949, No. 8-9).

**MÉRIC, ? de** (b. ?; d. ?).

French 19th-century soprano singer. She appeared in London in 1832 and was very successful in an unsuccessful season. She was a clever actress, with a good voice and considerable versatility of talent, rendering her very useful, as she sang in serious or comic operas, first parts or second, and in any operatic language. While in England she performed in Italian, German, French and English, and could have done so equally well in Spanish, had it been required.

She appeared in Weber's 'Freischütz' on its first production in London with the original German words (9 May 1832), at a time when German opera, temporarily at least, drove Italian from the London boards. Madame de Méric also played Donna Elvira in Mozart's 'Don Giovanni' to the Donna Anna of Schröder-Devrient, who rather eclipsed her; but in Chelard's 'Macbeth' (4 July 1832) she distinguished herself.

J. M.

<sup>1</sup> Not Saint-Jacques du Haut-Pas as stated by Fétis.



**MÉRIC-LALANDE, Henriette (Clémentine)** (b. Dunkirk, 1798; d. Chantilly nr. Paris, 7 Sept. 1867).

French soprano singer. She was the daughter of Lamiroux-Lalande, the chief of a provincial operatic company. She made her début with success in 1814 at Naples. Fétis heard her, and admired her as an actress of *opéra-comique*, at Douai in the following year. She continued to sing till 1822, with equal success, in the principal towns of France, and was then engaged at the Théâtre du Gymnase-Dramatique in Paris, Ebers having made an unsuccessful attempt to engage her for London. Clever enough to perceive, however, after hearing the singers at the Italian Opera, how utterly she was without the knowledge of the proper manner of producing her voice, she took lessons from Garcia and made her first appearance on 3 Apr. 1823 in 'Les Folies amoureuses', a pasticcio arranged by Castil-Blaze. About this time she became the wife of Méric, a horn player at the Opéra-Comique. Rejecting the offer of an engagement at the latter theatre, on Garcia's advice she went to Italy and received additional teaching from Bonfichi and Banderali at Milan. After singing with increased success at Venice, Munich, Brescia, Cremona, Venice (again) and other Italian cities, she at length appeared in London during the season of 1830.

She arrived in England too late, and her place, moreover, had been filled by women of greater genius. She was a good musician, and sang with taste; but her voice, a soprano, ere she came had contracted a habit of trembling, in those days a novelty (would it had always remained so!), to which English ears were then averse. She gave little satisfaction.<sup>1</sup>

Méric-Lalande sang again in London in 1831. In Paris she pleased no better in these latter years, and at length she retired in 1833, it is said to Spain. A biography, with a portrait, was published in the musical journal 'Teatro della Fenice' (Venice, 1826).

J. M.

**MERIDE E SELINUNTE** (Opera). See ZENO.

**MERIGHI, Antonia** (b. ?; d. ?).

Italian contralto singer. She was first engaged for the London stage by Handel, as announced in the 'Daily Courant' of 2 July 1729. The first part she undertook was that of Matilda in Handel's 'Lotario' on 2 Dec. 1729, in which she created a favourable impression; but her songs, when printed in the published opera, were transposed into much higher keys. This opera was followed by a revival of 'Tolomeo', in which she sang soprano music transposed for her, and next by 'Partenope', in which Merighi appeared as Rosmira with equal success in 1730 and 1731. In the latter year she sang the part of Armida in the revival of 'Rinaldo'.

<sup>1</sup> Chorley.

After the close of that season, however, her name was not again found in the bills until 1736. The 'Daily Post' of 18 Nov. in that year informs us that

Signora Merighi, Signora Chimenti, and the Francesina had the honour to sing before her Majesty, the duke and princesses, at Kensington, on Monday night last, and met with a most gracious reception.

In Jan. 1738 Merighi appeared in the new opera, 'Faramondo', just finished by Handel after his return from Aachen, and again in Pescetti's 'La conquista del vello d'oro'. In Apr. of the same season she took the part of Amastre in 'Serse' — the last she sang in England.

J. M.

**MERIKANTO, Aarre** (b. Helsingfors, 29 July 1893).

Finnish composer. He is the son of Oskar Merikanto and studied at Leipzig with Reger and Stephan Krehl from 1912 to 1914, and later in Moscow with Vassilenko in 1916-17. He was a teacher of theory and composition at the Helsingfors Conservatory (Sibelius Academy) from 1937 and was nominated Professor of Composition there in May 1951 in succession to Palmgren.

Merikanto's numerous compositions include an opera, 'Juha', a ballet, 'The Abduction of Killikki' (from the 'Kalevala'), several cantatas (e.g. one for the Four Centuries Jubilee of Helsingfors, 1950), 3 symphonies, 5 symphonic poems, several suites and 'Variations and Fugue' for orchestra (a masterpiece of counterpoint), 2 pianoforte concertos, 3 violin concertos, 2 cello concertos, a Concerto for 9 instruments (Schott prize, 1925), a Partita for woodwind and harp, etc.

Except for the ballet, which has a subject from Finnish legend, Aarre Merikanto has not followed the predominant tendency among the younger Finnish composers to write nationalist music. At first he owed much to the last phase of the German romantic period, but latterly he has become interested in the twelve-note principles of Schoenberg, to which he adheres to a certain extent in his Concerto for 9 instruments. In 1952 he composed a Fanfare for the Olympic Games of Helsingfors.

\* A. R.

**MERIKANTO, (Frans) Oskar** (b. Helsingfors, 5 Aug. 1868; d. Hausjärvi-Oiti, 17 Feb. 1924).

Finnish organist, pianist, conductor, musicologist and composer, father of the preceding. He studied in Helsingfors, Leipzig and Berlin, later becoming conductor of the Finnish Opera in Helsingfors. He composed a great many popular pieces and songs, widely known in his country. Many of them have become almost folk tunes. He was a connoisseur of the true resources of the human voice and of the different instruments — the chief reason for the popularity of his songs and some of his

other works. He also wrote the first opera to be set to Finnish words and two other operas:

- 'Pohjan neito' ('The Maid of Bothnia') (libretto by Antti Rytönen, from the 'Kalevala'), 1898, prod. Viipuri (Viborg), 18 June 1908.
- 'Elinan surma' ('Elina's Death') (lib. by Jalmari Finne, based on a play by Gustaf Adolf von Numers), prod. Helsingfors, 17 Nov. 1910.
- 'Regina von Emmeritz' (lib. by Väinö Sola, based on a play by Zachris Topelius), prod. Helsingfors, 30 Jan. 1920.

Merikanto, moreover, wrote a *Passacaglia* and several other works for organ and books on organ playing, etc. A. R.

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**MÉRIMÉE, Prosper.** See Alfonso el Sabio. Berners ('Carosse du Saint-Sacrement'), Bizet ('Carmen', *passim*). Busser ('Colomba' & 'Carosse du S.-S.', operas). Carmen (opera). Guzla (name of inst. adopted). Mackenzie ('Colomba', opera). Pacini ('Fidanzata corsa', opera). Schoeck ('Venus', opera). Wetzler ('Baskische Venus', opera).

**MERITIS, Felix.** See FELIX MERITIS SOCIETY.

**MERK, Joseph** (b. Vienna, 18 Jan. 1795; d. Vienna, 16 June 1852).

Austrian cellist and composer. His first musical studies were directed to singing, the guitar, and especially to the violin, which last instrument, it was said, he was obliged to abandon in consequence of an accident to his arm. He then took to the cello, and under the tuition of an excellent master named Schindlöcker speedily acquired great facility on the instrument. After a few years of desultory engagements he settled in Vienna as principal cellist at the Opera (1818), professor at the newly founded Conservatory (1823) and *Kammervirtuos* to the emperor (1834). He was much associated with Mayseder and was often called the Mayseder of the cello. His compositions for his instrument are numerous.

T. P. P.

See also Chopin (ded. of Polonaise for cello).

**MERKEL, Gustav** (b. Oberoderwitz, Saxony, 12 Nov. 1827; d. Dresden, 30 Oct. 1885).

German organist and composer. He studied music under Julius Otto and under Johann Schneider of Dresden, and also received some instruction from Reissiger and Schumann. In 1858 he was appointed organist of the Waisenkirche, Dresden, in 1860 of the Kreuzkirche and in 1864 he became court organist.

From 1867 to 1873 Merkel was director of the Dresden Singakademie and from 1861 was a professor at the Conservatory there. His printed compositions reach the number of 180. Of these a large proportion is for his instrument. He also published many solos and ducts for pianoforte, motets (Op. 106) and songs with pianoforte accompaniment. Many of his fugues are *alla cappella*, and in five parts, and all are well constructed.

His organ works include preludes and fugues, variations, 9 organ sonatas, an 'Organ School', 30 studies for pedal technique, 3 fantasies and many chorale preludes, also pieces for violin or cello and organ. H. S. O.

**MERKER** (Ger., lit. "marker" = judge, adjudicator). A member of a company of mastersingers who was elected to judge the competitions for mastership and to award prizes to outstanding composer-performers. Beckmesser in Wagner's 'Meistersinger' is a caricature of a *Merker*. E. B.

**MERKHER, Mathias.** See MERCKER.

**MERKLIN, SCHÜTZE & CIE.** See DAUBLAINE & CALLINET.

**MERKUR, DER.** See "MERCURY" SYMPHONY.

**MERLIN** (Opera). See ALBÉNIZ. GOLD-MARK.

**MERLIN, Joseph** (b. ?; d. London, ?).

English 18th-century instrument maker. He was established in London in the latter part of the century, at a place in Oxford Street described as "Merlin's Cave". A pianoforte of his, No. 91 of 1782, gives him precedence over Broadwood in making grands, and perhaps even over Kirkman, but not over Stodart. His only patent is for a combined harpsichord and pianoforte with a pedal for the two unisons and octave, replacing the stops: No. 1081 (1774). A single-keyboard Kirkman harpsichord of 1758 came to light in 1924 with an adapted pianoforte movement by Merlin (1779). A. J. Hipkins notes:

He may have been one of Burney's harpsichord makers who followed Backer's lead in making grand pianos, before Kirkman and Shudi took them up.

Broadwood has a square piano by him with an organ beneath.

The square piano in the portrait by Gainsborough of his son-in-law Fischer, the oboe player, is by Merlin.

E. J. H.

**MERLO, Alessandro** (b. Rome, c. 1530; d. ?).

Italian singer, violist and composer (known also as Alessandro della Viola and Alessandro Romano). He was a pupil of Willaert and Rore, and in about 1575 came into prominence through his exceptional bass-tenor voice with a compass of three octaves. In 1594 he was a singer in the Papal Chapel. His compositions, so far as they are known, are 2 books of 'Canzoni alla napoletana' for 5 voices (1572, 1575), 2 books of madrigals, 5 v. (1565, 1577), a book of *villanelle* (1579), a book of madrigals, 4 v., 'Le vergini' (1554, reprints 1562, 1585, 1587), a book of motets (1579) and a piece in 'Delle Muse libri III' (1555-1561). E. v. d. s.

See also Sistine Choir.

**MERMET, Auguste** (b. Brussels, 5 Jan. 1810; d. Paris, 4 July 1889).

French composer. He was a pupil of Lesueur and Halévy in Paris. Among his operas were 'La Bannière du roi' (Versailles,

1835), 'Le Roi David' (Paris, Opéra, 1846), 'Roland à Roncevaux' (Paris, Opéra, 3 Oct. 1864) and 'Jeanne d'Arc' (Paris, Opéra, 5 Apr. 1876). The last named is memorable as the first new work to be produced in the present Paris opera-house, which had been opened on 5 Jan. 1875.

J. A. F.-M.  
**Mérodé, W. de.** See Schouwman (choral work, song with stg. 4tet).

**MEROPE** (Opera). See ZENO.

**MERRICK, Frank** (b. Clifton, Bristol, 30 Apr. 1886).

English pianist, composer and teacher. He came of musical parents (his father of the same name was a Doctor of Music), both of whom taught him music until in 1898 he went to study the pianoforte with Leschetizky. He made his first appearance in London as a pianist in 1903 in a recital and subsequently toured with Clara Butt. He settled as professor of the pianoforte at the Royal Manchester College of Music (1911). In 1929 he transferred to the staff of the R.C.M. in London.

Merrick was the winner of one of the prizes offered by the Columbia Graphophone Co. for two movements to complete Schubert's "unfinished Symphony" in the year of the Schubert Centenary (1928). Gramophone records of these movements were published, and their simple melodies and straightforward orchestration show that in writing them the composer's genuine desire was to produce music in consonance with Schubert's own outlook. More than that, the music is a successful imitation of the Schubertian style. Other of his larger compositions are two pianoforte concertos, a Symphony and a pianoforte Sonata (performed in public but not published). He is editor of the Students' Edition of Chopin's works and as an interpreter, while showing a fine grasp of the classics and a far-ranging taste, he has made a special and sympathetic study of Prokofiev's pianoforte sonatas.

H. C. C., adds.

**MERRICOCKE (Merricock, Marcock), T.<sup>1</sup>** (b. ?; d. ?).

English 16th-17th-century composer. He is among the composers of the 40 In Nomines included in partbooks at Oxford (Bodl. Mus. Sch.). The name is an unusual one, and he is probably the "Merricock" the altus part of whose 'Te Deum' and Evening Service is in an early 17th-century manuscript<sup>2</sup>, and whose 3-part motet 'Gloria laus et honor' is in the Commonplace Book of John Baldwin (written between 1581 and 1606).

J. M. (ii).

See also Baldwin (John). In Nomine.

**MERRIE ENGLAND** (Operetta). See GERMAN.

**MERRILL, Robert** (b. Brooklyn, N.Y., 4 June 1919).

American baritone singer. He was edu-

cated at the New Utrecht High School, Brooklyn; his mother, Lillian Miller Merrill, a former concert singer, was his first music teacher. In 1936 he began to study with Samuel Margolies, helping to pay for his lessons by small singing engagements and various non-musical jobs. In 1943, after he had been singing at the Radio City Music Hall in New York, he received his first major radio contract and made his opera début, as Amonasro in 'Aida', in 1944 at Trenton, N.J. In 1945, a few years after he had reached the semi-finals in an earlier attempt, he was one of the winners in the Metropolitan Opera's auditions of the air. He made his début at the Metropolitan on 15 Dec. 1945, as Germont in 'La Traviata', and became one of the company's leading baritones in the Italian and French repertory. His concert, radio and recording activities constantly widened, and he has also appeared in television in recent years. In Apr. 1951 the making of his first motion picture, 'Aaron Slick from Punkin Crick', conflicted with his Metropolitan Opera engagement and he was dismissed from the company which, under Rudolf Bing's management, had adopted a stricter policy in regard to its artists' outside engagements; but he was reinstated in Dec. With a well-produced voice of pleasing quality and interpretative sympathy, he is one of the most promising young American baritones. It is possible, however, that his current popularity and resulting diversity of activities may limit his ultimate development as an operatic artist of the first order.

F. D. P.

**MERRITT, Arthur (Tillman)** (b. Calhoun, Missouri, 15 Feb. 1902).

American musicologist. He studied at the University of Missouri, where he obtained the A.B. degree in 1924 and the B.F.A. two years later, and at Harvard University he became an A.M. in 1927. He held the John Knowles Paine Travelling Scholarship from Harvard for the next two years, which he spent in Paris studying under Nadia Boulanger, and from 1928 to 1929 he also took lessons with Paul Dukas at the École Normale de Musique. In 1930 he became Assistant Professor of Music at Trinity College, Hartford (Conn.), for two years and from 1932 to 1936 acted as instructor of music at Harvard. In 1936 he was appointed Assistant Professor there and three years later Associate Professor until 1946. Since 1942 he has been chairman of the Department of Music at Harvard and since 1946 Professor and Tutor in Music. He also acted as Senior Tutor at Eliot House, Harvard, for three years, from 1946 to 1949. His book, 'Sixteenth-Century Polyphony' was published in 1939.

M. K. W.

**MERRY WIDOW, THE** (Operetta by Lehár). See LUSTIGE WITWE, DIE.

<sup>1</sup> The full Christian name is unknown.

<sup>2</sup> B.M., Add. MSS 29,289/806.

**MERRY WIVES OF WINDSOR, THE** (Opera by Nicolai). See *LUSTIGEN WEIBER VON WINDSOR, DIE*.

**MERSEBURGER, Carl.** German publishing-house at Leipzig, whose activities include the issue of music, books on music and musical periodicals. It was founded on 21 Sept. 1849 by Carl Wilhelm Merseburger (b. 1816) by the purchase of the small publishing firm of Carl Friedrich Meusel, a schoolmaster of Weissenfels. Merseburger himself wrote books on various subjects, including two on music: 'Geschichte der Tonkunst' (6 eds.) and 'Taschenbüchlein der Musiker' (31 eds.). In 1885 Carl's brother, Otto Merseburger (1822-98), took over the firm, and he was followed by his son Max (1852-1935) and his nephew Georg (b. 1872), Carl's son.

The firm's publications are mainly educational, and Otto's were largely devoted to the graphic arts, but the periodical 'Anregungen für Kunst, Leben und Wissenschaft', issued between 1856 and 1861, was edited by two musicians, Franz Brendel and Richard Pohl. From about this time the firm brought out a good deal of music, mainly for home use and for teaching. In 1851-94 the firm also published the educational musical periodical 'Euterpe', edited by Ernst Hentschel and Ludwig Erk. Song-books, a treatise on harmony and various instrumental tutors were also among the musical publications.

In 1918 Max Merseburger retired and left the firm in the hands of Georg as sole proprietor. He continued to bring out educational works, with Adolf Strube (b. 1894) as musical editor and sometimes author. In 1945 the business, with all its stocks, was destroyed in the air-raids on Leipzig, but means were found to continue, and new outlets were sought in modern editions of works by old church composers and in the publication of new music by a number of living German composers.

E. B.

**MERSENNE (Mersennus), Marin** (b. Oizé, Maine, 8 Sept. 1588; d. Paris, 1 Sept. 1648).

French theorist. Educated at Le Mans and La Flèche, he became a Minorite, entering upon his novitiate on 17 July 1611 and receiving full orders (after a course of theology and Hebrew in Paris) in 1613. He taught philosophy at Nevers, but soon returned to Paris, where, with other kindred spirits such as Descartes, Pascal (*père*), Roberval and Peiresc, he studied deeply both mathematics and music. He corresponded with Doni, Huygens and other learned men in Italy, England and Holland, and visited Italy three times (1640, 1641 and 1645).

Mersenne's most important work is his 'Harmonie universelle' (1636), which had been preceded by a smaller work, 'Traité de

l'harmonie universelle' (1627), of which he published an epitome in Latin. 'Harmonie universelle', two folio volumes, with numerous illustrations, includes full descriptions of contemporary instruments. These are more important even than Cerone's great work as sources of information on music in the early 17th century, especially French music and musicians. His other musical treatises are 'Questions harmoniques' (1634), 'Les Préludes de l'harmonie universelle' (1634), 'Harmonicorum libri XII' (1635, enlarged edition 1648, with the names of three publishers, Baudry, Cramoisy and Robert Ballard) and 'De la nature des sons' (1635). F. G.

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LENOBLE, ROBERT, 'Mersenne, ou la naissance du mécanisme' (Paris, 1943).

**MERSMANN, Hans** (b. Potsdam, 6 Oct. 1891).

German musicologist, conductor and author. He studied philosophy and musical science at the Universities of Munich, Leipzig and Berlin, also received instruction in composition and conducting at the Stern Conservatory in Berlin. In 1914 he graduated Ph.D. with a thesis on early German opera ('Christian Ludwig Boxberg und seine Oper "Sardanapalus"'). Two years later his teacher, Hermann Kretzschmar, head of the Berlin Music-Historic Institute, made him his assistant. In 1917 Mersmann was commissioned to organize and take over the direction of the Archives for German folksong. In 1921 he was appointed a lecturer in musical science and in 1927 professor at the Technical University of Berlin. At the same time he joined the staff of the German Broadcasting Corporation and became head of the music department of the Deutschlandsender in 1932. After 1933 Mersmann lost all his posts, being unacceptable to the Nazis; but in 1946 he was appointed professor at the State High School for Music at Munich and in 1947 director of that of Cologne. He is a member of the committee of the I.S.C.M.

From 1924 to 1933 Mersmann was the editor of the musical magazine 'Melos', in which capacity he took a very active interest in the progress of the more advanced contemporary music. While in the service of the German Broadcasting Corporation he had an opportunity of furthering this aim. It is also revealed in some of his books, which include the following:

'Kulturgeschichte der Musik in Einzeldarstellungen' (Berlin, 1923-25).

1. Das deutsche Volkslied.

2. Beethoven.

3. Mozart.

4. Musik der Gegenwart.

'Grundlagen einer musikalischen Volksliedforschung' (Leipzig, 1923).

'Angewandte Musikästhetik' (Berlin, 1926).

'Musiklehre' (Berlin, 1929).

- 'Die moderne Musik seit der Romantik' (Potsdam, 1929).  
 'Die Tonsprache der neuen Musik' (Mainz, 1930).  
 'Das Musikseminar' (Leipzig, 1931).

'Kammermusik' (Leipzig, 1932-34).

1. Die Kammermusik des 17. und 18. Jahrhunderts.
2. Beethoven.
3. Deutsche Romantik.
4. Europäische Kammermusik des 19. und 20. Jahrhunderts.

'Eine deutsche Musikgeschichte' (Berlin, 1934).

'Volkslied und Gegenwart' (Potsdam, 1936).

'Musikhören' (Berlin, 1938).

(He has also written numerous articles in musical periodicals and some other literary works, as well as 'Die moderne Musik seit der Romantik' in Bücken's 'Handbuch der Musikwissenschaft'.)

K. G., adds.

**MERULA, Tarquinio** (b. ? Cremona, ?; d. ?).

Italian 16th-17th-century composer. The facts of his life are to be gathered only from the title-pages of his compositions. His birth-place is never definitely given in these, but it is supposed to have been Cremona. He was *maestro di cappella* at the Church of Santa Maria at Bergamo in 1623, court and church organist in Warsaw in 1624, and in 1628 he was organist at Sant' Agata and *maestro* of the Cathedral at Cremona. In 1639 he resumed the office at Bergamo and in 1640 was *maestro* and organist of the Cathedral there. He belonged to the Bolognese academy of the Filomusi, and in 1652 was once more *maestro* and organist of the Cathedral at Cremona. At one time, before 1680, he held a court appointment at Florence.

Merula's works are interesting as early specimens of the use of voices and instruments in combination. They are:

- 'Canzoni a 4 per stromenti, lib. 1' (Venice, 1615).  
 'Madrigali et altre musiche concertate a 1-5' (Venice, 1623).  
 'Madrigaletti a 3, lib. 1', Op. 4 (Venice, 1624).  
 'Madrigali a 4-8 voci, lib. 1', Op. 5 (Venice, 1624).  
 'Motetti e sonate concertati, a 2-5 voci, lib. 1', Op. 6 (Venice, 1624).  
 'Satiro, e Corsica, dialogo' (Venice, 1626).  
 'Concerti spirituali . . . , a 2-5 voci, lib. 2' (Venice, 1628).  
 'Canzoni, overe Sonate concertate per chiesa, lib. 2', Op. 12 (Venice, 1637).  
 'Curtio precipitato et altri capricij, . . . , lib. 2', Op. 13 (Venice, 1638).  
 'Canzoni da suonare a tre', Op. 9 (Venice, 1639).  
 'Concerto decimo quinto . . . Messi, salmi, . . . concertati, a 2-12' (Venice, 1639).  
 'Pegaso, salmi, motetti, . . . , a 2-5, lib. 3', Op. 11 (Venice, 1640).  
 'Arpa Davidica . . . salmi et messa . . .', Op. 16 (Venice, 1640).  
 'Canzoni da suonare a 2-3, lib. 4', Op. 17 (Venice, 1651).  
 'Salmi et messa concertati a 3-4, lib. 3', Op. 18 (Venice, 1652).

Other works are in manuscript. The Fitzwilliam Museum at Cambridge and the R.C.M. contain a comic madrigal for three voices, 'Nominativo, hic, haec, hoc'.

J. A. F.-M.

**MERULO (Merlotti<sup>1</sup>), Claudio<sup>2</sup>** (b. Correggio, [bapt. 8 Apr.] 1533; d. Parma, 4 May 1604).

<sup>1</sup> Entered in baptismal register of S. Quirino on 8 Apr. as son of Antonio and Giovanna Merlotti, which was the true form of his name.

<sup>2</sup> Also known as Claudio da Correggio.

Italian organist, teacher and composer. At the age of twenty-four, after competition with nine other candidates, he took his place at the second organ of St. Mark's, Venice. He had been appointed organist at Brescia in the previous year (17 Sept. 1556). Zarlino<sup>3</sup> carries us back to a May evening four centuries ago, when we find him waiting on the Piazza of St. Mark till Vespers are over, that he may present "M. Claudio Merulo soavissimo organista del detto tempio" to Francesco della Viola<sup>4</sup>, who was visiting Venice, and then take them all to the house of old Adriaen Willaert, kept at home by the gout, yet holding a grand reception and ready to discuss with them the subjects of Zarlino's famous book. Merulo's salary was increased from time to time<sup>5</sup>, and he became first organist of St. Mark's in 1566. On 21 July 1574 the new French king, Henry III, was received at Venice with a play by Cornelio Frangipane, set to music by Merulo.

He set up as a publisher the same year<sup>6</sup>, and twelve years later (between 1578 and 1581) as a composer of motets and madrigals. Gardano printed in 1578 two books of 'Sacrae cantiones' (a 5) and in 1579 and 1580 respectively two books of madrigals (a 4 and a 3). The first and second books of motets (a 6) were not printed till 1583 and 1593 respectively. The third book of motets was not published till 1605, after the composer's death. A first book of four masses appeared in 1573 and 'Sacrorum concentuum 8-16, lib. 1' in 1594. Two masses (a 8 and a 12) and litanies (a 8) were published some years after his death.

After twenty-seven years' service Merulo left Venice, went first to Mantua and thence to Parma in 1584, as organist of the Steccata, or ducal chapel. There he lived sixteen years, was knighted by the duke and died at the age of seventy-one. The following letter was written at the time by one of his pupils to Ferrante Carli<sup>7</sup>:

According to your wish I send you some particulars of Sig. Claudio's death. On Sunday the 25th of April, St. Mark's Day, after playing the organ at Vespers in the Steccata, he enjoyed an evening walk before going home. In the night he was aroused by a pain in his right side, succeeded by great fever and violent sickness. The fever continued from day to day, giving him no rest even for a few minutes. The doctors, Sig. Cernidore and Cerati, his son-in-law, after using many remedies with little or no success, determined at last to give him a medicine with strong ingredients — rhubarb, etc.

<sup>3</sup> 'Dimostrazioni harmoniche' (Venice, 1571). See Introduction.

<sup>4</sup> *Maestro di cappella* to the Duke of Ferrara and an old pupil of Willaert.

<sup>5</sup> Editing madrigals by Verdelot and, as a partner with Betanio, a set of the same by Porta. Betanio joined him for only a short time, perhaps owing to an unexpected pressure of work at St. Mark's by the resignation of the other organist and delay in appointing another. Merulo published one set of madrigals (a 5) of his own.

<sup>7</sup> G. Tiraboschi, 'Biblioteca Modenese', VI, i (Modena, 1786).

This was on Sunday, May 2nd. When the poor old man had taken the draught he cried out, "Alas! how cruelly these doctors have treated me"; for they had given him to understand it was merely a syrup. The effect was so severe that he died just as the clock struck 12 on the 4th of May. The Duke arranged the funeral, and had him crowned with laurel and ivy, these marks of respect giving great consolation to all. He was dressed as a Capuchin monk, music books were placed on his coffin, at each corner of which one of his scholars, clothed in black, held a lighted candle. They were D. Chris. Bora, M. Ant. Bertanelli, M. And. Salati, the fourth scarcely venturing to add his name, for he had only been under the good old man's care for a month, thanks first to his own gentleness and kindness, and next to that of our Sig. Christophero, who introduced me and entered me at S. Claudio's great school. . . . The Monday following, May 10th, the service took place in the Cathedral, when he was buried next to Cipriano [Rore], near the altar of St. Agatha. . . . We sang the Mass with double choir, one placed near the organ, the other on the opposite side. . . .

Your affectionate servant,

ALESSANDRO VOLPIUS.

PARMA, 14 May 1604.

Merulo's organ toccatas and ricercari<sup>1</sup>, given to the world late in life, many published posthumously, cannot bring back to us the wonderful power of his playing, which could fascinate the most orthodox musicians and attract students from all parts of Italy, Germany and northern Europe. They compare favourably with other works of the period. Six vocal pieces are in Torchi's 'L' arte musicale in Italia', Vol. I, and four toccatas in Vol. III. J. R. S.-B., adds.

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See also Caccini (G., collab.).

**MERULO, Giacinto** (b. ?; d. ?).

Italian 16th–17th-century organist and composer, nephew of the preceding. He succeeded his uncle as court organist at Parma. One book of madrigals for 4 voices with one instrumental Canzone (Venice, 1623) is known to exist. E. v. d. s.

**MERULO, Giovanni Antonio** (b. ?; d. ?)

Italian singer and composer. He was appointed a singer in the papal chapel in Rome on 12 Sept. 1551. In 1587 he was elected *maestro di cappella* for one year by the college of singers by order of Pope Sixtus V, being the first musician to hold this post, which before that time had been held by a prelate of the papal court, chosen by the pope.<sup>2</sup>

**Méry, François Joseph.** See Auber (lib.). Bizet (pf. pieces). Don Carlos (Verdi, lib.). Franck (C., 2 songs). Reyher ('Maitre Wolfram', opera). Verdi ('Don Carlos', lib.).

**MÉSANGEAU (Mezangeau, Meschanson), René** (b. Paris, ?; d. Paris, c. 1639).

French lutenist and composer. He was attached to the French court as *ordinaire* to

the king's music. Some pieces by him are in the Bibliothèque Nationale de Paris, the library of Copenhagen (under the name of Meschanson), in a manuscript at Rostock, etc. "Gaultier le vieux" composed the 'Tombeau' de Mésangeau in 1653 or later.

J. G. P.

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**MESCHANSON.** See MÉSANGEAU.

**MESDAMES DE LA HALLE** (Operetta).

See OFFENBACH.

**Mesmer, Anton.** See Bastien und Bastienne (Mozart).

**MESOPOTAMIAN MUSIC.** See IRAQIAN MUSIC.

**MESSA DI VOCE** (Ital.). The art of swelling out and diminishing the tone on a long-held note in singing.

**MESSAGER, André (Charles Prosper)** (b. Montluçon, 30 Dec. 1853; d. Paris, 24 Feb. 1929).

French conductor and composer. He studied at the École Niedermeyer in Paris and subsequently worked at harmony and composition under Saint-Saëns. In 1876 he won the gold medal of the Société des Compositeurs for a Symphony, which was performed the same year at the Châtelet concerts under the direction of Édouard Colonne. He also carried off the second Premier Prix at the Concours de la Ville de Paris with a cantata for chorus and orchestra entitled 'Prométhée enchaîné'.

Messenger's first effort as a writer for the stage was in connection with an unfinished comic opera by Firmin Bernicat, 'François les Bas-bleus', which he completed after the composer's death for production at the Théâtre des Folies-Dramatiques on 8 Nov. 1883. Two years later, at the same theatre, was brought out his 3-act operetta 'La Fauvette du temple', which was favourably received. His first real success, however, was 'La Béarnaise', a 3-act operetta given at the Bouffes-Parisiens in Dec. 1885, and in the following Oct. mounted at the Prince of Wales's Theatre, London, where, with Florence St. John and Marie Tempest in the principal parts, it achieved a lengthy run. To tunefulness was added a refinement and musicianship quite unusual in works of this class. It was followed by several works (see list below), but the next great success was 'La Basoche', a comic opera in 3 acts, produced at the Opéra-Comique on 30 May 1890.<sup>3</sup> This marked a turning-point in Messenger's career. It was recognized as aiming at a higher standard; and, despite a certain lack of originality (which the Parisian critics invariably pointed out in Messenger's music), it was warmly welcomed as a pleasant

<sup>3</sup> One of the intervening works, the ballet 'Les Deux Pigeons', was given in London, at Covent Garden, on 21 June 1906.

<sup>1</sup> 'Canzoni d' intavolatura, . . . lib. 1' (1592); lib. 2 (1606); lib. 3 (1611). 'Ricercari d' intavolatura . . . lib. 1' (1567); lib. 2 (1607); lib. 3 (1608). 'Messe d' intavolatura d' organo, lib. iv' (1568). 'Toccate d' intavolatura: . . . lib. 1' (1598); lib. 2 (1604).

<sup>2</sup> Haberl, 'Jahrbuch', 1891, p. 84.



contrast to the serious and often heavy works that had too long monopolized the repertory of the Opéra-Comique. An English version of 'La Basoche', written by Sir Augustus Harris and Eugène Oudin, was brought out in London at the Royal English Opera (now the Palace Theatre) on 3 Nov. 1891, with Esther Palliser, Ben Davies and David Bispham in the principal parts. It met with considerable success, and established its composer's reputation in London as a musician of ability, imagination and resource.

His next important work was a *comédie-lyrique* on a Japanese subject, 'Madame Chrysanthème', founded upon Pierre Loti's novel of the same name, and performed at the inauguration of the Théâtre-Lyrique de la Renaissance on 30 Jan. 1893. This ambitious score was greatly admired for its "tasteful and elegant orchestration, the limpid clearness of its ensemble and the rare delicacy of its harmonies". At the same time it left to be desired, "even at the cost of less perfection of form, a higher degree of solidity, a little more individuality; in a word, greater freshness, novelty and individuality of melodic inspiration". 'Mirette' was specially written for the Savoy Theatre, London, and brought out there with fair success in 1894. 'Les P'tites Michu' (Bouffes-Parisiens, 1897) and 'Véronique' (Bouffes-Parisiens, 1898) were both received with much favour by the public, both in Paris and London, and the latter was also given in America during the winter of 1905. 'Véronique' is, in fact, with 'La Basoche', the best work ever produced by Messager and one of the best of French operettas.

Messager was for several years one of the conductors of the Paris Opéra-Comique. He was appointed joint *Directeur de la Musique* with Albert Carré, and *Directeur Général* in 1898. He filled the post of "Artistic Director" at the London Royal Opera, Covent Garden (1901-6). He then became associated with Bronsart as director of the Paris Opéra and occupied that position until his resignation in 1913. During his connection with Covent Garden many novelties were produced, some of which he himself conducted. These included Bunting's 'La Princesse Osra' (1902), Saint-Saëns's *poème-lyrique* 'Hélène' (1904), Leoni's 'L' Oracolo' (1905) and Gluck's 'Armide' (1906). He was succeeded there as musical director in 1907 by Percy Pitt. 'Monsieur Beaucaire', an English light opera based on Newton Booth Tarkington's novel, was produced at Birmingham and put on for a run at the Palace Theatre, London, on 19 Apr. 1919. 'Fortunio', the operetta of 1907, was based on Alfred de Musset's 'Le Chandelier'.

The following is a list of Messager's operettas, produced in Paris unless otherwise mentioned:

- 'La Fauvette du temple', Théâtre des Folies-Dramatiques, 1885.
- 'La Béarnaise', Théâtre des Bouffes-Parisiens, 12 Dec. 1885.
- 'Le Bourgeois de Calais', Folies-Dramatiques.
- 'Le Mari de la reine', Bouffes-Parisiens.
- 'La Basoche', Opéra Comique, 30 May 1890.
- 'Madame Chrysanthème', Théâtre-Lyrique de la Renaissance, 30 Jan. 1893.
- 'Miss Dollar', Nouveau Théâtre, 1893.
- 'Mirette', London, Savoy Theatre, 3 July 1894.
- 'Le Chevalier d'Harmental', Opéra-Comique, 1895.
- 'Les P'tites Michu', Bouffes-Parisiens, 16 Nov. 1897.
- 'Véronique', Bouffes-Parisiens, 10 Dec. 1898.
- 'Les Dragons de l'impératrice', Théâtre des Variétés, 1905.
- 'Fortunio', Opéra-Comique, 5 June 1907.
- 'Béatrice', Monte Carlo, 21 Mar. 1914.
- 'Monsieur Beaucaire', Birmingham, 7 Apr. 1919.
- 'La Petite Fonctionnaire', 1921.
- 'L'Amour masqué', 1923.
- 'Passionnement', 1926.
- 'Coup de roulis' (posth. publ. 1930).

He also produced the following ballets:

- 'Les Deux Pigeons', Opéra, 1886.
- 'Scaramouche', 1893.
- 'Le Chevalier aux fleurs', Théâtre Marigny, 1896.

The fairy spectacle 'Isoline' (Théâtre de la Renaissance, 1887) completes the list of his stage works.

Messager's wife, Dotie Davies (1859-1938), an Irishwoman, was also a composer, writing under the name of Hope Temple.

H. K., adds.

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See Leroux (X., collab. in 'Montagne enchantée', incid. m.). Pugno (collab. in 'Chevalier aux fleurs', ballet).

MESSALINE (Opera). See LARA.

MESSCHAERT, Johannes (Martinus) (b. Hoorn, Holland, 22 Aug. 1857; d. Zürich, 9 Sept. 1922).

Dutch baritone singer. Beginning as an orchestral violinist, he made his first appearance as a singer when, literally at a moment's notice, he deputized for a man who had been suddenly taken ill as principal baritone in an operetta. This decided the course of his career, and he became a pupil of Stockhausen. In 1881 he returned to Holland and became professor at the Amsterdam Conservatory. Some years later he was so successful that Daniel de Lange started an *a cappella* choir consisting exclusively of Messchaert's pupils. With Julius Röntgen he then toured Germany and Holland, incidentally visiting London, giving many recitals.

In 1890, on account of his health, he settled at Wiesbaden, teaching at Dr. Hoch's Conservatory at Frankfurt o/M. Later he was attached to the High School for Music in Berlin and eventually went to Zürich, where he was professor at the Conservatory.

Messchaert's wide reputation as an artist of the first rank possessed of a voice of extensive range and exceptional beauty caused him to be invited to take leading parts in oratorio, and he was generally regarded as an un-



equalled interpreter of the part of Christ in Bach's *St. Matthew Passion*. When Elgar's 'The Dream of Gerontius' was performed at Düsseldorf in 1902 he took the bass part.

His pupil, Franziska Martienssen, published in 1914 a book on his methods with the simple of title 'Johan Messchaert', of which a second edition entitled 'Ein Beitrag zum Verständnis echter Gesangkunst' appeared in 1920.

H. A.

**Messel, Oliver.** See Sadler's Wells (Ballet).

**MESSIAEN, Olivier (Eugène Prosper Charles)** (b. Avignon, 10 Dec. 1908).

French organist and composer of half-Flemish, half-Provençal origin. He is the son of Pierre Messiaen, a professor of literature (one of the many French translators of Shakespeare), and Cécile Sauvage, the poetess who at his birth wrote 'L'Ame en bourgeon'. Most of Messiaen's childhood was spent at Grenoble, where his father was a teacher. There, in 1916 at the age of eight, Messiaen taught himself the pianoforte and began to compose. Later the family moved to Nantes, where Louis Vuillemin and Robert Lortat advised him to study at the Paris Conservatoire. This he entered as a child of eleven in 1919. His scholastic career lasted until 1930. His professors were Jean and Noël Gallon, Caussade, Esty, Marcel Dupré, Maurice Emmanuel and Paul Dukas. After winning the *deuxième prix* for harmony in 1924 he gained five *premiers prix* between 1926 and 1930: counterpoint and fugue (1926), accompaniment (1928), organ and improvisation (1929), history of music (1929), composition (1930). Privately he made a study of plain-song, Hindu rhythms, microtonal music and bird song.

In 1931 Messiaen was appointed organist at the Trinité in Paris, a post which he still holds (1954). The same year his first orchestral work, 'Les Offrandes oubliées', was included in the programme of the Straram concerts. In 1936 he was a co-founder (with Jolivet, Lesur and Baudrier) of the Jeune-France group which represented the vanguard musical tendencies in Paris at the time. The same year he was appointed professor both at the École Normale and the Schola Cantorum, posts which he held until the outbreak of war in 1939. In 1938 he was invited to play two movements from his 'La Nativité du Seigneur' for organ (1935) at the London I.S.C.M. Festival. On this visit he also played the complete work at St. Alban's Church, Holborn (25 June).

Messiaen passed the summer of 1939 in the Dauphiné, where he completed 'Les Corps glorieux' for organ. A few days later he was called to the French forces. He was captured by the Germans and held prisoner in Stalag VIII-A at Görlitz. During his captivity he composed the 'Quatuor pour la fin du temps' for violin, clarinet, cello and pianoforte. He

gave the first performance of this with three of his compatriots in the prison camp on 15 Jan. 1941. Soon after he was repatriated and appointed professor of harmony at the Paris Conservatoire in 1942. On the liberation of Paris towards the end of 1944 he was found to be a paramount influence on the younger French composers and the cause of much critical argument. In Dec. 1945 he revisited London, playing his 'Visions de l'amen' for two pianofortes (1943) with his pupil Yvonne Loriod twice before invited audiences and repeating 'La Nativité du Seigneur' (St. Mark's, North Audley Street, 20 Dec.). He returned to England in the following summer to play in the 'Quatuor', included in the 1946 London I.S.C.M. Festival (10 July), and again in 1947 when he repeated the 'Visions de l'amen' with Yvonne Loriod at Cambridge (14 May) and attended the two London performances (18 May) of his 'Trois Petites Liturgies de la Présence Divine' (1944). In 1947, also, Messiaen was appointed professor of a new class at the Paris Conservatoire, for analysis, aesthetics and rhythm.

At the invitation of Kussevisky Messiaen visited the U.S.A. in the summer of 1949 as guest on the faculty of the Berkshire Music Centre at Tanglewood, joining Aaron Copland as teacher of composition. He returned there in 1950 to attend the first performance of his 'Turangalila-Symphonie' (1948) commissioned by Kussevisky (Boston, 2 Dec., conducted by Leonard Bernstein). Since the second world war he has travelled extensively in Europe for performances of his works. Outside England and France he has played the 'Visions de l'amen' (with Yvonne Loriod) in Brussels, Antwerp, Turin, Milan, Rome, Florence, Amsterdam, Hilversum, Prague, Vienna, Innsbruck, Budapest, Frankfurt o/M., Darmstadt, Barcelona and Madrid.

**THE THEORIES.**—Messiaen has never been reticent on the subject of his music. In addition to descriptive titles and emotional and picturesque explanations, he has written extensively on his technique of composition. In 1938 he issued a sort of manifesto, a small printed slip on which he outlined not only his mystical musical ends but also the technical means by which they were to be achieved:

The emotion and sincerity of musical work  
Which shall be at the service of the dogmas of Catholic theology.

Which shall be expressed by melodic and harmonic means: the gradual augmentation of intervals, the chord of the dominant, pedal points, expanded ornaments and appoggiaturas.

Still more by rhythmic means: rhythms immediately preceded by their augmentation and sometimes increased by a short value (the addition of a half-unit).

Above all by modes of limited transpositions: chromatic modes for harmonic use, their strange colour deriving from the limited number of possible transpositions (2, 3, 4 and 6 according to the mode).

The subject theological? the best, for it comprises all subjects.

And the abundance of technical means allows the heart to expand freely.

The two-page author's note to 'La Nativité du Seigneur' expands this manifesto, showing the practical application of its technical part to the work it prefaces. The note preceding the 'Quatuor pour la fin du temps' contains a "Petite Théorie de mon langage rythmique" which codifies Messiaen's rhythmic ideas.

His technical theories are found developed and expounded in greater detail in 'Technique de mon langage musical' (1944), a treatise in two volumes, the second containing the musical examples — drawn almost entirely from Messiaen's own works. An introductory chapter extols melody as the musical element to which the others, rhythm and harmony, must remain subservient. The old rules governing harmony and form are not to be rejected: they must always be remembered, so as to be observed, expanded or increased by the addition of still older rules (those of plainsong and Hindu rhythms) or more recent ones (those deriving from Debussy and all contemporary music). There follow six chapters on rhythmic theory (ii: Hindu Rhythms. iii: Rhythms with added units. iv: Augmented and Diminished Rhythms. v: Non-Retrograde Rhythms. vi: Polyrhythms and Rhythmic Pedals. vii: Rhythmic Notation). Chapter viii deals with Melody and Melodic Contours. This, the least scientific portion of the work, resembles more a book of musical recipes than theories. Here Messiaen turns a searchlight on his own melodic predilections. Somewhat arbitrarily he selects two descending intervals — the augmented fourth and the major sixth — as those of his choice. He quotes melodic formulae from Grieg, Debussy, Bartók, Mussorgsky, plainsong and Hindu music, and shows how they engender some of his own melodies. Chapter ix deals with Bird Song and Chapter x with Melodic Development. Chapters xi and xii deal with Musical Form. Chapter xiii with Debussy and added notes. Chapters xiv and xv with further harmonic and acoustic refinements and extended appoggiaturas. The next four chapters (xvi-xix) deal with various aspects of what Messiaen has termed "modes of limited transposition" (Mode 1, the whole-tone scale with its two possible transpositions; Mode 2 has, like the diminished-seventh chord, three possible transpositions; Mode 3 has, like the augmented-fifth chord, four possible transpositions; Modes 4, 5, 6 and 7, like augmented fourths, can be transposed six times). Chapter xx deals with Polymodality.

Since the appearance of this treatise Messiaen has been engaged on another, a 'Traité de rythme', as yet (1953) unfinished. An excerpt printed in a catalogue of his work, issued in 1949, which described him as "com-

positeur de musique et rythmicien", insists that the element separating his style from that of all other contemporary music is its rhythmic novelty.

In brief, his rhythm uses unequal time-values, augments the "movement-repose" principle to a group "anacrusis-accent-termination", uses added time-values and non-retrograde rhythmic groups; it also uses true rhythmic counterpoints, pedals, canons and asymmetric augmentations with several rhythmic identities (*personnages*) and an entire series of rhythmic augmentations and diminutions very different from classical augmentations and diminutions. Here is a new conception in regard to note-values, movement, dynamic and timbre.

THE MUSIC.—Messiaen's earliest published works already contain the shoots rather than the seeds from which the later luxurious musical growths have sprung. The eight 'Préludes' for pianoforte (1929) were published in 1930 at the instigation of Paul Dukas, who, so critical in regard to his own music, approved of these pieces to the extent of insisting that his own publishers should issue not one or two, but the complete set. They show, apart from an impressionism deriving from Debussy and a harmonic richness dear to Dukas himself, compositional processes which the composer has since developed and codified in his theoretical writings. The even earlier organ piece 'Le Banquet céleste' (1928, published 1934), twenty-five bars in all, is again typical of Messiaen in its religious subject, extremely slow tempo and novel registration. If Messiaen's first published orchestral piece, 'Les Offrandes oubliées' (1930), shows in its central portion rhythmic as well as harmonic indebtedness to Dukas's 'La Péri', it speaks, as a whole, a highly personal language. Similarly, the organ 'Diptyque' (1930) shows in its spacing and organ writing the influence of his other master, Marcel Dupré, yet the quiet final section is typical Messiaen and the prototype of a number of his finales ('Les Offrandes oubliées', 'L'Ascension', 'Quatuor pour la fin du temps'). In the organ 'Apparition de l'Église éternelle' (1932) an immense *crescendo-diminuendo*, Messiaen exploits *ostinato* with almost hypnotic effect. It offers an early example of the obsessional, quasi-oriental *ostinati* found throughout his music, inducing in some a state bordering on *raptus* and in others intense irritation. Messiaen's organ music culminates in 'La Nativité du Seigneur' (1935), a series of nine Christmas meditations, and 'Les Corps glorieux' (1939), in which several aspects of Messiaen's style are combined: in addition to striking melodic, harmonic and rhythmic innovations these pieces show a highly developed sense of tone-colour, yet remain organ music in conception and execution. The 'Messe de la Pentecôte' (1950) treats the instrument in a more bizarre manner.

Although it was as a composer of organ music that in pre-war years Messiaen's name

first attracted attention, he had already composed a quantity of vocal music, of which the 'Poèmes pour Mi' (1936) and the 'Chants de terre et de ciel' (1938) are the most important. In his 'Technique' (1942) the composer draws attention to the fact that vocal music constitutes a good third of his output and that the two song cycles mentioned are particularly "true" in sentiment and typical of his musical manner.

Messiaen's captivity in Silesia in 1940-42 produced his one large-scale chamber work, the 'Quatuor pour la fin du temps', which lasts one hour and contains musical phrases derived from bird song. These are also to be found in the two succeeding pianoforte works, composed in Paris during the German occupation, the 'Visions de l'amen' (1943), for two pianofortes, also lasting one hour, and the 'Vingt Regards sur l'Enfant-Jésus' (1944) for pianoforte solo, a work which in its entirety lasts two and a half hours. Both these works are based on motto themes, the theological significance and musical treatment of which the composer propounds in prefaces.

Messiaen's strong feeling for timbre, already apparent in the registration of the organ pieces and in the scoring of the early orchestral pieces, is given full rein in the curious orchestration of the 'Trois Petites Liturgies de la Présence Divine' (1944), in which a unison soprano choir is accompanied by celesta, vibraphone, maracas, Chinese cymbals, gong, pianoforte, Ondes Martenot and strings. First performed in Paris after the occupation, but before the end of the war (21 Apr. 1945), this work caused a considerable stir, and other performances in Paris and abroad followed.

The composer has further exploited instrumental colour in his 'Turangalila-Symphony' (1948). This enormous work incorporates, as three of its ten movements, the 'Trois Tâlas' for pianoforte and orchestra which received one Paris performance early in 1948. Over and above the traditional wind and strings the work calls for a huge percussion section. In a note the composer says:

The three keyboard instruments, glockenspiel, celesta and vibraphone, have a special part similar to that of an East Indian *gamelan* as used in the islands of the Sonde (Java and Bali). The percussion, amply furnished, performs true rhythmic counterpoints. It comprises temple blocks, wood block, small cymbal, suspended cymbal, Chinese cymbal, gong, tambourine, triangle, maracas, side drum, suave drum, bass drum and eight tubular bells. In addition an Onde Martenot dominates the orchestra with its expressive voice. Finally, a part for pianoforte solo, which is extremely difficult, is designed to point up [*diamanter*] the orchestra with brilliance, with chord clusters and bird songs, thus making the 'Turangalila-Symphony' almost a concerto for pianoforte and orchestra.

In the works following the 'Turangalila-Symphony' Messiaen exercised a greater economy of means, but the *a cappella* 'Cinq Rechants' (1949) for twelve voices and the four pianoforte pieces (1949-50), although

simpler in texture, contain bolder experiments in rhythm and dynamics than any of his previous music.

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 (See also Incidental Music.)

<sup>1</sup> Incorporating 'Trois Tâlas' (1947).

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- ' La Dame de Shalott ', after Tennyson (1917).
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- ' Pièce pour le tombeau de Paul Dukas ' (1935).
- ' Rondeau ' (1949).
- ' Vingt Regards sur l'Enfant Jésus ' (1944).
- ' Mode de valeurs et d'intensité ' (1949).
- ' Neumes rythmiques ' (1949).
- ' Île de feu ', I (1950).
- ' Île de feu ', II (1950).

## TWO PIANOFORTES

- ' Visions de l'amen ' (1943).

## ORGAN MUSIC

- ' Esquisse modale ' (1927).
- ' Variations écossaises ' (1928).
- ' Le Banquet céleste ' (1928).
- ' L'Hôte aimable des âmes ' (1928).
- ' Diptyque ' (1930).
- ' Apparition de l'Église éternelle ' (1932).
- ' L'Ascension ' (1933).
- ' La Nativité du Seigneur ' (1935).
- ' Les Corps glorieux ' (1939).
- ' Messe de la Pentecôte ' (1950).
- ' Le Livre d'orgue ' (1951).

## SONGS

- ' Deux Ballades de Villon ' (1921).
- ' Trois Mélodies ' (1930).
- ' Vocalise ' (1935).
- ' Poèmes pour Mi ' (1936) (*see also* Voice and Orchestra [scored 1937]).
- ' Chants de terre et de ciel ' (1938).
- ' Harawi, chant d'amour et de mort ' (1945).

## DIDACTIC WORKS

- ' Vingt Leçons de solfèges modernes ' (1933).
- ' Vingt Leçons d'harmonie ' (1939).
- ' Technique de mon langage musical ' (1944).
- ' Traité de rythme '.

F. A. (ii).

**MESSIAH.**<sup>1</sup> Oratorio by Handel; words selected from Holy Scripture by Charles Jennens.<sup>2</sup> Composition begun 22 Aug. 1741; first part completed 28 Aug.; second part, 6 Sept.; third part, 12 Sept.; instrumentation, etc., filled in, 14 Sept.; in all twenty-four days only. First performed (during Handel's sojourn in Ireland) in the Music Hall, Fishamble Street, Dublin, for the benefit of the Society for relieving Prisoners, the Charitable Infirmary and Mercer's Hospital, 13 Apr. 1742. First performed in England at Covent Garden Theatre, 23 Mar. 1743. After the original performance Handel revised and rewrote much of the work, which was published in 1767.

G.

<sup>1</sup> *See also* Arne (4, 1st perf. in Germany).

**MESSIDOR.** Opera in 3 acts, with a prologue, by Bruneau. Libretto by Émile Zola. Produced Paris, Opéra, 19 Feb. 1897. 1st perf. abroad, Brussels, 10 Feb. 1898.

**MESSING, Frederick.** *See* HORN, p. 372.

**MESSIRSMID (Messerschmied), Walenty** (b. Cieszyn, ?; d. ?).

Polish 15th-century organist. He was famous at Cracow for his "wonderful playing" (c. 1481).

C. R. H.

<sup>1</sup> Not 'The Messiah'.

<sup>2</sup> The story that the compilation was really made by Jennens's chaplain, one Pooley, is now discredited.

**MESSNER, Joseph** (b. Schwaz, Tyrol, 27 Feb. 1893).

Austrian organist, musicologist and composer. He studied first at Innsbruck University and later at the Musical Academy of Munich, where he devoted himself particularly to the organ, conducting and composition, the last under Friedrich Klose. In 1922 he was appointed cathedral organist at Salzburg, where he advanced in 1926 to the dignity of archiepiscopal *Domkapellmeister*. In 1931 he was made an officer of the French Académie des Beaux-Arts and in 1932 an Austrian hon. professor. He has conducted the cathedral performances at Salzburg at each festival there since 1926, and has thus performed an international repertory of some 100 sacred choral works, including his revival of the Mass by Orazio Benevoli written for the consecration of the cathedral in 1628. He is director of the church music seminary attached to the Salzburg Mozarteum. Among his compositions, which comprise some 60 works, secular music predominates, but as a scholar he has brought forward much old church music, and he edited two early works by Bruckner, the "Windschaag" and "Kronstorf" Masses dating from 1842 and 1844 respectively, as well as a collection entitled 'Alte Salzburger Meister' (Bernardi, Caldara, Bonamico, Michael Haydn, Leopold Mozart, etc.).

Among Messner's chief works are the following:

- Biblical opera 'Hadassa' (Aachen, 1925).
- Opera 'Ines' (after Theodor Körner), Op. 35.
- Opera 'Agnes Bernauer' (after Hebbel), Op. 39.
- 5 Masses.
- 'Te Deum' (Salzburg, 1935).
- Motets for the whole church year.
- 'Das Leben' for chorus & orch. (Duisburg, 1925).
- 'Symphonische Gesänge' for chorus & orch. (Mulheim, 1927).
- 'Die vier letzten Dinge' for chorus & orch. (after Angelus Silesius), Op. 27.
- Symphony No. 1, C mi. (Bochum, 1925).
- Symphony No. 2, F mi. (Duisburg, 1926).
- Symphony No. 3 (MS), Op. 38.
- 'Symphonische Festmusik' (Salzburg, 1937).
- 'Rondo giocoso' for orch. (Essen, 1942).
- 'Sinfonietta' for pf. & orch. (Duisburg, 1924).
- Vn. Concerto, Op. 61.

H. R.

**MESTO** (Ital. = "sadly"). A term used twice by Beethoven, in the pianoforte Sonata Op. 10 No. 3 and in the slow movement of the string Quartet Op. 59 No. 1. The slow movement of the first of these is inscribed *Largo e mesto* and of the second *Adagio molto e mesto*.

J. A. F.-M.

**Mestre, Apelles.** *See* Granados (5 libs.; 'Miel de Alcarria', incid. m.; 'Elsende' for pf. & orch.).

**MESTRINO, Niccolò** (b. Milan, 1748; d. Paris, Sept. 1790).

Italian violinist and composer. Having begun life as a street player, he entered the service of Prince Esterházy and later that of Count Erdödy in Hungary. Undergoing imprisonment for some foolish prank, he occu-

pied the period of his confinement by perfecting his technique. He went to Paris in 1786 and performed with marked success at the Concert Spirituel. Becoming an established teacher in Paris, he was appointed leader of the Italian Opera orchestra in 1789. His known compositions are twelve concertos for violin and orchestra, duos for two violins, sonatas for violin and bass, and studies for the violin alone.<sup>1</sup>

E. H.-A.

**METAL XYLOPHONE.** See VIBRA-PHONE.

**METALLO, Grammatio** (b. Bisacca, Naples, 1541; d. ? Venice, ?).

Italian composer. He appears to have been living at his birthplace in 1577. In 1602 he was at Cairo, after a journey to the Holy Land, where he finished his book of 'Ricerari' in 2 parts (note on title-page), published in 1603 at Venice, where he was *maestro di cappella* at the church of San Marcuola, still holding that post in 1610. He was still living at Venice in 1615.<sup>2</sup>

Metallo composed masses, motets, madrigals and other church music, 'Villanelle alla napoletana', and one 'Moresca' (1592), 'Canzoni alla francese' for instruments, Book iv (1594), and the above-mentioned 'Ricerari', "to play and sing", which appeared in many editions until 1685. The dedication mentioned by Eitner as signed at Alexandria, 15 Sept. 1601, the writer has been unable to trace.

E. v. d. s.

**METAMORPHOSIS.** See TRANSFORMATION.

**MÉTAPHONE.** See MUSTEL.

**METAPHOR ARIA** (or *Parable Aria*).

A useful term for a type of aria, mainly operatic, cultivated in the 18th century, especially in the librettos of Zeno and Metastasio, where certain abstract conceptions are illustrated by concrete images resembling them. The music accompanying such words usually illustrated the poet's verbal image. Thus in the air "As when the dove" in Handel's 'Acis and Galatea' the expression of love is not only compared to the cooing of a turtle-dove, but the music is actually made to produce a cooing sound. This kind of aria, of course, lent itself admirably to parody once it had fallen in conventionality and exaggeration. The classic example of such a parody is Fiordiligi's aria "Come scoglio" in 'Così fan tutte', where unwavering fidelity in love is likened to the firmness of a rock in a raging sea. Da Ponte and Mozart here satirize what Metastasio would have done in all seriousness.

E. B.

<sup>1</sup> A. M. Clarke's 'Biographical Dictionary of Fiddlers' (London, 1896).

<sup>2</sup> According to Romano Micheli ('Musica vaga . . .') who gives his age at that time as seventy-four.

**Metastasio** (actually *Trapassi* <sup>3</sup>), **Pietro** (Antonio Domenico Bonaventura) (b. Rome, 3 Jan. 1698; d. Vienna, 12 Apr. 1782).

Italian poet and librettist. He studied the classics, philosophy and law, and took minor orders in the Church. His 'Poesie', including 'Giustino', a tragedy written at the age of fourteen, were published at Naples in 1717. He enjoyed the favour and protection of the singer Marianna Benti-Bulgarelli, known as "La Romanina", who was rich, married and considerably older than he. She released him from legal studies and had him taught music by Porpora, and it was for her that in 1723 he wrote his first full-length opera, 'Didone abbandonata', set by Sarro and performed at Naples in 1724. Within a few years his fame had reached Vienna and, at the instigation of Apostolo Zeno, the late court poet, the Emperor Charles VI offered him that post. This caused a breach in the relationship with "La Romanina", who wished to accompany him, which he forbade. When she died she left her fortune to him, but he renounced it in favour of her husband. He arrived in Vienna in 1730 and remained there till his death, living with his friend Martines, master of ceremonies to the papal nuncio.<sup>4</sup> His verses, to be sung by the young archduchesses, were set to music by the court composers, Reutter, Predieri, Caldara or Bonno. He was himself very musical, played, sang and composed (Cappi publishing his 36 'Canzoni' for 3 voices). The charm, grace and sweetness of the verse in his librettos induced composers to overlook the absence of contrast and strong passion, and some of them were set as many as sixty or seventy times. His dramatic output consists of 7 oratorios, about 40 smaller *pièces de circonstance* and 27 *drammi per musica*.

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 'Achille in Sciro' (1736), 1st setting by Caldara. See also Chiarini. Corselli. Gassmann. Hasse. Jommelli (2 settings). Leo. Naumann (1). Paisiello. Pugnani. Sarro.  
 'Adriano in Siria' (1731), 1st setting by Caldara. See also Bach (J. C., 38). Cherubini. Ciampi (V. L.). Colla. Duni (E. G.). Galuppi. Giacomelli. Giai. Graun (3). Hasse. Holzbauer. Insaugine. Lampugnani. Pergolesi. Sarti. Scarlatti (6).  
 'Alcide al bivio' (1760), 1st setting by Hasse. See also Paisiello. Righini.  
 'Alessandro nell' Indie' (1729), 1st setting by Vinci. See also Bach (J. C., 38). Bertoni. Brivio. Cherubini. Cimarosa. Corri (1). Corselli. Duni (E. G.). Galuppi. Gatti (L.). Gluck ('Poro'). Handel (do.). Hasse ('Cleofide'). Holzbauer. Jommelli. Kozeluh. Naumann (1). Neukomm (?). Pérez (D.). Piccini (2 settings). Porpora ('Poro'). Sacchini. Scarlatti (6). Traetta. Vivaldi (?). Wagenseil (G. C.).  
 'Amor prigioniero, L' (1741), 1st setting by Reutter.  
 'Antigono' (1744), 1st setting by Hasse. See also Cafaro. Conforto. Durán. Galuppi. Gluck. Jommelli. Lampugnani. Paisiello. Piccini. Traetta. Zingarelli.

<sup>3</sup> "Metastasio" = *trapassamento*, or transition, is a play on Trapassi.

<sup>4</sup> For further details see MARTINES (MARIANNE).

- 'Artaserse' (1730), 1st setting by Vinci. *See also* Arne (1). Bach (J. C., 38). Bertoni. Brivio. Cherubini. Cimarosa. Duni (E. G.). Galuppi. Gasparini (Q.). Giordani (T.). Gluck. Graun (3). Handel ('Arsace', ?). Hasse. Isouard. Jommelli. Lampugnani. Manfredini. Piccinni. Scarlatti (6). Terradellas. Vinci (L.).
- 'Asile d'amore'. *See* Hasse. Schicht.
- 'Astraea placata' (1739), 1st setting by Predieri. *See also* Breunich.
- 'Ateneide, L.' (1762), 1st setting by Bonno.
- 'Attilio Regolo' (1740), 1st setting by Hasse.
- 'Augurio di felicità, L.' (cantata) (1749), 1st setting by Reutter.
- 'Betulia liberata, La' (cantata) (1734), 1st setting by Reutter. *See also* Bernasconi (Andrea). Mozart.
- 'Catone in Utica' (1727), 1st setting by Vinci. *See also* Bach (J. C., 38). Ciampi (V. L.). Duni (E. G.). Gassmann. Graun (3). Handel. Hasse. Hopken. Jommelli. Leo. Paisiello. Piccinni. Vivaldi. Winter.
- 'Cinesi, Le' (1735), 1st setting by Reutter. *See also* Conforto. Gluck. Holzbauer.
- 'Ciro riconosciuto' (1736), 1st setting by Caldara. *See also* Cocchi (G.). Duni (E. G.). Galuppi. Hasse. Jommelli. Leo. Piccinni. Rinaldo di Capua.
- 'Clemenza di Tito, La' (1734), 1st setting by Caldara. *See also* Adolfati. Ciampi (V. L.). Clemenza di Tito (Mozart). Cocchi (G.). Galuppi. Gluck. Grua (C. P.). Hasse ('Tito Vespasiano'). Holzbauer. Jommelli. Leo. Mozart (altered by Mazzola). Naumann (1). Ottani. Pérez (D.). Sarti. Scarlatti (6). Veracini (F. M.). Wagenseil (G. C.).
- 'Cleofide'. *See* Agricola (J. F.).
- 'Contesa de' numi, La' (1729), 1st setting by Vinci. *See also* Gluck.
- 'Corona, La' (1765), 1st setting by Gluck.
- 'Danza, La' (cantata) (1744), 1st setting by Bonno. *See also* Gluck. Hasse.
- 'Demetrio' (1732), 1st setting by Caldara. *See also* Cherubini. Galuppi. Gai. Gluck. Guglielmi (P. A.). Hasse (later 'Cleonice'). Jommelli. Leo (2 settings). Paisiello. Pérez (D.). Pescetti. Piccinni. Scarlatti (6). Vivaldi (?). Wagenseil (G. C.).
- 'Demofoonte' (1733), 1st setting by Caldara. *See also* Bertoni. Boroni. Brivio. Cherubini ('Démophon'). Ciampi (F.). Duni (E. G.). Federici ('L' usurpatore innocente'). Galuppi. Gatti (L.). Gluck. Graun (3). Hasse. Horn (C. E.). 'Dirce' (Eng.). Jommelli (2 versions). Koželuh. Lampugnani. Leo. Manna. Paisiello. Pérez (D.). Piccinni. Portugal. Pugmani. Traetta. Váňhal. Vento (M.). Vogel (J. G.). 'Démophon').
- 'Didone abbandonata' (1724), 1st setting by Sarro. *See also* Brunetti (Giuseppe). Cherubini. Duni (E. G.). Fiorini. Galuppi. Hasse. Holzbauer (in Ger.). Insanguine. Jommelli (3 versions). Lampugnani. Manna. Paer. Paisiello. Piccinni. Porpora. Reissiger. Sacchini. Sarro. Terradellas. Traetta. Zoppis.
- 'Egeria'. *See* Hasse.
- 'Endimione'. *See* Hasse. Jommelli.
- 'Enea ne gli Elisi'. *See* Fux.
- 'Eroe cinese, L.' (1752), 1st setting by Bonno. *See also* Cimarosa. Galuppi. Giordani (T.). Hasse. Rauzzini (V.). Sacchini.
- 'Ezio' (1728), 1st setting by Auletta. *See also* Bertoni. Broschi. Galuppi. Gluck. Graun (3). Guglielmi (P. A.). Handel. Hasse. Jommelli (4 versions). Lampugnani. Leo. Porpora. Scarlatti (6). Traetta.
- 'Festa cinese' (*see* 'Cinesi').
- 'Gara, La' (1755), 1st setting by Reutter.
- 'Gioas, re di Giuda' (oratorio) (1735), 1st setting by Reutter. *See also* Bach (J. C., 38, opera).
- 'Giuseppe riconosciuto' (oratorio) (1733), 1st setting by Porcile. *See also* Bonno. Hasse.
- 'Grazie vendicate, Le' (1735), 1st setting by Caldara.
- 'Inverno, L.' (cantata). 1st setting by Wagenseil.
- 'Ipermestra' (1744), 1st setting by Hasse. *See also* Cafaro. Duni (E. G.). Feo. Fortunati. Galuppi. Giacomelli. Gluck. Jommelli. Martin y Soler. Morlacchi (altered by Stefano Scatizzi). Naumann (1). Paisiello. Piccinni. Sarti.
- 'Isacco' (oratorio) (1740), 1st setting by Predieri. *See also* Dittersdorf. Martines.
- 'Isola disabitata, L.' (1752), 1st setting by Bonno. *See also* Arne (1, adapt. Murphy). Beck (F., ? opera).
- Benda (3). Haydn. Holzbauer. Jommelli. Ouseley. Pérez (D.). Rota (aria). Spontini. Traetta.
- 'Issipile' (1731), 1st setting by Conti. *See also* Bioni. Cocchi (G.). Ellerton. Errichelli. Feo. Galuppi. Gassmann. Gluck. Hasse. Holzbauer. Porpora. Scarlatti (6).
- 'Lucio Silla' (altered by M.). *See* Mozart.
- 'Morte d' Abel, La' (oratorio). 1st setting by Reutter. *See also* Arne (1).
- 'Natale di Giove, Il' (1740), 1st setting by Bonno. *See also* Hasse.
- 'Nitteti' (1756), 1st setting by Conforto. *See also* Bertoni. Gatti (L.). Hasse. Holzbauer. Jommelli. Piccinni. Poissl (Ger. opera). Traetta.
- 'Olimpiade, L.' (1733), 1st setting by Caldara. *See also* Arne (1). Brivio. Brusa. Cafaro. Cimarosa. Donizetti. Duni (E. G.). Federici. Galuppi. Gassmann. Gatti (L.). Giardini (pasticcio). Guglielmi (P. A.). Hasse. Jommelli. Lampugnani. Leo. Logroscino. Manfredini. Minoia. Mozart (canzonetta for 3 voices & 3 basset horns). Myalivček. Paisiello. Pergolesi. Piccinni (2 settings). Poissl (Ger. opera). Reichardt (J. F.). Sacchini. Sarti. Scarlatti (6). Traetta. Vivaldi. Wagenseil (G. C.).
- 'Orti esperidi, Gli' (1721). *See* Porpora.
- 'Pace fra la virtù e la bellezza, La' (1738), 1st setting by Predieri. *See also* Adolfati. Bioni.
- 'Palladio conservato, Il' (1735), 1st setting by Reutter.
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- 'Partenza, La' (canzonetta) (1749). Music by M. himself.
- 'Passione di Gesù Cristo, La' (1730), 1st setting by Caldara. *See also* Morlacchi. Salieri.
- 'Re pastore, Il' (1751), 1st setting by Bonno. *See also* Agnesi (M. T.). Galuppi. Giardini. Giordani (T.). Gluck. Hasse. Hopken. Jommelli. Lampugnani. Mozart. Nichelmann. Piccinni. Rush ('Royal Shepherd'). Sarti. Uttini.
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- 'Ritrosia disarmata'. *See* Schicht.
- 'Romolo ed Ersilia' (1765), 1st setting by Hasse.
- 'Ruggiero' (1771), 1st setting by Hasse.
- 'Sant' Elena al Calvario' (oratorio). *See* Hasse. Martines.
- 'Semiramide riconosciuta' (1729), 1st setting by Vinci. *See also* Araia. Cocchi (G.). Galuppi. Gluck. Graun (3). Hasse. Jommelli. Lampugnani. Meyerbeer. Pérez (D.). Porpora. Sacchini. Salieri. Terradellas.
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- 'Siroe' (1726), 1st setting by Sarro. *See also* Conforto. Errichelli. Galuppi. Giardini. Handel. Hasse. Lampugnani. Manna. Piccinni. Porpora. Raupach (H. F.). Sarti. Scarlatti (6). Starzer (ballet m., with Raupach). Traetta. Vivaldi.
- 'Sogno, Il' (1756), 1st setting by Reutter.
- 'Sogno di Scipione, Il' (1735), 1st setting by Predieri. *See also* Hasse. Mozart.
- 'Temistocle' (1736), 1st setting by Caldara. *See also* Bach (J. C., 38). Durán. Jommelli. Leo. Porpora.
- 'Tributo di rispetto e d'amore, Il' (1754), 1st setting by Reutter.
- 'Trionfo d' Amore, Il' (1765), 1st setting by Caldara & Gassmann.
- 'Trionfo di Clelia, Il' (1762), 1st setting by Hasse. *See also* Gluck. Váňhal. Jommelli. Portugal.
- 'Vero omaggio, Il' (1743), 1st setting by Reutter. *See also* Hertel (J. W.).
- 'Virtuosa emulazione, La' (cantata) (1751), 1st setting by Reutter.
- 'Zenobia' (1740), 1st setting by Predieri. *See also* Albinoni. Cocchi (G.). Dieren (extract). Hasse. Piccinni. Porpora.
- See also* Angiolini (friend). Apell (canzonets). Beethoven (5 songs & canon). Davies (sisters, ode for). Glover (J. W., 2 operas). Gluck (arias in 'Innocenza giustificata'). 'Porc' [*see* 'Alessandro?']. Gounod (song). Libretto. Lucas (Chas., 'Regicide', opera). Maria Antonia Walpurgis (lib. altered for). Mele (2 Spanish operas). Mozart (17 concert arias, 4 voc. trios). Rossini (2 songs). Schubert (10 songs). Wellesz (cantata for voice & orch.).



**METCALFE, Susan.** See CASALS.

**METHESSEL, Albert (Gottlieb)** (b. Stadt Ilm, Thuringia, 6 Oct. 1785; d. Heckenbeck, 22 Mar. 1869).

German composer. He became *Kammer-musikus* at Rudolstadt in 1810 and was *Hofkapellmeister* at Brunswick in 1832-42, where he had succeeded Wiedebein. He published a large number of songs of a popular type, and partsongs for male voices; some of his productions, as for instance 'Kriegers Abschied', 'Rheinweilied' and 'Deutscher Ehrenpreis', were popular. He wrote an oratorio, 'Das befreite Jerusalem'. Of an opera, 'Der Prinz von Basra', attributed to him, no contemporary records are to be traced. J. A. F.-M., rev.

**MÉTHODE DE CHANTER.** See GOÛT DU CHANT.

**METNER.** See MEDTNER.

**METRE.** See ACCENT. RHYTHM. TIME, sub-section METRE.

**METREIANO.**

**METRIGRANO.** } See NASCO.

**METRONOME** (Fr. *métronome*; Ger. *Metronom*, *Taktmesser*; from the Gr. μέτρον, "a measure" and νόμος, "a law"). An instrument for determining the pace at which a musical work is, or is to be, performed.

The earliest method of measuring small intervals of time was by using the beat of the human pulse, but by the end of the 16th century Galileo had established the laws of vibration of pendulums and realized the possibilities of some form of pendulum as a time-keeper. There is indeed the famous story of his timing the swinging of a hanging lamp, disturbed by the draught, in the Cathedral of Pisa, using his pulse and demonstrating to himself the isochronism of the pendulum, as it is called, i.e. that if the arc of swing is not too great, a pendulum of invariable length accomplishes equal swings in equal times until its motion is reduced to rest by friction with the air. He also established the important law that the times of vibration of different simple pendulums are proportional to the square roots of their lengths. After his death his scheme for a pendulum time-marker was discovered among his papers.

The possibilities of the pendulum as a time-marker in music seem first to have been envisaged by Thomas Mace who, in 'Musick's Monument' (1676) suggested that one could keep time by means of a "bullet or any round piece" attached to a thread; but it was left to Étienne Loulié in 'Éléments ou principes de musique, mis dans un nouvel ordre' (Paris, 1696) to improve on the bullet attached to a cord by giving instructions how to shorten or lengthen the cord at pleasure to get different degrees of velocity. His work did not attract much attention, and in the next fifty years we find a number of similar suggestions by, among

others, the French physicist Joseph Sauveur and the Englishman Joseph Tans'ur, whose treatise entitled 'A New Musical Grammar' contains a section on "the doctrine of pendulums applied to music" (1746).

The brothers Weber were two famous scientists whose book 'Die Akustik' long remained the standard treatise on the subject. One of them (Gottfried) advocated the carrying of a simple pendulum upon the cord of which different tempos were indicated by knots, the whole being sufficiently small when coiled up to go in the pocket. Nevertheless, a simple pendulum is inconveniently long for this purpose, when extended; for example, one to beat seconds has to be nearly 40 ins. long. This led inventors to consider some form of compound pendulum as an alternative.

We have noted that the simple pendulum — to which the law deduced by Galileo applies — consists of a mass, which can be of any value, suspended by a thin cord, i.e. one which exerts no constraint upon the pendulum and is without mass. Theory requires in fact that all the mass of the system shall be concentrated in the bob. In the compound pendulum this is not so. It commonly takes the form of a steel bar near one end of which a sphere of metal is attached. The time of swing about any point along the bar suitably supported of such a pendulum depends on a number of factors of which the principal one is the distance of the point of suspension from the centre of gravity of the system. At the beginning of the 19th century Captain Kater performed some experiments, famous in science, on such a pendulum, which had two masses attached to the beam on opposite sides of the centre of gravity, one fixed and one which could be set over a range of positions by a fastening screw. Whether this inspired the form which the metronome finally took is uncertain, but the physical form of Kater's pendulum and Maelzel's metronome are remarkably similar though different in size.

Before we pass on to Maelzel, however, the effort of Winkel must be mentioned. His compound pendulum for musical time-marking was in existence in Amsterdam in 1815, where Johann Maelzel saw it on a visit. The latter had been considering the idea of a chronometer for music for some time and was struck by the ingenuity of Winkel's device. Returning to Paris, he made a copy of the instrument he had seen, merely adding a scale of divisions, and under the name of Metronome he patented the device. A law-suit ensued which finally gave the credit to Winkel, but too late, as Maelzel had already set up a factory and sold many instruments under his name. In fact, to this day, though the patent must long have lapsed, the apparatus still bears the latter's name.



The metronome, as originally and even yet manufactured, is a pendulum formed of a flat steel reed about 7 ins. long with a pivot about  $1\frac{1}{2}$  ins. from its lower end, which also carries a fixed mass of lead. The pivot and lead mass are inside the lower portion of a pyramidal case, which also contains the clockwork and escapement by which the pendulum, set in motion, is maintained against friction without its natural time of swing being interfered with, in the same fashion as in a pendulum clock. The escapement also provides the tick, the noise by which one can count the beats of the pendulum. The adjustable weight is at the upper end, is of brass with a spring which grips the reed and comes to rest on it at places determined by notches on the reed. The position of these is fixed empirically by comparison with a chronometer; timing the beats and the number of these to each minute is indicated on the case behind the corresponding notch. The range covered is from 40 to about 200 per minute. The composer indicates by the formula "M.M. — a number" the tempo which he desires; for example, he may write M.M. (which stands for Maelzel's Metronome)  $\text{♩} = 60$ , which means that he wants 60 minims in a minute.

Modifications of the original metronome are patented from time to time. Now that we have electric clocks driven at a standard rate by electric mains of controlled frequency, there seems to be no reason why an instrument ticking at a controlled frequency, without a pendulum, should not be constructed. At present, however, the string pendulum or the original form of metronome persists. Perhaps, indeed, it is unnecessary to look for anything more precise for musical purposes, seeing that individual performers and conductors often interpret the composer's intentions as to tempo in an unfettered spirit.

E. G. R.

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 See also Afflard (early device). Davaux (invention). Loulié (do.). Maelzel. Winkler. Wright (Thomas).

#### METROPOLITAN OPERA HOUSE.

See NEW YORK.

**METZLER.** English firm of instrument dealers and music publishers established in London. The founder was Valentin Metzler, a native of Bingen o/Rhine, who opened a

shop in Wardour Street for the sale of flutes and other instruments about the year 1788. He married an Englishwoman, and his only child was George Richard Metzler (1797-1867).

The name Metzler first appears in the London directories in 1812, and the style Metzler & Son was adopted about 1816; V. Metzler probably died in 1833, as the name then became G. Metzler & Co. The firm is said to have entered upon music publishing in 1816 and removed in 1842 to 37 Great Marlborough Street, where it remained until 1920, with premises extended to Nos. 40-43 from 1895 to 1911. In 1920-29 the address was 142 Charing Cross Road and in 1929-30 14 Rathbone Place.

The only surviving child of George Richard was George Thomas Metzler (1835-79). He gained a practical knowledge of the pianoforte in Germany and had a distinct literary bias, which he followed as far as opportunity permitted. He became known as a writer of words for songs, Mrs. George March (Virginia Gabriel), Charlotte Sainton-Dolby, Henry Smart and J. L. Hatton having set his graceful lyrics to music.

In 1867 Frank Chappell, who had acquired his knowledge of business in the Bond Street firm of that name, joined G. T. Metzler in partnership, and from his suggestion the important agency of Mason & Hamlin, which practically introduced the American organ into Britain, became a speciality of the Metzler business. This firm was early in the field with the precursors of the harmonium; their 'improved Seraphines' are advertised in 'The Musical World' in 1838. Frank Chappell died in 1886, and from that date the business was carried on by the trustees of his estate until 1893, when it became a limited company.

About 1810-12 a certain "Mr. Metzler" of 9 Newman Street issued a small oblong book of airs for the flageolet, called 'The Magic Flageolet'. This came out in numbers, many being issued by James Power, and others by Metzler himself, whose name was affixed to many of the pieces.

A. J. H., adds. F. K. & W. C. S.

**MEULEMANS, Arthur** (b. Aerschot, 19 May 1884).

Belgian conductor and composer. He studied under Tinel at the Institut Lemmens at Mechlin, where later on he became a professor. From 1916 to 1930 he was director of the organ and song school of Limburg, at Hasselt. On resigning that post he became conductor of the Belgian broadcasting service. His works include the operas 'Vikings', 'Adriaen Brouwer', 'Egmont'; the ballets 'Josaphat-Park' and 'De Vogels'; incidental music; 9 Masses, 3 'Te Deum';

oratorios 'Sacrum Mysterium', 'De Zeven Weeën' and 'De Dochter van Jairus', 4 cantatas and many other choral works; 12 symphonies, 'Plinius Fontein', 'Heideschetzen', 'Praeludiën', 'Stadspark', 'Serenata', 'Vlaamse Rhapsodie', 'Andante symphonique', 'Twee Danssuites', 'Overture allegra' and other orch. works; concertos for pf., vn., viola, cello, flute, oboe, trumpet, horn & organ; 4 string Quartets, 2 pf. Quartets, 2 wind Quartets, 2 string Trios, 2 wind Trios, pf. Quintet and other chamber music; numerous pf. pieces; songs, &c. E. B.

**Meurice, Paul.** See Saint-Saëns ('Ascanio', opera).

**MEWTON-WOOD, Noel** (b. Melbourne, 20 Nov. 1922; d. London, 5 Dec. 1953).

Australian pianist. He studied the piano-forte under Seidel at the Melbourne Conservatory and went to England when he was fourteen to study at the R.A.M. in London. Later he went to Italy and also took lessons with Artur Schnabel. He made his London début in 1940, when he played Beethoven's first Concerto with great distinction at a Queen's Hall concert conducted by Sir Thomas Beecham. He played this work again during the Jubilee of the Promenade Concerts, when Sir Henry Wood wrote: "His *pianissimo* is as beautiful as his *fortissimo*, and he reminds me of all the greatest pianists of the past, including Rubinstein, Liszt and Busoni".

Mewton-Wood won very great admiration for his performance of both classical and modern works and for his grasp of the widely differing styles of such composers as Schumann, Brahms, Stravinsky and Tippett. His performance of Bliss's Concerto at a Promenade Concert in 1949 was warmly applauded by the critics and he several times played Busoni's immensely difficult Concerto to enthusiastic audiences. He was a staunch supporter of the modern British school of composers and on a tour of Europe for the British Council he included many works by such composers as Bliss, Britten, Tippett and Lambert.

M. K. W.

**Mey, Lev Alexandrovich.** See Balakirev (2 songs). Borodin ('Tsar's Bride', opera). Maid of Pskov (Rimsky-Korsakov, opera). Mussorgsky (3 songs). Rimsky-Korsakov (4 operas based on M.; 'Maid of Pskov', incid. m.; Cantata [trans. from Mickiewicz]; duet with orch.; 4 songs, 1 voc. duet). Rubinstein ('Ivan the Terrible', mus. portrait for orch.). Tchaikovsky (10 songs). Tsar's Bride (Rimsky-Korsakov, lib.).

**MEYER-BAER, Kathi** (b. Berlin, 27 July 1892).

German musicologist. She studied at Leipzig University and obtained the Ph.D. in musicology in 1916. From 1922 to 1936 she worked in the Paul Hirsch Music Library at Frankfurt o/M., in 1928 she was for a year research librarian at the Berlin State Library and in 1927-29 she worked on the organization of the Music Department in the City Library

at Frankfurt. From 1923 she was music critic for thirteen years for the 'Frankfurter Zeitung' and the 'Neue Musik Zeitung' of Stuttgart, and in 1926-30 she acted as lecturer in musicology at the Frankfurt School of Music. She has supervised a number of exhibitions, among them the International Music Exhibition at Frankfurt, of which she was director, in 1927, the Goethe and Music Exhibition of 1932 and the Wagner Memorial of 1933.

About that time Kathi Meyer-Baer emigrated to the U.S.A., where she joined the editorial board of the publishing-house of Schirmer for a year in 1941. From 1942 to 1943 she worked in the Music Department of the New York Public Library. She has written a large number of articles and critical essays for musical papers and journals, mainly on the music in medieval monastic establishments and the problems of aesthetics in music. She has compiled three catalogues, one of the Paul Hirsch Library, published in four volumes between 1928 and 1947, the catalogue of the International Exhibition "Music in Folk Life" held at Frankfurt in 1927 and a catalogue of liturgical music incunabula for the London Bibliographical Society. Her other publications include new editions of Ercole Bottrigari's 'Il desiderio' of 1594 (1924) and Caspar Stieler's 'Die geharnischte Venus' of 1660 (1925) as well as the following:

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M. K. W.

**MEYER, Bernhard van den Sigtenhorst.** See SIGTENHORST MEYER.

**Meyer, Conrad Ferdinand.** See Aeschbacher (W., songs). Burkhard (P., 'Schuss von der Kanzel'). Burkhard (W., 2 choruses). Kaminski ('Jürg Jenatsch', opera). Klughardt ('Hochzeit des Monchs', opera). Kunz (Ernst, 'Huttens letzte Tage', choral work). Lemacher (choruses). Pfützer (1 chorus; 1 song with orch.; 4 songs). Schoeck (29 songs). Schoenberg ('Friede auf Erden', chorus). Strauss (R., song). Sutermeister (2 radio operas). Vrieslander (song).

**MEYER, Gregor** (b. ?; d. ?).

Swiss 16th-century organist and composer. He was organist of the cathedral church at Solothurn in the earlier part of the 16th century. Our whole knowledge of him is derived from Glareanus, who in his 'Dodecachordon'

(1547) frequently mentions him in terms of the highest respect for his musical abilities, and who obtained from him for the purposes of his work various compositions as examples of the proper use of the ecclesiastical modes in polyphonic music, inattention to which Glareanus is disposed to censure in the works of Josquin des Prés and others. So, for instance, he communicates of Meyer eleven somewhat elaborate 3- and 4-part settings of the "Kyrie" and "Christe Eleison" as illustrations of the proper use in conjunction of the Aeolian and Hypoaeolian modes, also a motet, 'Confitebor Domino', as an example of the Lydian and Hypolydian united, and two settings of the antiphon 'Qui mihi ministrat', one as an example of what Glareanus describes as the genuine form of the Lydian mode without B $\flat$ , and the other in the more commonly used form of the Lydian with the flat. J. R. M.

**MEYER-HELMUND, Erik** (b. St. Petersburg, 25 Apr. 1861; d. Berlin, 4 Apr. 1932).

German singer and composer. After learning from his father he went to Berlin to study composition with Kiel and singing with Stockhausen. He had a successful career as a concert singer, but his fame rested chiefly upon his many graceful songs, all of which are of a kind to appeal at once to a large number of hearers, and many of which are written to his own words. But the operas 'Margitta' (Magdeburg, 1889) and 'Der Liebeskampf' (Dresden, 1892) were successful in their time; his ballet 'Rübezahl, oder Der Berggeist' was given at Leipzig with great success; a 1-act burlesque opera, 'Trischka', was given at Riga in 1894. It was followed by 'Lucullus' (Riga, 1905), 'Münchener Bilderbogen' (Munich, 1910), 'Heines Traumbilder', a light opera, 'Taglioni' (both Berlin, 1912) and 'Die schöne Frau Marlies' (Altenburg, 1916). J. A. F.-M., adds.

**MEYER LUTZ, Wilhelm.** See LUTZ.

**MEYER VON SCHAUENSEE, Franz Joseph Leonti** (b. Lucerne, 10 Aug. 1720; d. Lucerne, 2 Jan. 1789).

Swiss composer and organist. He received his earliest instruction in organ playing from Jost Wilhelm Müller, organist at the collegiate church of St. Leodegar im Hof, at Lucerne; later, in 1740-42, he studied the violin with Galimberti at Milan. As scion of an old and aristocratic Lucerne family, he complied with the military laws by serving for two years as an officer in a regiment of King Emanuel III of Sardinia. Thereafter he took part in the campaign of the Austrian War of Succession, without, however, neglecting any opportunity to participate in concerts or to compose music. In 1745 he returned to Lucerne and divided his time between his art and the career of a civil servant. On the death of his first music teacher, J. W. Müller, in 1752, he resigned his

various positions in the civil service and took holy orders, becoming Müller's successor as organist and *Kapellmeister* at the collegiate church, which position he held with great distinction till his death. In 1760 he founded the public musical college of Lucerne. His keenness of mind manifested itself in the creation, among other things, of the Helvetic Society of the Concordat (1768), which pursued cultural and patriotic aims. Of this he remained president till 1784.

Both as an artist and as a man Meyer enjoyed the esteem of his contemporaries. As a composer he not only held first place among the Swiss musicians of his time, but was also the first important musician of that country who was not forced to reside abroad, either permanently or temporarily, but on whom work and honours were showered in his own country. He was a many-sided composer: his work ranges from sacred music to comic opera. In the matter of style he occupies a position midway between the German and the Italian schools.

Among Meyer's works, both printed and in manuscript, the following may be noted:

*Op.*

1. 'De semine bono flos vernans' (40 arias, 1748).
2. 'Obeliscus musicus' (16 offertories).
3. 'Ecclesia triumphans in campo et in choro' (various sacred works).
4. 'Pontificale Romano-Constantiense Musicum' (7 masses).
5. 'Cantica Doctoris Melliflui Mariano dulcisona' (various sacred compositions).
6. 'Omne trinum perfectum' (various sacred compositions).
7. 'Par nobile fratrum' (various sacred compositions, 1764).

*Manuscripts:*

- Festival Mass for 3 choirs composed for Beromünster (1749).
- 'Hans Hüttenstock' (opera buffa, 1769).
- 'Engelberg Valley Wedding' (opera buffa, 1781), and others.

Among his lost works were further sacred compositions, symphonies, concertos, etc.

H. E.

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**MEYERBEER, Giacomo (Jakob Liebmann Beer)** (b. Berlin, 5 Sept. 1791; d. Paris, 2 May 1864).

German composer. His father, Herz Beer, a native of Frankfort o/M., was a wealthy Jewish banker in Berlin; his mother (born Amalie Wulf) was a woman of rare mental and intellectual gifts and high cultivation. He was their eldest son, and a legacy from a rich relation named Meyer caused his name to take the form in which it became known. He seems to have been the sole member of his family remarkable for musical gifts; but two of his brothers achieved distinction in other lines—Wilhelm as an astronomer and Michael, who died young, as a poet.

His genius showed itself early. His first instructor was Lauska, an eminent pianoforte player and pupil of Clementi; and old Clementi himself, although he had long given up teaching, was so much struck, during a visit to Berlin, with the promise displayed in the boy's performance as to consent to give him lessons. As early as seven years old he played in public Mozart's D minor Concerto, and two years later he was reckoned one of the best pianists in Berlin. It was as a pianist that he was expected to win his laurels, but as he had also, from an early age, shown much talent for composition, he was placed under Zelter for instruction in theory, and subsequently (for Zelter's rigid severity was insupportable to the young prodigy) under Bernard Anselm Weber, director of the Berlin Opera and a pupil of the then celebrated Abbé Vogler. In 1810 Meyerbeer became an inmate of Vogler's house. He had for companions Gänsbacher and Carl Maria von Weber, who had studied with Vogler some years before, and was now attracted to Darmstadt by his presence there, and between whom and Meyerbeer, five years his junior, there sprang up a warm and lasting friendship. Each morning after early mass, when the young men took it in turns to preside at the organ, they assembled for a lesson in counterpoint from the abbé. Organ fugues were improvised in the cathedral, on subjects contributed by all in turn. In this way Meyerbeer's education was carried on for two years. His great powers of execution on the pianoforte enabled him to play at sight the most intricate orchestral scores, with a full command of every part. His 4-part 'Geistliche Oden von Klopstock' were published at this time, and an oratorio of his, entitled 'Gott und die Natur', was performed in the presence of the grand duke, who appointed him composer to the court. His first opera, 'Jephthas Gelübde', was also written during this period and produced at Munich in 1812. Biblical in subject, dry and scholastic in treatment, it resembled an oratorio rather than an opera, and although connoisseurs thought it promising, it failed to please the public. A comic opera, 'Alimelek, oder Die beiden Kalifen', met with a better fate at Stuttgart in 1813. It was bespoken and put in rehearsal by the manager of the Kärntnertor theatre in Vienna.

To Vienna, in consequence, Meyerbeer now repaired, with the intention of making his appearance there as a pianist. But on the very evening of his arrival he chanced to hear Hummel and was so much impressed that he became dissatisfied with all he had hitherto aimed at or accomplished, and went into a kind of voluntary retirement for several months, during which time he subjected his technique to a complete reform, besides writing a quantity of pianoforte music, which,

however, was never published. He made a great sensation on his first appearance, and Moscheles, who heard him at this time, was wont to say that, had he chosen a pianist's career, few virtuosi could have rivalled him. But to be a composer was the only aim worthy of his ambition, although at this moment it seemed to recede as he pursued it. 'Alimelek', performed in Vienna in 1814, had been an utter failure. Salieri, however, assured him that he wanted nothing in order to succeed but freedom from scholastic trammels and, above all, knowledge of the human voice and how to write for it, a knowledge, Salieri added, to be acquired only in Italy.

Accordingly, in 1815, Meyerbeer went to Venice. It was Carnival time. Rossini's 'Tancredi' was then at the height of its popularity, and all Venice resounded with "Di tanti palpiti". To Meyerbeer this was a revelation, and he surrendered spellbound to the genial charm. Hope awoke, emulation was kindled. He had no style of his own to abandon, but he abandoned Vogler's without regret and set to work to write Italian operas. His success was easy and complete. 'Romilda e Costanza' (produced at Padua in 1817), 'Semiramide riconosciuta' (Turin, 1819) and 'Emma di Resburgo' (Venice, 1819) were all received with enthusiasm by the Italian people, and this at a time when it was difficult for anyone but Rossini to obtain a hearing. The last-named opera was played in Germany under the title of 'Emma von Leicester', and not unsuccessfully. 'Margherita d' Anjou', the best of these operas, was written for La Scala at Milan and given there in 1820. 'L' esule di Granata' (1822) made but little impression. Its original title was 'Almansor'.

The following year, 1823, while engaged in writing 'Il crociato in Egitto', the composer went to Berlin, where he tried, but failed, to get a performance of a 3-act German opera, 'Das Brandenburger Tor'. This was a time of transition in his life. He was wearying of the Italian manner and he could not be insensible to the murmurs of dissatisfaction which everywhere in Germany made themselves heard at the degradation of his talent by his change of style. Foremost among the malcontents was Weber, who had looked on his friend as the hope of that German opera in which his own ardent aspirations were centred, and who in 1815 at Prague, and subsequently at Dresden, had mounted 'Alimelek' with extraordinary care and labour, hoping perhaps to induce him to return to his old path. In spite of all this the friendship of the two men remained unshaken; but Weber did not live to see the fulfilment of his wish that Meyerbeer should give up the imitation of foreign models and write a German opera.

'Il crociato' was produced at Venice in

1824 and created a furore. In this opera, written in Germany, old associations seem to have asserted themselves. More ambitious in scope than its predecessors, it shows an attempt, timid indeed, at dramatic combination which constitutes it a kind of link between his "wild oats" (as in after years he designated these Italian works) and his later operas.<sup>1</sup>

In 1826 he was invited to witness its first performance in Paris, and this proved to be the turning-point of his career. He eventually took up his residence in Paris, and lived most of his subsequent life there. From 1824 to 1831 no opera appeared from his pen. A sojourn in Berlin, during which his father died, his marriage and the loss of two children were among the causes which kept him from public life. But in these years he undertook that profound study of French character, French history and French art which resulted in the final metamorphosis of his dramatic and musical style and in the works by which his name is remembered.

Paris was the headquarters of the unsettled, restless, tentative spirit which at that time pervaded Europe. The prevailing spirit of eclecticism found its perfect musical counterpart in the works of Meyerbeer. The assimilative power that, guided by tenacity of purpose, enabled him to identify himself with any style he chose, found in this intellectual ferment, as yet unrepresented in music, a well-nigh inexhaustible field, while these influences in return proved the key to unlock all that was original and forcible in his nature. And he found a fresh stimulus in the works of French operatic composers. In his librettist, Eugène Scribe, he found an invaluable collaborator.

Many vicissitudes preceded the first performance, on 21 Nov. 1831, of 'Robert le Diable', the opera in which the new Meyerbeer first revealed himself, and of which the unparalleled success extended in a very few years over the whole civilized world. It made the fortune of the Paris Opéra. Scenic effect, striking contrast, novel and brilliant instrumentation, vigorous declamatory recitative, melody which pleased none the less for the strong admixture of Italian-opera conventionalities, yet here and there (as in the scena "Robert! toi que j'aime") attaining an unlooked-for dramatic force, a story part heroic, part legendary, part allegorical — with this strange picturesque medley all were pleased, for in it each found something to suit his taste.

The popularity of the opera was so great that 'Les Huguenots', produced 29 Feb. 1836, suffered at first by contrast. The public, looking for a repetition, with a difference, of 'Robert', was disappointed at finding the

<sup>1</sup> It is significant that, with the exception of the 'Crocato', not one of these early works, so enthusiastically received, held the stage after their composer had left Italy.

new opera quite unlike its predecessor, but was soon forced to acknowledge that it was the superior of the two.

In 1838 the book of 'L'Africaine' was given to Meyerbeer by Scribe. He became deeply interested in it, and the composition and re-composition, casting and recasting of this work occupied him at intervals to the end of his life. His excessive anxiety about his operas extended to the libretti, with which he was never satisfied, but would have modified to suit his successive fancies over and over again, until the final form retained little likeness to the original. This was especially the case with 'L'Africaine', subsequently for a time called 'Vasco de Gama' (who, although the hero, was an afterthought!), and many were his altercations with Scribe, who got tired of the endless changes demanded by the composer and withdrew his book altogether, but who was finally pacified by Meyerbeer's taking another libretto of his, 'Le Prophète', which so forcibly excited the composer's imagination that, putting 'L'Africaine' aside, he at once set to work on it and finished it within a year (1843).

A good deal of his time was now passed in Berlin<sup>2</sup>, where the king had appointed him *Generalmusikdirector* in 1842. Here he wrote several occasional pieces, cantatas, marches and dance music, besides the 3-act German opera 'Ein Feldlager in Schlesien'. The success of this work was magically increased, a few weeks after its first performance, 7 Dec. 1844, by the appearance of Jenny Lind in the part of the heroine.

He at this time discharged some of the debt he owed his dead friend Weber by producing 'Euryanthe' in Berlin. His duties at the Opera were heavy, and he had neither the personal presence nor the requisite nerve and decision to make a good conductor. From 1845 he only conducted — possibly not to their advantage — his own operas and those in which Jenny Lind sang.

The year 1846 was marked by the production of the overture and incidental music to his brother Michael Beer's drama of 'Struensee'. This work is its composer's only one in that style and shows him in some of his best aspects. The overture is his most successful achievement in sustained instrumental composition. A visit to Vienna (where Jenny Lind achieved a brilliant success in the part of Vielka in the 'Feldlager in Schlesien') and a subsequent sojourn in London occurred in 1847. In the autumn he was back in Berlin, where, on the occasion of the king's birthday, he produced, after long and careful preparation, his future rival and bitter enemy's early opera, 'Rienzi'. The two composers had

<sup>2</sup> On the conditions of his life in Berlin, see S.M.G., IV, 519.

seen something of each other in Paris, and there is no doubt that Meyerbeer's French operas influenced Wagner's early style, together with the works of Spontini and Marschner. The younger composer was then in necessitous circumstances, and Meyerbeer to all appearances endeavoured to get employment for him and to make him known to influential people in the musical world; but either his influence was not all it was supposed to be or he did not exert himself as assiduously as he led Wagner to believe. Wagner, on the other hand, was perhaps unduly suspicious of a rival who was known to spend large sums in bribing the press; certainly his later attacks on Meyerbeer in 'Das Judentum in der Musik' were excessive. Meyerbeer at any rate did him a good turn in securing the Berlin Opera's acceptance of 'The Flying Dutchman', which had not only suffered extraordinary indignities in Paris, but had been rejected by Leipzig and Munich.

'Le Prophète', produced in Paris on 16 Apr. 1849, after long and careful preparation, materially added to its composer's fame. Thirteen years had elapsed since the production of its predecessor. Once again the public, looking for something like 'Les Huguenots', was disappointed. Once again it was forced, after a time, to do justice to Meyerbeer's power of transferring himself, as it were, according to the dramatic requirements of his theme. But there are fewer elements of popularity in the 'Prophète' than in the 'Huguenots'.

Meyerbeer's health was beginning to fail, and after this time he spent a part of every autumn at Spa, where he found a temporary refuge from his toils and cares. Probably no composer as famous as he ever suffered such a degree of nervous anxiety about his own works as he did. During their composition, and for long after their first completion, he altered and retouched continually, never satisfied and never sure of himself. During the correcting of the parts, the casting of the characters, the coaching of the singers, he never knew, nor allowed any one concerned to know, a moment's peace of mind. Then came endless rehearsals, when he would give the orchestra passages scored in two ways, written in different coloured inks, and try their alternate effect; then the final performance, the ordeal of public opinion and of possible adverse criticism, to which he was so painfully susceptible that, as Heine says of him, he fulfilled the true Christian ideal, for he could not rest while there remained one unconverted soul, "and when that lost sheep was brought back to the fold he rejoiced more over him than over all the rest of the flock that had never gone astray".

Faithful to change, he now challenged his adopted countrymen on their own especial

ground by the production at the Opéra-Comique in 1854 of 'L'Étoile du nord'. To this book he had intended to adapt the music of 'Ein Feldlager in Schlesien', but, his own ideas transforming themselves gradually while he worked on them, there remained at last only six numbers of the earlier work. 'L'Étoile' achieved considerable popularity, although it aroused much animosity among French musicians, jealous of this invasion of their own domain, which they also thought unsuited to Meyerbeer's melodramatic style. The same may be said of 'Le Pardon de Ploërmel' ('Dinorah'), founded on a Breton idyll, and produced at the Opéra-Comique in 1859. Meyerbeer's special powers found no scope in this comparatively circumscribed field. His development since 1824 was too great not to be apparent in any style of composition, but these French operas, although containing much that is charming, were, like his Italian "wild oats", the result of an effort of will — the will to be whomsoever he chose.

After 1859 he wrote, in Berlin, two cantatas and a grand march for the Schiller Centenary Festival, and began incidental music for a comedy by Blaze de Bury — never finished — called 'La Jeunesse de Goethe', introducing several French translations of Goethe's lyrical poems, set to music. His life was overshadowed by the death of many friends and contemporaries, among them his old coadjutor Scribe, to whom he owed so much.

In 1862 the choice fell on him — of all people — to represent German music at the opening of the London International Exhibition, for which he wrote an 'Overture in the Form of a March'. (He had already visited England in 1832.) The next winter he was again in Berlin, still working at 'L'Africaine', to which the public looked forward with impatience and curiosity. For years the difficulty of getting a satisfactory cast had stood in the way of the production of this opera. His excessive anxiety and fastidiousness resulted in its being never performed at all during his lifetime. In Oct. 1863 he returned, for the last time, to Paris. The opera was now finished and in rehearsal. Still he corrected, polished, touched and retouched: it occupied his thoughts night and day. But he had delayed too long. On 23 Apr. he was attacked by illness and on 2 May 1864 he died.

'L'Africaine' was performed after his death at the Opéra in Paris on 28 Apr. 1865. When it appeared in London (in Italian) on 22 July following, the creation by Pauline Lucca of the part of Selika was long remembered by those who saw it. The work itself had suffered somewhat from the composer's incessant changes of intention, having occupied him from 1838 to 1843. Laid aside at that time for many years, and the book then undergoing a complete



alteration, a second story being engrafted on to the first, the composition, when resumed, was carried on intermittently to the end of his life. The chorus of bishops and Nelusko's two airs, for instance, were written in 1858, the first duet between Vasco and Selika in 1857, while the second great duet took its final form as late as the end of 1862. The excessive length of the opera on its first production (when the performance occupied more than six hours) necessitated considerable curtailments detrimental to coherence of plot. But in spite of all this the music has a special charm, a kind of exotic fragrance of its own, which will always make it to some minds the most appealing of Meyerbeer's works. It is, in fact, the most purely musical of them all. F. A. M., rev.

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CATALOGUE OF WORKS  
OPERAS

<i>Title</i>	<i>Libretto</i>	<i>Production</i>
'Jephthas Gelubde.'	Alois Schreiber.	Munich, 23 Dec. 1812.
'Wirt und Gast, oder Aus Scherz Ernst' (later 'Die beiden Kalifen' [1814] and 'Alimelek' [1820]).	Johann Gottfried Wohlbrück.	Stuttgart, 6 Jan. 1813.
'Das Brandenburger Tor.'	Emanuel Veith.	(Written for Berlin, 1814, not performed.)
'Romilda e Costanza.'	Giacomo Rossi.	Padua, 19 July 1817.
'Semiramide riconosciuta.'	Metastasio.	Turin, Teatro Regio, Jan. 1819.
'Emma di Resburgo' (later 'Emma von Leicester' [1820]).	Gaetano Rossi.	Venice, Teatro San Benedetto, 26 June 1819.
'Margherita d' Anjou.'	Felice Romani, based on a play by René Charles Guilbert de Pixérécourt.	Milan, Teatro alla Scala, 14 Nov. 1820.
'L' esule di Granata.'	Romani.	Milan, Teatro alla Scala, 12 Mar. 1822.
'Il crociato in Egitto.'	Giacomo Rossi.	Venice, Teatro La Fenice, 7 Mar. 1824.
'Robert le Diable.'	Eugène Scribe.	Paris, Opéra, 21 Nov. 1831.
'Les Huguenots.'	Scribe & Émile Deschamps.	Paris, Opéra, 29 Feb. 1836.
'Ein Feldlager in Schlesien.'	Ludwig Rellstab.	Berlin, Court Opera, 7 Dec. 1844.
'Le Prophète.'	Scribe.	Paris, Opéra, 16 Apr. 1849.
'L'Étoile du nord' (partly based on 'Ein Feldlager').	Scribe.	Paris, Opéra-Comique, 16 Feb. 1854.
'Le Pardon de Ploërmel' ('Dinorah').	Jules Barbier & Michel Carré.	Paris, Opéra-Comique, 4 Apr. 1859.
'L'Africaine' ('Vasco de Gama').	Scribe.	Paris, Opéra, 28 Apr. 1865 (posth.).

## OTHER DRAMATIC WORKS

<i>Title</i>	<i>Description</i>	<i>Libretto or Choreography</i>	<i>Production</i>
'Der Fischer und das Milchmädchen.'	Ballet.	Lauchery.	Berlin, Court Opera, 26 Mar. 1810.
'Gott und die Natur.'	Cantata.	Schreiber.	Berlin, Singakademie, 8 May 1811.
'Thevelindens Liebe.'	Monodrama.	?	Munich, 9 Nov. 1817.
'Das Hoffest von Ferrara.'	Masque.	?	Berlin, at court, Carnival 1843.
Aeschylus's 'Eumenides'.	Choruses.		(MS).

## INCIDENTAL MUSIC

<i>Title</i>	<i>Author of Play</i>	<i>Production</i>
'Struensee.'	Michael Beer (composer's brother).	Berlin, Schauspielhaus, 19 Sept. 1846.
'Murillo, ou La Corde du pendu.'	Aylic - Langlé (Marie Ange Ferdinand Langlois).	Paris, Comédie-Française, 18 Oct. 1853.
'La Jeunesse de Goethe.'	Henri Blaze de Bury.	1859 (not used for performance).
'Der Goldbauer' (2 songs).	Charlotte Birch-Pfeiffer.	1861 (not used for performance).

<sup>1</sup> An "unfinished opera 'Almanzor'", mentioned in all the biographies of Meyerbeer, is identical with this work.



## OPERATIC FRAGMENTS (MS)

- 'Le Bachelier de Salamanque' (1815).  
 'L'Étudiant de Strasbourg' (1815).  
 'Cinq-Mars' (1837).  
 'Judith' (1864).

## CHORAL WORKS

- 7 'Geistliche Oden' (Klopstock), for four voices, unaccompanied (c. 1810).  
 Oratorio, 'Gott und die Natur' (1811).  
 'An Gott.' Hymn, by Gubitz. For four voices.  
 'Le Génie de la musique à la tombe de Beethoven.' For solos & chorus.  
 Cantata for four voices. Written for the inauguration of Gutenberg's statue at Mainz.  
 Cantata, 'Maria und ihr Genius'. Composed for the silver wedding of Prince and Princess Charles of Prussia. For solos & chorus.  
 Serenade, 'Braut geleite aus der Heimat'. Composed for the wedding of Princess Louise of Prussia. For eight voices, unaccompanied.  
 'March of the Bavarian Archers.' Cantata for four voices & men's chorus, with accompaniment of brass instruments.  
 Ode to Rauch, the sculptor. Solos, chorus & orch.  
 Festal Hymn. Composed for the silver wedding of the King of Prussia. Four voices & chorus.  
 The 91st Psalm, for eight voices. Composed for the choir of Berlin Cathedral.  
 'Pater Noster', for four voices, with organ accompaniment.  
 Twelve Psalms, for double chorus unaccompanied (MS).  
 'Stabat Mater.' (MS).  
 'Miserere' (MS).  
 'Te Deum' (MS).

## SONGS

- A large number of songs with pf. accompaniment, among which the best known are perhaps 'Le Moine' (for bass) and 'Das Fischermädchen'. The whole of them were published, together with 'Le Génie de la musique à la tombe de Beethoven', in one volume, entitled 'Quarante Mélodies à une et plusieurs voix'.  
 'Neben dir', song for tenor voice, with cello obbligato.  
 'Des Jagers Lied', for bass voice, with horns obligati.  
 'Dichters Wahlspruch', canon for three voices.  
 'Freundschaft', quartet for men's voices.  
 'A Venezia', barcarolle.  
 'Des Schafers Lied', for tenor voice, with clarinet obbligato.  
 Many others of less importance.

## INSTRUMENTAL MUSIC

- First 'Torch' Dance (Fackeltanz), for brass orchestra. Composed for the King of Bavaria's wedding, 1846.  
 Second do., for the wedding of Princess Charlotte of Prussia, 1850.  
 Third do., for the wedding of Princess Anne of Prussia, 1853.  
 Grand March for the Schiller Centenary Festival, 1859.  
 Overture in the Form of a March, for the opening of the International Exhibition in London, 1862.  
 Coronation March, 1863.  
 A quantity of pf. music, written in youth, all unpublished.

See also Antoni (friendship). Audran (Funeral March). Barmann (1, friendship). Barnett (J., cousin). Bishop (adapt.). Blaze of Bury ('Jeunesse de Goethe', incid. m.). Borodin (Trio, on theme by M.). Ernst (H. W., vn. fantasy on 'Prophète'). Fackeltanz. Franckenstein (Vars. for orch.). Glaser (F., lib. intended for M.). Grand Opéra. Lacy (M. R., adapt. of 'Robert de Diable'). Lambert (C., 'Patineurs', ballet, arr.). Liszt (No. 259, organ fantasy & fugue on 'Ad nos'). Suppé (parody of 'Dinorah').

**Meynell, Alice.** See Davies (H. W., 'Christ in the Universe', cantata). Hart (F., 2 songs). Ireland (J., 2 songs). Milhaud (song).

**Meyrink, Gustav.** See Albert (E. d., 'Sklavin von Rhodos', incid. m.).

**MEYROWITZ, Selmar** (b. Bartenstein, East Prussia, 18 Apr. 1875; d. Toulouse, May 1941).

German conductor. He received his musical education at the Leipzig Conservatory from Reinecke and Jadassohn (1892-95) and later was a pupil of Max Bruch at the Akademische Meisterschule for composition in Berlin (1895-97). In 1897 Felix Mottl appointed him *Kapellmeister* at the Carlsruhe court theatre and in 1900 took him to New York, where Meyrowitz worked at the Metropolitan Opera House until 1903.

After he had been *Kapellmeister* at the German opera-house in Prague (1903-6), at the Komische Oper in Berlin (1907-11) and finally at the court theatre in Munich (1912-1914), he became a leading conductor at the Hamburg Opera (1914-18).

More and more interested in active concert work, Meyrowitz gave regular series of symphony concerts with the Berlin Philharmonic throughout 1918-23, and similar concerts at Hamburg, Vienna and Rome. He was appointed *Kapellmeister* to the Berlin State Opera in 1924; but he left Germany in 1933 on the establishment of the Nazi régime and emigrated to Paris.

His gramophone records attracted considerable attention and he won the Grand Prix du Disque in 1935 with Berlioz's 'Symphonie fantastique', and the same award in 1936 and 1938 with Liszt's 'Faust' Symphony and Saint-Saëns's 'Danse macabre' respectively.

A. H. (ii).

**MEZANGEAU.** See MÉSANGEAU, RENÉ.

**MEZARI, Maddalena** (called **La Casulana**) (b. Vicenza, ?; d. ?).

Italian 16th-century composer. She apparently went to live at Venice. She was a madrigal composer of distinction to whom A. Gardano dedicated a book of madrigals by Philippe de Monte. She composed a book of madrigals for 4 voices (1568; 2nd ed. 1583), another book of madrigals (1570) and a third book of madrigals for 5 voices (1583). Various numbers are in collective volumes.

E. v. d. s.

**MEZZA** (fem.) } (Ital. = "half" or  
**MEZZO** (masc.) } "medium"). The word is used of voices as a qualification as regards both (a) tone and (b) range. Hence (a) *mezza voce* means singing at half-power, a quiet, unforced utterance; (b) mezzo-soprano and mezzo-contralto are voices whose range lies half-way between the highest and the lowest womens' voices, the latter rather lower than the former.

E. B.

**MEZZOGORRI, Giovanni Nicolo** (b. ? ; d. ?).

Italian 16th-17th-century composer. He was vicar and *maestro di cappella* of Comacchio Cathedral in 1612. He composed a large amount of *sacri concerti*, masses, madrigals, motets, etc., published between 1611 and 1623.

E. v. d. s.

**MEZZO-SOPRANO.** The name given to the woman's voice which combines some of the rich quality of the true contralto with the bright ring of the true soprano, and with a compass generally of about two octaves, from a to a". The *tessitura* lies in a most effective register between those of the contralto and the soprano, and the voice in consequence is greatly used for music of a dramatic character.

It is also perhaps the most intimate and sympathetic voice for the performance of songs.

H. C. C., rev.

**MI.** The third note of the major scale in the nomenclature of France and Italy G.

See also E. Hexachord. Solmization.

**MI CONTRA FA.** See TRITONE.

**MIARKA** (Opera). See GEORGS.

**MIASKOVSKY, Nikolay Yakovlevich** (b. Novogeorgievsk, 20 Apr. 1881; d. Moscow, 9 Aug. 1950).

Russian composer. His father was an engineer in the Russian army, stationed at Novogeorgievsk near Warsaw, which at that time belonged to Russian Poland. In 1888 the family removed to Orenburg and later to Kazan. Miaskovsky had his first lesson from his mother, who died during the time at Kazan, and later from an aunt, his father's sister, who had been a singer at the St. Petersburg Opera. But although he proved exceptionally gifted, he was intended by his father, who had advanced to the rank of general, for a military career and sent to the cadet school at Nizhny-Novgorod. When the family again moved, this time to St. Petersburg, Nikolay rejoined them and was transferred to the cadet school there. He took up the violin in addition to the pianoforte taught him by his aunt and joined the cadets' orchestra. In 1896 Nikisch conducted in St. Petersburg, and Miaskovsky was so impressed with the performances that he decided to devote himself to a musical career. But he was not allowed to study systematically and had to enter the Academy of Military Engineering in 1899 for a three years' course, at the end of which he was posted to Moscow. There at last, at Rimsky-Korsakov's recommendation, he was able to undertake a course of musical study, not under Taneyev, as Rimsky-Korsakov had advised, but under Glière, who had only just left the Conservatory. He remained with

Glière from 1902 to 1904, by which time he had composed some songs, which however he destroyed later. He was then moved back to St. Petersburg, where at Glière's suggestion he continued studying with Kryzhanovsky until, in 1905, he was ready to enter the Conservatory as a pupil of Liadov. He was still under military orders and could thus not enlist as a full-time student. In 1907, however, his term of service came to an end, and he decided to abandon a military career altogether for a musical one. He now found it difficult to continue his Conservatory course owing to lack of money; but Liadov recommended him to some pupils and he was fortunate enough to obtain half the Glazunov scholarship with his first Symphony (Op. 3), composed in 1908, which helped to pay the fees. In 1907-8 he also wrote four sonatas and several dozen pieces for pianoforte, as well as the first string Quartet.

Miaskovsky left the St. Petersburg Conservatory in 1911. By this time he had written not only the first Symphony (which he revised in 1922), but also the second (Op. 11), two more string Quartets (later Op. 33 Nos. 3 & 4), a song-cycle, 'Madrigal', to words by Balmont and the symphonic poems 'Nevertheless' (after Poe) and 'Alastor' (after Shelley). In 1911 he completed his Conservatory course of study under Liadov. He became a contributor to the magazine 'Muzika' and a teacher of harmony at one of the minor music schools in St. Petersburg. In 1914 he joined the army as a sapper and he served on the frontier until 1917. Later he was wounded while working on the naval fortifications at Talinn (Reval). He was then transferred to the Admiralty, where he did staff work in Moscow until he was demobilized in 1921, when he was appointed to a professorship at the Moscow Conservatory. He soon became the foremost teacher of composition in Russia, and he has trained many of the younger Russian composers.

Victor Belayev sees in Miaskovsky's music some superficial influences, such as that of Glazunov as regards symphonic structure and that of Scriabin in respect of harmonic idiom, while he attributes the composer's care to relate his music as much to human experience as to artistic principles to a certain affinity with Mussorgsky; but he maintains that such derivations confine themselves to generalities and that Miaskovsky's work reveals above all a strongly original creative personality. The composer himself says in his autobiography (published in 1936) that his first five symphonies express a subjective pessimism which he later abjured. No doubt his early admiration for Tchaikovsky had a good deal to do with this first tendency. In his later works he turned to optimistic expression more in line

with the kind of music Soviet Russian composers are officially required to produce, and this no doubt helped to establish his reputation, which stands higher than that of any 20th-century composer in his country, with the possible exception of Prokofiev and Shostakovich, who have, however, both occasionally laid themselves open to censure from those who, if not better qualified to judge the public demand, are at any rate empowered to assess and voice it.

Miaskovsky is remarkable chiefly as the most prolific modern composer of symphonies, a list of which is appended.

- No. 1 (Op. 3), C mi. (1908, rev. 1922), prod. Povlovsk nr. St. Petersburg, 2 June 1914).  
 No. 2 (Op. 11), C# mi. (1910-11), prod. Moscow, 24 July 1912.  
 No. 3 (Op. 15), A mi. (1914), prod. Moscow, 27 Feb. 1915.  
 No. 4 (Op. 17), E mi. (1918), prod. Moscow, 8 Feb. 1925.  
 No. 5 (Op. 18), D ma. (1918), prod. Moscow, 18 July 1920.  
 No. 6 (Op. 23), E# mi. (1921-23), prod. Moscow, 4 May 1924.  
 No. 7 (Op. 24), B mi. (1922), prod. Moscow, 8 Feb. 1925.  
 No. 8 (Op. 26), A ma. (1924-25), prod. Moscow, 23 May 1926.  
 No. 9 (Op. 28), E mi. (1926-27), prod. Moscow, 29 Apr. 1928.  
 No. 10 (Op. 30), F mi. (1927), prod. Moscow, 7 Apr. 1928.  
 No. 11 (Op. 34), B# mi. (1931-32), prod. Moscow, 16 Jan. 1933.  
 No. 12 (Op. 35), G mi. (1931-32), prod. Moscow, 1 June 1932, for the 15th anniversary of the October Revolution. (The work is based on Victor Gusev's 'Proletarians'.)  
 No. 13 (Op. 36), B mi. (1933), prod. Chicago, 15 Nov. 1934.  
 No. 14 (Op. 37), C ma. (1933), prod. Moscow, 24 Feb. 1935.  
 No. 15 (Op. 38), D mi. (1933-34), prod. Moscow, 28 Oct. 1935.  
 No. 16 (Op. 39), F ma. (1935-36), prod. Moscow, 24 Oct. 1936.  
 No. 17 (Op. 41), C# mi. (1937), prod. Moscow, 17 Dec. 1937.  
 No. 18 (Op. 42), C ma. (1937), prod. Moscow, 1 Oct. 1937.  
 No. 19 (Op. 46), E# ma. (1939), for wind insts. prod. Moscow, 15 Feb. 1939.  
 No. 20 (Op. 50), F ma. (1940), prod. Moscow, 28 Nov. 1940.  
 No. 21 (Op. 51), F# mi. (1940, Stalin Prize), prod. Moscow, 16 Nov. 1940.  
 No. 22 (Op. 54) (1941).  
 No. 23 (Op. 56) (1941) (Symphony Suite on Caucasian Themes), prod. Moscow, 20 July 1942.  
 No. 24 (Op. 57) (1943), prod. Moscow, 8 Feb. 1943.  
 No. 25 (Op. 69) (1946), prod. Moscow, 15 Mar. 1947.  
 No. 26 ?  
 No. 27 (Op. 87).

The Artist of Merit title was conferred on Miaskovsky in 1926 and the honorary degree of Doctor of Arts in 1940.

The following is a list of other works of Miaskovsky:

#### CHORAL WORKS

- Op.  
 61. Cantata 'Kirov is with us' for mezzo-soprano, baritone, chorus & orch. (1942).  
 Also various mass choruses in unison, 2 parts or 4 parts, some unaccompanied, some with pf. (1909-41).

#### ORCHESTRAL WORKS

(Symphonies *see above*)

- Op.  
 — 'Preludio e fughetta' on the name of "Saradgef" (1907, rev. 1934).  
 — 'Petite Overture', G ma. (1909).  
 9. Symph. poem 'Nevermore' (after Edgar Allan Poe) (1909).  
 10. 'Sinfonietta', A ma., for small orch. (1910).  
 14. Symph. poem 'Alastor' (after Shelley) (1912).  
 32. No. 1, 'Serenade', E# ma., for small orch. (1928).  
 No. 2, 'Sinfonietta', B mi., for stgs. (1928-29).  
 No. 3, 'Lyrical Concertino', G ma., for woodwind, stgs. & harp (1929).  
 48. 'Greetings Overture', C ma. (1939).

#### VIOLIN AND ORCHESTRA

44. Concerto, D mi. (1938).

#### MILITARY BAND MUSIC

- 2 Marches (1930)  
 1. Solemn March, B# ma.  
 2. Dramatic March, F ma.  
 53. 2 Marches (1941)  
 1. F mi.  
 2. F ma.  
 60. Overture, G mi. (1942).

#### STRING QUARTETS

- Quartet, F ma. (not numbered) (1907).  
 33. No. 1, Quartet No. 1, A mi. (1929-30).  
 No. 2, Quartet No. 2, C mi. (1930).  
 No. 3, Quartet No. 3, D mi. (1910, rev. 1931).  
 No. 4, Quartet No. 4, F mi. (1909-19, rev. 1936).  
 47. Quartet No. 5, E mi. (1939).  
 49. Quartet No. 6, G mi. (1939-40).  
 55. Quartet No. 7, F ma. (1941).  
 59. Quartet No. 8, F# mi. (1942).  
 62. Quartet No. 9, E mi. (1943).

#### VIOLONCELLO AND PIANOFORTE

12. Sonata, D ma. (1911).

#### PIANOFORTE MUSIC

- 7 Preludes (1899-1901).  
 — 'Espiegleries', Set I, 6 pieces (1906).  
 — 'Espiegleries', Set II, 6 pieces (1906-7).  
 — 'Espiegleries', Set III, 12 pieces (1907).  
 — 25 Fugues (1907-8).  
 — Sonata, B ma. (not numbered) (1907-8).  
 — 'Espiegleries', Set IV, 12 pieces (1907-8).  
 6. Sonata No. 1, D ma. (1907-9).  
 — Sonata, A# ma. (not numbered) (1908).  
 — 'Espiegleries', Set V, 3 pieces (1908).  
 — 'Espiegleries', Set VI, 3 pieces (1909-12).  
 13. Sonata No. 2, F# mi. (1912).  
 — 'Espiegleries', Set VII, 19 pieces (1917-19).  
 19. Sonata No. 3, C mi. (1920).  
 25. 'Whimsies', 6 sketches (1922).  
 27. Sonata No. 4, C mi. (1924).  
 29. 'Reminiscences', 6 pieces (1927).  
 31. 'Yellowed Leaves', 7 bagatelles (1928).  
 43. Children's Pieces (1938)  
 1. 10 Very Easy Pieces (comp. 1908, 1917, 1938).  
 2. 4 Little Polyphonic Pieces (comp. 1907).  
 3. Simple Variations (comp. 1908).  
 57. Sonatina, E mi. (1942).  
 58. Rhapsody, B# mi. (1942).

#### SONGS

- 6 Songs (Konstantin Balмонт) (1904).  
 — 5 Songs (Zinaida Gippius) (1904-5).  
 — 5 Songs (Balмонт) (1906).  
 1. 'Meditations', 7 songs (Baratinsky) (1907).  
 2. 'On the Threshold', 9 songs (Gippius) (1904-6).  
 4. 3 Songs (Gippius) (1905-8).  
 5. 'Unseen', 4 songs (Gippius) (1904-8).  
 7. 'Madrigal', 5 songs (Balмонт) (1908-9).  
 86. Sonnet (Michelangelo, trans. Tchev) (1909).  
 16. 'Premonitions', 6 songs (Gippius) (1913-14).  
 20. 6 Songs (Alexander Blok) (1921).  
 21. 'At Close of Day', 3 songs (Tchev) (1922).  
 22. 'Faded Garland', 8 songs (Delvig) (1925).  
 — 'Four Songs of the Arctic Explorers' (anon., Svetlov & Zelvensky) (1934).  
 40. 12 Songs (Lermontov) (1935-36).

Op.

43. 3 Songs (1938)  
 1. Flowerlet (Shchipachev).  
 2. The Birch (Shchipachev).  
 3. Conversation (Kvitko, trans. Mikhalkov).  
 52. 12 Songs (Shchipachev) (1940).

Also a number of separate songs without opus numbers.

E. B.

BIBL. — BOELZA, IGOR, 'Nikolai Miaskovsky's New Orchestral Works' (Mus.T., Apr. 1943).

IKONNIKOV, A., 'Myaskovsky: his Life and Work' (New York, 1946).

**MIČA, František Václav**<sup>1</sup> (b. Třebíč, Moravia, 5 Sept. 1694; d. ?, 15 Feb. 1744).

Moravian composer and tenor singer. He studied with his father and at the age of seventeen joined the household of Count Jan Questenberk at Jaroměřice. He conducted the orchestra there, produced operas and sang leading tenor parts. His first opera was written in 1729, and the following year he brought out an Italian opera, 'L' origine di Jaromeritz in Moravia'. Three more operas followed in 1730–37, two of them with Czech librettos. A number of oratorios are attributed to him, including 'Innocence Accused' (1729) and 'Oesterer Anstoss' (1730), also 'The Short Meditations' (1729) and 'The Sung Meditations' (1739) — probably liturgical works of some kind; and cantatas, 'Bellezza decoro' (1729), 'Nel giorno natalizio' (1732) and 'Operosa temi Colossi Moles' (1735), which are said to be in the Italian style.

Two symphonic compositions, also somewhat Italianate, a Symphony in D major and a 'Concertino notturno' in E♭ major, are now attributed to a cousin of the next generation. The Symphony, which was discovered in the parish church of Pelhřimov in 1936 by Dr. Jan Lauschmann, was taken up by Rafael Kubelik in 1946 and conducted by him at the Prague Festival that summer, as well as in London the following autumn. Its antecedents were at once questioned, for both its formal structure and its lay-out for an orchestra of 2 oboes, 2 horns, 2 trumpets, drums and strings belong to the second, not the first half of the 18th century. A facsimile of the title-page of the bass part printed in the score merely says "Del signore Mitscha", and subsequent research in Czechoslovakia advanced the date to the period indicated by the internal stylistic evidence of the music. The same title-page prescribes a violetta in addition to two violins and bass: this violetta part was missing and had to be reconstructed for viola. The 'Concertino notturno' was found by Dr. Jan Raček of Brno in the library of Pernštejn castle in Moravia in 1944.

The general significance of the discovery of these two Slav composers bearing the name of Miča is not that there was a flourishing school of symphonic composition before the time of

<sup>1</sup> The Polish and German spellings, Micza and Mitscha, are sometimes found.

Haydn, but that besides the Czech musicians who spread out over central Europe, the members of the Stamitz family, for instance, to Mannheim (where the name was changed to Stamitz), the Benda family to Prussia and Thuringia, or Gluck to Vienna and Paris, there were others who remained at home cultivating the same international language of music — which is to say the Italian. Bohemia had a European reputation for its musicians in the 18th century, but nationalism at that time produced no more than the Doric of the universal classical tongue.

F. S. H.

BIBL. — HEFFERT, VLADIMÍR, 'Music at Old Czech Manors' (in Czech, Prague, 1916).

'Music at the Jaroměřice Manor' (do., Prague, 1924).

'Zur Entwicklungsgeschichte der Sonatenform' (A.M.W., 1915).

See also BIVIO (ballet in. for 'Demofoonte').

**MICHAEL (Michel), Roger (Rogier)** (b. Mons, c. 1550; d. Dresden, prob. 1619).

Flemish singer and composer. He was the son of a certain Simon Michael, who is described as *Mechanicus* and *Musicus* to the Emperor Ferdinand I and seems to have taken his son to the imperial court in Vienna. Roger is first mentioned as being, before 1574, in the service of the Margrave Georg Friedrich of Ansbach as tenor singer. In 1575 he became tenor singer at the Saxon electoral chapel at Dresden. Under Scandello he gradually rose as a player as well as a singer until, on 12 Dec. 1587, he became *Kapellmeister* in succession to Georg Forster. He served four electors until 1619 and received substantial gratuities in land and money; but for some years before his death, owing to his age and growing infirmities, the elector was obliged to send for Michael Praetorius, and afterwards Heinrich Schütz, to take his place on all important occasions. Schütz definitely succeeded Michael in 1619. He was twice married and of his first wife had five sons, who all became musicians.

The second part of the Dresden 'Gesangsbuch' of 1593 contains fifty-two *Choralbearbeitungen* by Michael, which Otto Kade describes as simple four-part settings, *nota contra notam*, with the chorale melody in the descant; but, judging from the specimen Kade himself gives in his supplements to Ambros's 'History', a setting of 'Ein feste Burg', we cannot call them simple harmonic settings in the modern sense, for they have something of the freedom of the motet style. Another work, not preserved complete, is a book of Introits for Sundays and Festivals, set as motets for five voices (1603).

The list of Michael's known works (including the above) is as follows:

'Der ander Theil der gebräuchlichsten und vornembsten Gesenge D. Mart. Luth. und anderer frommen Christen' (Dresden, 1593).

'Te Deum laudamus . . . sex vocibus compositum' (MS, 1595).

- 'Hochzeitsgesang', 6 voices (MS, 1602).  
 'Introitus dominicorum', 4 & 5 v. (Leipzig, 1603).  
 'Carmen nuptiale' for Johann Georg of Saxony and Sybilla Elisabeth of Württemberg, 12 v. (MS, 1604).  
 'Hochzeittied' for the same, 2 choirs of 4 v. (MS, 1604).  
 Wedding music for Johann Georg and Magdalena Sybille, 8 v. (MS, 1607).  
 Music for the birth of Prince Johann Georg of Saxony, son of Elector Johann Georg (Dresden, 1613).  
 Psalm CXVI for 3-5 v. (Jena, 1623, posth., containing contributions by 15 composers, incl. music left by Michael and pieces by his sons Christian, Daniel and Tobias).  
 'Kirchweihlied' (Psalm CXXII), 6 v. (MS).  
 'Kirchweihlied' ("Visita qua sumus Dominae"), 8 v. (in a collection dated 1593-96).  
 Libraries at Dresden, Berlin and Freiberg contain MSS of 2 Passions, a German Mass, sacred histories, 'Cantiones' published in 1593, &c.

J. R. M., adds.

- BIBL.: FRANK, JOHANNES, 'Die Introitus-Kompositionen von Rogier Michael' (Buckeburg, 1937).  
 OSTHOFF, HELMUTH, 'Die Historien Rogier Michaels' ('Festschrift Arnold Schering', Berlin, 1937).

**MICHAEL, Tobias** (b. Dresden, 13 June 1592; d. Leipzig, 26 June 1657).

German composer of Flemish descent, son of the preceding. He was at first a soprano singer at the Dresden court chapel under his father and received his further education at Schulpforta and Wittenberg. In 1619 he became *Kapellmeister* at Sondershausen and in 1631 he succeeded Schein as cantor and musical director of St. Thomas's church at Leipzig. His chief work is 'Musikalische Seelenlust', of which Part I (1634-35) contains 30 sacred pieces for 5 voices in the madrigal style, and Part II (1637) 50 pieces in 1-6 parts in the concerto style for voices and instruments.

J. R. M.

**MICHAELIDES, Solon** (b. Nicosia, Cyprus, 12 Nov. 1905).

Greek composer and musicologist. He studied first at the T.C.M. in London and afterwards in Paris with Nadia Boulanger (harmony, counterpoint and fugue) at the École Normale and with Guy de Lioncourt, d'Indy's successor (composition) and Marcel Labey (conducting) at the Schola Cantorum. In 1934 he founded the Conservatory at Limassol, Cyprus, of which he is the director, and a concert association which for some years (1935-40) gave performances at Limassol and other towns in the island. He is a member of the Executive Board of the International Folk Music Council.

Michaelides joined the Executive Board of the International Musical Eisteddfod of Llangollen in 1948 and was re-elected in 1951. He is also a member of the Examiners' Board at the Paris École César Franck. He gave several lectures on Greek music in London and other cities of Great Britain (1946-48) and took an active part in the international congresses of folk music held at Basel (Sept. 1948) and Venice (Sept. 1949).

As a scholar Michaelides has contributed to various literary and musical magazines and

published the following studies and books (all in Greek, except the last, which is in English):

- 'Modern British Music' (Nicosia, 1939).  
 'Cyprus Folk Music' (Nicosia, 1944).  
 'Modern Greek Music' (Nicosia, 1945).  
 'Modern Harmony', 2 vols. (Limassol, 1946).  
 'Hellenic Music' (1952).  
 'The Neo-Hellenic Folk Music' (Limassol, 1948).

His compositions include the following:

- Opera 'Ulysses', in 3 acts, libretto by composer, based on Homer's 'Odyssey' (1950-51).  
 Incidental music for Greek tragedies ('Electra', 'Medea', 'Iphigenia in Tauris').  
 'The Tomb', cantata for solo voices, chorus & orch.  
 Symphonic poem 'De profundis' for orch.  
 2 'Greek Symphonic Pictures' for orch.  
 2 'Byzantine Sketches' for stg. orch.  
 'Symphonic Sketch' for flute & stgs.  
 'Archaic Suite' for flute, harp & stgs.  
 String Quartet.  
 Pf. Trio.  
 Pf. pieces.  
 Songs.

E. B.

**Michaelis, Sophus.** See Albert (E. d'), 'Revolutionshochzeit'.

**MICHALOWICZ, Mieczysław** (b. Miłotopól, 17 June 1872).

Polish violinist. He was a pupil of Barcewicz at the Warsaw and of Auer at the St. Petersburg Conservatories. In 1906 he began a pedagogic career at the Warsaw Conservatory, where he educated many Polish violinists. His most famous pupils were Bronisław Huberman and Joseph Akhron.

C. R. H.

**MICHAŁOWSKI, Aleksander** (b. Kamieniec Podolski, 17 May 1851; d. Warsaw, 1938).

Polish pianist, teacher and composer. He studied under Moscheles, Coccia and Reinecke at the Leipzig Conservatory (1867-69) and later continued his studies under Tausig in Berlin. In 1870 he returned to Poland and settled in Warsaw. He appeared frequently on the concert platform and was considered one of the best exponents of Chopin's music. He had a "tremendous technique" which was highly appreciated and admired. In 1891 he became professor of the concert pianists' class at the Warsaw Conservatory. He was celebrated both as pianist and teacher.

Michałowski composed numerous pieces of a brilliant character for the pianoforte, now completely forgotten, and edited an instructive edition of Chopin's works.

C. R. H.

**MICHEAU, Janine** (b. Toulouse, 17 Apr. 1914).

French soprano singer. She was educated at Toulouse Secondary School and studied music in her native town and at the Paris Conservatoire. She has sung in opera and concerts in many countries, including Paris, the Teatro alla Scala at Milan, the Colón Theatre in Buenos Aires and at Chicago. She has made a number of recordings and has broadcast from Geneva, Brussels, Rome, Paris and other capital cities.

M. K. W.

**MICHEL.** See YOST, MICHEL.

**MICHEL-ANGE** (Opera). See ISOUARD.

**MICHEL ANGELO.** See CANCEINO.

**MICHELANGELO, Arturo Benedetti** (b. Brescia, 5 Jan. 1920).

Italian pianist. He studied at Brescia at the Istituto Musicale Venturi and at the Milan Conservatory; in 1939 he won the first prize at the International Musical Competition of Geneva. He is perhaps (after the late Dinu Lipatti) the most brilliant and the most musical of those pianists who have become internationally famous since the second world war. England first heard him in 1946, when he made a great impression both by his technical powers and by the freshness of his approach to familiar music. He is a master of fine tonal gradations, and, thanks to a very light use of the sustaining pedal, his part-playing is exceptionally distinct. D. S.-T.

**Michelangelo (Michelagnolo Buonarroti).** See Arcadelt (2 poems). Britten (7 songs). Dallapiccola (7 choruses). Frottola (poems set). Gade (N. V., overture). Harris (W. H., 'Confession of Faith', choral work). Haug (oratorio on M.). Liszt (No. 112, 'Ode funèbre' for orch.). Miaskovsky (sonnet for voice & pf.). Pfitzner (chorus with orch.). Pizzetti (song). Schmid (E., songs). Schoeck (2 songs). Strauss (R., song). Streicher (T., 12 songs). Taneyev (S. I., voc. trio). Trunk (choral work). Valen ('Sonetto' for orch.). Vycpálek (partsong). Wolf (H., 3 songs).

**Michelangelo (jun.).** See Buonarroti.

**MICHELANGELO DEL VIOLINO.** See VEROVIO, M. A.

**MICHELI, Domenico** (b. ?; d. ?).

Italian 16th-century composer. He lived at Bologna in 1564 and at Ravenna in 1581. He composed a book of masses for 5 voices and 5 books of madrigals a 5 and 6, with some 'Dialoghi' of 8 and 10 parts. E. v. d. s.

**MICHELI, Romano** (b. Rome, c. 1575<sup>1</sup>; d. Rome, ?).

Italian composer. He studied music in Rome under Francesco Soriano and acquired fame among his contemporaries as a learned contrapuntist. Doni<sup>2</sup> describes him as a "peritissimo contrapuntista, ed allievo in questa professione del Soriani". Printz<sup>3</sup> also praises Micheli's work "in dem stylo canonico". Micheli made a tour of all the more important towns in Italy—Milan, Ferrara, Bologna, Venice, Florence and Naples; he met many celebrated musicians, with whom there was much friendly rivalry in the pastime of composing music on given themes. In the preface to 'Musica vaga' (1615) he gives an account of his travels; he was warmly received at Venice, and adds:

non solo darmi occasione di comporre diverse opere ecclesiastiche a mio benepiacito, ma anche alcuni motetti con obblighi, e canoni diversi, datomi da ciascheduno il soggetto, come in essi motetti e canoni è annotato.

In 1616 he was *maestro di cappella* at the Church of Concordia at Modena. He became

a priest; in 1610 he was already a *clerico* and in 1621 he was placed for a time at Aquileia. He returned to Rome in 1625 as *maestro di cappella* at the Church of San Luigi de' Francesi. One of Banchieri's 'Lettere armoniche'<sup>4</sup> (Bologna, 1628), p. 50, is addressed to "Sig. D. Romano Micheli, Roma". In 1659 he was still alive at the age of eighty-four.

Micheli took part in an amusing squabble as to the relative merits of German and Italian composers, between the Italian organist Marco Scacchi and Paul Syfert, organist at Danzig. The latter asserted that Italian compositions were of a trivial character, and that their authors should go to Danzig and study genuine music. Micheli promptly sent copies of his musical works to both Syfert and Forster of Danzig, with a request that they should test Italian work before they condemned it. The effect was immediate, a polite reply was received in Feb. 1647 and the matter then dropped. Scacchi himself was not so ready to acknowledge Micheli's pre-eminence. The work entitled 'Canoni musicali composti sopra le vocali di più parole da Romano Micheli romano, del qual modo di comporre egli è inventore' (Rome, 1645) roused him to publish a protest (Warsaw, 16 Mar. 1647) against the assumption that Micheli was the originator of this type of canon, which could be traced to a much earlier date. Micheli replied by the publication of a collection of canons, full of the most ingenious devices, entitled 'La potestà pontificia diretta dalla santissima Trinità'. The manuscript inscribed 'Canoni musicali di Romano Micheli romano' was preserved in the library of Sant' Agostino.<sup>5</sup>

#### LIST OF WORKS

- <sup>1</sup> Psalms ad officium vesperarum musicis notis expressi et ternis vocibus decantandi. Una cum parte organica. Romano Michaeli clerico romano auctore. Liber primus. Romae. J. B. Robblectum (1610), 4to.
- <sup>2</sup> Musica vaga et artificiosa continente motetti con obblighi, e canoni diversi, etc. Di D.R.M. rom. Venetia. Giacomo Vincenti (1615), folio. In the B.M.; the music, writes Burney (History, III, 319), shows nothing but "toil and pedantry".
- <sup>3</sup> Salmi per i vesperi a tre voci in concerto da cantarsi in diversi modi . . . con il basso continuo per l'organo. Libro secondo. Opera terza. Venetia. Magni (1615), 4to.
- <sup>4</sup> Completa a sei voci con tre tenori concertata all'uso moderno con il basso continuo per l'organo di D.R.M. rom. maestro di cappella nella cattedrale di Concordia. Venetia (1616). Fétis gives an edition of 1618.
- <sup>5</sup> Lettera di R.M. rom. alli . . . sig. eccellentissimi musici della cappella di N.S. ed altri musici romani miei Patroni osservandissimi. Venetia. G. Vincenti (1618). Contains a canon in twelve parts.
- <sup>6</sup> Madrigali a sei voci in canone, con la resolutione delle parti, nel quale per mezzo de gli accidenti l'armonia discende un' tuono e di poi ascende il tuono già disceso, potendosi anco cantare per i suoi riversi, come li musici periti sanno; studio curioso non più veduto. Con un avviso a tutti li

<sup>1</sup> The 'Avviso inviato' of 1650 gives the approximate date, saying that it was written "nella sua riguardevole età di anni 75" (Parisini, I, 89).

<sup>2</sup> Annotazioni (1640), p. 395.

<sup>3</sup> Sing- und Klinkkunst (1690) chap. xii.

<sup>4</sup> Parisini, I, 4.

<sup>5</sup> Baini, 'Memorie storico-critiche', II, 34, n. 473.

- Sig. musici di Roma. Dato in luce da R.M. rom. Beneficiato nella metropoli d'Aquileia. Roma. Soldi' (1621). Contains the madrigal 'O voi che sospirate', which was afterwards printed by Angelo Berardi both in his 'Miscellanea musicale' (Bologna, 1689), p. 60, and in his 'Arcani musicali' (1690), p. 14; he describes it as written "con nobilissimo artificio".
- \* Certezza d'artificii musicali, non più fatti, contenuti nelli dieci obblighi della messa a dieci voci; con la risposta all'opposizione, fatta dal Sig. A. Antonelli, musico in Roma, sopra la quantità di essi obblighi. Dato in luce da R.M. rom. Beneficiato nella metropoli d'Aquileia. Venetia. Bonfadino' (1621), 4to.
- \* Copia di lettera con manoscritta mandata dal Sig. A. Antonelli musico in Roma a me R.M., ecc., con la risposta fattagli nelle presente stampe, ... Venetia. Bonfadino' (1621), 4to.
- \* Vivit Deus. Canones super plurium verborum vocalibus: quod artificium componendi, neque in Italia, nec alibi hactenus visum est nonnullaque curioso artificio ad musices peritissimos pertinuit. Auctore R.M. rom. Opus sextum. Romae. L. Grignani' (1649), folio.
- \* Avviso inviato da me R.M. insieme col foglio reale del canone musicale Fons Signatus, alli famosi e peritissimi sig. musici d'Italia e di tutti gl'altri Regni, ... Roma. Grignani' (1650), 4to.
- \* Canone musicale a quattro voci, ad honore della concezione della B.V.M., composto sopra le vocali di nuovo, e curioso artificio, ... Opera et inventione pellegrina di R.M. rom. Roma, L. Grignani' (1650).
- Baini also mentions the following three works:  
 'Li salmi a quattro voci' (Venice, 1638).  
 'Le messe a quattro voci' (Rome, 1650).  
 'Li responsori a cinque voci' (Rome, 1658).
- Kircher, 'Musurgia universalis' (Rome, 1650), I, 583-84, prints a canon in thirty-six parts, distributed among nine choirs, composed by Micheli, "one of those who had revived the forgotten art of writing canons".
- MSS. In the Dresden Library, MS 375b, an aria scored for voice and instruments. (Eitner.)
- In the B.M. Add. MSS 11,588, ff. 148, 149, 'Canon di Romano Micheli', 1615, and 'Canone del Metallo, dal Romano Micheli'; both from Micheli's 'Musica vaga et artificiosa' (1615).

C. S.

**MICHNA, Adam Václav** (b. Jindřichův Hradec, Bohemia, c. 1600; d. Jindřichův Hradec, 1676).

Czech composer and poet. He came of an old armigerous family and in his later years signed himself Adamus Wenceslaus Michna de Ottradowitz. He was probably a son of the organist Michael Michna. In 1611-17 he studied, with a short interruption, at the Jesuit College of his birthplace and in 1633 he already worked as an organist there. Being a well-educated and esteemed man, he did much to raise the local musical standards. He also showed his sincere devotion to music by instituting a benevolent endowment for student-musicians. It is noteworthy that at the same time he was a wine merchant. He died between 30 June and 22 Sept. 1676.

Recent research has thrown light upon Michna's importance as a composer. With P. Vejvanovský he was, indeed, the leading personality of the Czech music of his time. He composed and published three collections of simple sacred hymns and tunes to his own words in a suitable polyphonic arrangement, i.e. 'Česká Maryánská Muzyka' ('Czech Music for the Virgin Mary') (Prague, 1647), 'Lautna Česká' ('The Czech Lute')

(Prague, 1653) and 'Swato-Ročníj Muzyka . . .' ('The Music of the Holy Year') (Prague, 1661). His skilled art may be better appreciated in 'Sacra et Litaniae a 5, 6, 7, 8 vocom cum instrumentis' (Prague, 1654), containing 5 masses (of particular interest is Mass No. 2 in G major, with a Czech folksong as *cantus firmus*), a Requiem, 2 litanies and a 'Te Deum'. From the printed 'Officium vespertinum' (Prague, 1648) only *cantus* i is preserved; 'Cantiones sacrae' for 1-6 voices and 1-5 instruments were probably lost altogether.

There are two manuscript compositions which admirably manifest Michna's creative power, i.e. 'Missa S. Venceslai' for solo voices, 6-part chorus, 2 violins, 4 violas, 2 clarini and organ, preserved in the archives of Kroměříž (Moravia), revived there by the choral society 'Moravan' on 29 June 1930 and since broadcast repeatedly, as well as 'Magnificat I toni' for 16 voices and 10 instruments, preserved in the Municipal Library at Breslau (now Wrocław, Poland). Both of them may justly be ranked with the finest musical products of the baroque era. Some other manuscript compositions are missing, probably lost (particularly a 'Te Deum 10 vocom' listed in the inventory at Třebenice). A modern edition of 'Lautna Česká' has been published by E. Trola (Prague, 1943). G. Č.

BIBL. — MUK, J., 'A Michna z Ottradovic' (Jindřichův Hradec, n.d.).

TROLA, E., 'Neznámé skladby A. Michny' ('A. Michna's Unknown Compositions') in 'Sborník prací k 50. narozeninám Z. Nejedlého' ('Symposium for Z. Nejedlý's 50th birthday', Prague, 1928).

**MICHO, Richard.** See MICO.

**Miciński, Tadeusz.** See Róžicki (L., songs). Szymanowski ('Prince Potemkin', incid. m.; 10 songs).

**Mickiewicz, Adam.** See Chopin (acquaintance with). Dobrzyński ('Konrad Wallenrod', incid. m.). Duniecki (songs). Glinka (2 songs). Jarecki (II., 'Father's Return', opera). Melcer ('Pan Twardowski', choral ballad). Moniuszko (3 choral works). Moor (K., 'Polonia', symph. poem). Morawski ('Pan Tadeusz', opera). Niewiadomski (7 songs). Opiński (cantata in honour of M.). Paderewski (6 songs). Ponchielli ('Lituanii', opera). Rimsky-Korsakov ('Switezianka', cantata, 2 songs). Róžicki (L., choral hymn). Szopski ('Lilic', opera). Szymanowska (mother-in-law; songs). Tchaikovsky ('Voyevoda', symph. ballad; 3 songs). Troschel (songs). Wiechowicz (cantata). Zeleniński ('Konrad Wallenrod', opera).

**MICO (Micho), Richard** (b. ?; d. ?, before 1665).

English composer. He is described as "deceas'd" in Simpson's 'Compendium' of 1665<sup>1</sup>, where he is mentioned in a short list of good composers of fantasies. Roger North also mentions him in a similar list in his 'Memoires of Musick' (1728).<sup>2</sup> Mico wrote both fantasies and pavans for viols. The fantasies are of only moderate interest, but he composed at least one small masterpiece of quiet beauty, a pavan for four viols. R. D.

See also Fantasy.

<sup>1</sup> Ed. of 1732, p. 115. <sup>2</sup> Ed. Rimbault, 1846, p. 84.



**MICROLOGUS** (from the Gr. adj. *μικρο-λόγος*, "having regard to small things" — from *μικρός*, "little", and *λόγος*, "a word"; Lat. *sermo brevis*, an "epitome" or "compendium"). A name given by two celebrated authors to works containing an epitome of all that was known of music at the time they were written.

(1) The 'Micrologus' of Guido d' Arezzo is believed to have been compiled about the year 1025. Valuable manuscript copies of this curious work are preserved in the Vatican Library in Rome as well as in the Bibliothèque Nationale, Paris, the B.M. and other European collections. The treatise was printed in 1784 by Gerbert, Prince Abbot of St. Blasien, in his great work entitled 'Scriptores ecclesiastici de musica'; and in 1876 Hermesdorff published a copy of the original text at Trier, side by side with a German translation. Considerable variations occur in the ancient manuscripts. An admirable edition of Guido's 'Micrologus' was prepared by Dom Ambrogio Amelli, O.S.B., Prior of Monte Cassino, and published in 1904.

(2) A less celebrated but scarcely less valuable treatise entitled 'Musice active micrologus' was printed at Leipzig in 1517, by Andreas Ornithoparcus (or Ornithoparchus).

The following are the various editions through which it passed:

1. Leipzig, Jan. 1517. The colophon runs as follows:

Excussum est hoc opus Lipsiae in aedibus Valentini — Schuman. Mense Januario, Anni virginei partus De | cimiseptimi supra sesquimillesimū Leone de | cimo pont. max. ac Maximiliano | gloriosissimo Impatore orbi terrar | praesidentibus. |

This is the first edition, and only one copy is known to exist, in the Bibliothèque Nationale, Paris, the whole of sheet A of which is wanting. It was described by Fétis, who, however, confuses it with the second edition.

2. Leipzig, Nov. 1517. Described in Panzer (IX, 496). The colophon is:

Excussum est hoc opus, ab ipso autore denuo castigatum, | recognitumq: Lipsie in edibus Valentini Schumannni, calco- | graphi solertissimi: Mense Nouêbr: Anni virginei partus de | cimi septimi supra sesquimillesimū. Leone decimo Pont. Max. | ac Maximiliano inuictissimo impatore orbi terrar | psidētibus. |

This edition, though the colophon clearly proves the contrary, is generally described as the first. Copies of it are in the B.M., State Library, Berlin, Darmstadt Library, Library of St. Mark's, Venice, University of Bonn, and one was in the "Rosenthal Antiquariat", Munich, May 1888.

3. Leipzig, 1519. The colophon runs:

Excussum est hoc opus: denuo castigatum recognitumq: | Lipsie in edibus Valentini Schumannni: calco- graphi solertissi | mi: Mense Aprili; Anni virginei partus vndeigesimi supra | sesquimillesimum. |

There are copies of this in Berlin (State Library), Munich (State Library), Königs-

berg (see M.f.M., 1870, p. 47), Göttingen (University Library) and Brussels (see 'Catalogue de la Bibliothèque de F. J. Fétis', p. 621). A copy is said (M.f.M., VIII, 22) to be in the Ratsschulbibliothek of Zwickau. Fétis says there is an edition of 1521 in the Bibliothèque Nationale, Paris, though on inquiry the only copy found there was that of Jan. 1517. The colophon he quotes is that of the 1519 edition, but he seems to have imagined that "undeigesimi" meant twenty-one, instead of nineteen. His statement was copied by Mendel.

4. Cologne, 1533. The title-page runs:

Andræ Ornithoparchi Meyningensis, De arte cantandi micrologus, libris quatuor digestus, omnibus musicæ studiosis non tam utilis quam necessarius, diligenter recognitus. Colonia apud Joannem Gymnicum, anno 1533.

A copy of this edition is in the Bibliothèque du Conservatoire National de Musique, Paris (see Weckerlin's Catalogue, p. 209).

5. Cologne, 1535. An edition without colophon, similar to the preceding. A copy is in the State Library at Munich.

6. Gerber ('Lexicon', ed. 1813, III, 618) quotes Schacht's Bibl. Music. (1687) to the effect that there exists an edition in oblong 8vo, printed by Johannes Gymnicus at Cologne in 1540, but no copy of this is known to exist.

This work, written in the quaint Latin peculiar to the 16th century, contains the substance of a series of lectures delivered by the author at the Universities of Heidelberg, Mainz and Tübingen, and is divided into four separate books.

In 1609 John Dowland printed a correct though deliciously quaint English translation in London, and it is through the medium of this that the work is best known in Britain. Hawkins, indeed, though he mentions the Latin original, gives all his quotations from Dowland's version. W. S. R. & W. B. S.

**MICROTONES.** Fractional notes of less than quarter-tones, not a normal element in western composition, but used by the Mexican composer Julián Carrillo, who wrote music on a microtone system of his own and invented special instruments to produce the notes.

**MICZA.** See MICHA.

**MIDAS.** A famous work of the second period of English ballad opera by Kane O'Hara. It is a classical extravaganza and a parody of Italian opera. It was produced in London, at Covent Garden, on 22 Feb. 1764.<sup>1</sup>

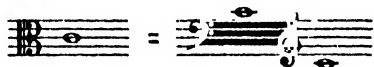
The music was selected from popular melodies, and the piece held the stage for many years. It was revised and acted at Drury Lane Theatre in London on 25 Oct. 1802, when Michael Kelly took the part of Apollo, previously filled by Vernon and by Mattocks.

<sup>1</sup> It was played privately at Lurgan in 1760, and was brought out at the Crow Street Theatre, Dublin, on 22 Jan. 1762.

Another revival took place at Covent Garden on 17 Sept. 1812, Sinclair taking Apollo. The pretty song "Pray Goody please to moderate the rancour of your Tongue", appears in the opera, the air of which has been variously ascribed to Rousseau, Oswald and Burney. The music of the opera was first published by Walsh; the revised edition of 1802 by Birchall.

F. K.

**MIDDLE C.** The conventional name for the note C roughly in the centre of the pianoforte keyboard (c' in the pitch notation used in this Dictionary) and noted on the middle line of the stave in the alto clef:



E. B.

**MIDDLETON, Hubert Stanley** (b. Windsor, 11 May 1890).

English organist and composer. He received his musical education at the R.A.M. in London (F.R.A.M. 1928) and went thence to Cambridge (M.A., Mus.B. 1920). He held two cathedral organist's posts, at Truro (1920-26) and Ely (1926-31). While at the latter he joined the teaching-staff of the R.A.M. (1928) and in the same year was given an external Fellowship at his old College, Peterhouse, Cambridge, where he also became Director of Music in 1933. By that time he had been appointed (1931) organist of Trinity College there, where he also became Director of Studies in Music.

An able organist, well versed in the best traditions of cathedral music, and a man of liberal views and strong character, Middleton has taken an important place in the music life of Cambridge and in the education of the R.A.M. In 1938 he was appointed University lecturer in music. His few compositions are mainly for the church. They include 'Let my prayer', a motet in canon for double choir, and 'Praise to the Holiest', an anthem for double choir and organ, works which exhibit a high standard of scholarship and fine musical discrimination. He took his degree of Mus.D. in 1937.

H. C. C.

**Middleton, Thomas.** See Johnson (R. 2, ? 'Witch', ncid. m.). Locke (do. choruses introd. into 'Macbeth').

**MIDGLEY, Samuel.** See BRADFORD.

**MIDGLEY-WALKER ORGAN.** See ELECTROPHONIC INSTRUMENTS.

**MIDGLEY, Walter** (b. Bramley, Yorkshire, ?).

English tenor singer. He was educated at Rotherham and at Sheffield University, and during the second world war did a good deal of work for E.N.S.A. In 1947 he made his London debut at Covent Garden, when he sang Prince Calaf in 'Turandot'. Since then he has sung in 'La Bohème' and 'Il Trova-

tore' with the Carl Rosa Company and in 'Cavalleria rusticana', 'La Bohème' and 'The Barber of Seville' at Sadler's Wells. In 1948 he sang in Verdi's 'Macbeth' at the Edinburgh Festival and in 1949 made an extensive tour of Australia and New Zealand, also singing in Honolulu and San Francisco. He returned as guest artist to Covent Garden in 1950 and has appeared in several operas, including 'Rigoletto', 'Madam Butterfly' and other Italian operas, in which he specializes, as well as in 'Manon'.

Midgley attracted attention at once at his first appearance in opera, in spite of indifferent acting, by singing "Nessun dorma" in 'Turandot' not only with great beauty of tone and subtlety of phrasing, but also with fine artistic restraint.

M. K. W.

**MIDI, LE.** The title of the second of a group of 3 symphonies by Haydn (Nos. 6-8), in C major, composed about 1761. The others are 'Le Matin', in D major, and 'Le Soir et la tempête', in G major.

**MIDLAND INSTITUTE SCHOOL OF MUSIC.** See BIRMINGHAM.

**MIDSUMMER NIGHT'S DREAM, A.** The music by Mendelssohn for Shakespeare's play consists of two parts:

(1) The overture was written between 7 July and 6 Aug. 1826, and was first performed in public at Stettin in Feb. 1827, and in London, Argyll Rooms, 24 June 1829, Mendelssohn conducting.

(2) The incidental music was composed in 1843 in obedience to the desire of the King of Prussia, and was produced on the stage at the New Palace at Potsdam on 14 Oct. of that year. The first performance in London, at the Philharmonic, was under the composer's direction on 27 May 1844.

G.

For other musical works based on the play see SHAKESPEARE.

**MIECHURA.** See MËCHURA.

**MIEG, Peter** (b. Lenzburg, Canton Aargau, 5 Sept. 1906).

Swiss pianist, critic and composer. He studied the histories of art, literature and music at the Universities of Zürich, Basel and Paris, and took the Ph.D. at Zürich in 1933, where he also studied the pianoforte under Emil Frey. As a composer he is a pupil of Frank Martin. He returned to live at his birthplace in 1938 and devotes himself to a varied career of pianist, composer and contributor to various Swiss and foreign newspapers and periodicals as art and music critic. In 1946 he obtained a gramophone prize from the 'Weltwoche' for the recording of his Concertos for two pianofortes.

It is by his music for the pianoforte, alone or in combination, that Mieg has particularly made his mark as a composer. His clear, often playful and brilliant style, which owes

something to Stravinsky and Bartók, is decidedly linear and polyphonic. He favours hard, bright sounds and chromatic progressions. Diminished octaves and minor ninths are characteristic of his chord formations, which frequently produce an abstract and stylized effect. The following works are the most important:

- Ballet 'Daphne' (1943).
- Concerto No. 1 for 2 pls. (1930).
- Concerto No. 2 for 2 pls. (1934).
- Pf. Concerto (1947).
- Vn. Concerto (1949).
- 2 String Quartets.
- String Trio.
- Divertimento for oboe, vn., viola & cello (1950).
- 4 pf. Sonatas (1934-44).
- Pf. works for 2 and 4 hands.
- Songs.

Among Miec's articles the following may be mentioned:

- 'Zu Stravinsky's Klavier-Werk' (Schweiz. Mus. Ztg., 1947, No. 6).
- 'Tschakowskys Klaviermusik' (*ibid.*, 1948, No. 10).
- 'Blick auf das neuere kompositorische Schaffen in Zurich' (*ibid.*, 1950, No. 5).

K. V. F.

BIBL. — GATTIKER, H., Article in Schweiz. Mus. Ztg., 1948, No. 10.

**MIELCK, Ernest (Leopold Christian)** (b. Viborg [Viipuri], 24 Oct. 1877; d. Locarno, 22 Oct. 1899).

Finnish composer. He was a pupil of Max Bruch in Berlin from 1891 to 1894. During his very short life he composed several works of lasting value: a 'Finnish Symphony', a 'Dramatic Overture' and other pieces for orchestra, a string Quartet, a string Quintet, choruses, etc.

A. R.

**MIELCZEWSKI, Marcin** (b. ?; d. Warsaw, Sept. 1651).

Polish composer. As early as 1638 he was a member of the court band in Warsaw, where he remained until 1644. From 1645 he acted as conductor of the band of the Prince Karol Ferdinand, Bishop of Plock. The last years of his life he spent in Warsaw. In 1643 M. Scacchi published at Venice, in the collection entitled 'Cribrum musicum', a double canon in 4 parts by Mielczewski. This was the only work by this master to be published during his lifetime. Soon after his death J. Havemann published in Berlin, in the collection 'Jesu hilf' (1659), a concerto by Mielczewski entitled 'Deus in nomine tuo', for bass solo and 2 violins, bassoon and organ.

Mielczewski's compositions (manuscripts) are preserved in seven libraries. In Poland: (1) in the Archives of the Cracow Chapter, (2) at the Cistercian Monastery of Odra, (3) in the National Library, Warsaw, (4) in the Town Library at Gdańsk; in Germany: (5) at the Joachimstaler Gymnasium, Templin,

<sup>1</sup> Both in Polish and foreign manuscripts and publications he is mentioned under different spellings of his name: Mielcowski, Milczewski, Milszewski, Myltzwesky or Milchevsky, and some of his manuscripts are marked only "M. M." with an addition of "Polon." or "Polonus".

(6) in the Prussian National Library, Berlin; in France: (7) in the Bibliothèque Nationale, Paris.

His most important works are as follows:

- 'Gaude Dei Genetr.' 5 parts a cappella (complete), bearing the date 1650.
- 'Missa 4 vocum pro Nativitate D. N. Jesu Chr.' (complete) initialled "M. M." only.
- 'Pro natiuitate D. Jesu Christi.'
- 'Adoramus Te Christe', 4 parts a cappella (incomplete).
- 'Exaudi Domine J. Chr.', 4 parts a cappella (incomplete).
- 'Missa Rorate de Beata Virgine Maria', 4 parts and continuo, dated 1681.
- 'Missa Salve Sancta', 2 A, 2 T & B.
- 'Missa cibavit eos.'
- 'Missa Requiem.'
- 'Anima mea in aeterna.'
- 'Audite et admiramini a 14: 8 voc. et 6 instrum.; 2 S, 2 A, 2 T, 2 B, 2 vns., 4 other insts. & organ (this copy was made by the Cantor Craton Buettner).
- 'Magnificat anima mea a 9 vel 13 voc. (4 voc. et 5 instr. cum Ripieno et cum Basso Cont. pro organo, auctum et reparatum per G. Nauwerck pro tunc cantore)', complete and dated 1688.
- 'Missa super O gloriosa Domina', 6 parts, dated 1651.
- 'Benedictio et claritas, motetto concertato a 2 violini, 4 tromboni et 6 voc.'
- 'Veni Domine et noli tardare, concerto a 3', complete.

All his compositions, amounting to just over forty, may be classified as belonging to two different styles: an older, traditional church style based on a *cantus firmus* and the more "modern" one freed from any dependence on plainsong and thus seeking new means of expression. Mielczewski was, to a certain extent, influenced by Italian masters such as Neri, Frescobaldi, Chiese, Cazzati and Gabrieli, but was nevertheless a distinguished composer whose music has been revived in Poland and elsewhere since 1910. C. R. H.

BIBL. — CHYBIŃSKI, 'A. E.', 'Mielczewski's Concerto' ('Musical Quarterly', Warsaw, 1929).

'The Instrumental Canzona by Mielczewski' (Lwów, 1928).

JACHIMECKI, Z., 'Catalogue of Works by Mielczewski' (Cracow, 1913).

**MIELECKI (Mielecensis), Marcin** (b. Mielec, ?; d. ?).

Polish 17th-century musician. He was the son of Wawrzyniec Mielecki. After completing his musical education and taking holy orders he became a Roratist and five years later *Praepositus* of the Capella Rorantistarum (1624-28). In this post he was succeeded by the Italian ecclesiastic Annibal Orgas. C. R. H.

**MIERCZYŃSKI, Stanisław** (b. Warsaw, 1894; d. Kielce, 25 Mar. 1952).

Polish folk-music collector, publisher and composer. He studied with S. Barcewicz (violin) and Guzewski and Mellerowicz (theory) at the Warsaw Conservatory. In 1930 he published a collection, 'Muzyka Podhala' ('Music of Podhalia', the northern part of the Polish Tatra mountains), consisting of 101 tunes and airs arranged for the peasant band which customarily comprises two violins and a small string bass.<sup>2</sup> The preface to this

<sup>2</sup> The small bass resembles the cello in shape and has either four or three strings. It is played like the double bass. The four-stringed instrument is tuned D, d, a, A and the three-stringed one D, d, A.

collection was written by Karol Szymanowski. Five years later Mierczyński published yet another collection of 101 songs from Podhale, this time arranged for three equal voices and with the words as sung by the Góral's (Polish highlanders).

In 1939 there appeared a new series of folk music, 'Muzyka huculsczyzny' ('Music of the Hutsuls', the inhabitants of eastern Polish Carpathian mountains), which comprised 163 airs with their original texts as well as tunes for solo instruments such as recorder, *trombita* (a kind of alpine horn), *dudy* (a kind of bagpipe<sup>1</sup>) and for different ensembles composed of four players (recorder, violin, dulcimer and drum). To this volume an introduction was written by S. Vincenz and illustrations were drawn by Edward Bartłomiejczyk.

Mierczyński also wrote partsongs for 4 voices and instrumental compositions in popular style.

C. R. H.

**MIERZEJEWSKI, Mieczysław** (b. Poznań, 10 Nov. 1905).

Polish conductor and composer. He studied first at the State Conservatory of Poznań and then in Warsaw under Gregor Fitelberg and Emil Młynarski (conducting). He continued his studies at the State Academy for Music in Berlin (1930–31).

His career as conductor began at the Poznań Opera (1927–28). After his return from Berlin he became the conductor of the Warsaw Philharmonic Orchestra and of the Warsaw Opera, and for two years permanent conductor of the Polskie Radio Symphony Orchestra (1935–37). With the Polish National Ballet he visited France, England, Germany, the Baltic States and the U.S.A. During the Paris Exhibition of 1937 he received a Diplôme d'honneur. In 1937–38 he appeared as guest conductor with the London Philharmonic Orchestra, the Orchestre Symphonique de Paris and the Berlin Rundfunk orchestra. His compositions include 'Dożynki' ('Harvest Home') for solo voices, chorus and orchestra, an overture and many songs for solo voice and for chorus.

C. R. H.

**MIERZWIŃSKI, Władysław** (b. Warsaw, 21 Oct. 1850; d. Paris, 15 July 1909).

Polish tenor singer. He studied singing first in Poland and then for nearly eight years in Paris. He toured widely in Europe and America. The enormous range of his powerful voice up to d'', produced in a natural way, was applauded equally by enthusiastic audiences and by the conductors and orchestral players. He was acclaimed one of the best tenors of the time. In the late 1890s he lost his voice and he died in misery as a pauper.

C. R. H.

**MIES, Otto Heinrich** (b. Hamburg, 23 Sept. 1913).

German musicologist. He studied at the

<sup>1</sup> See FOLK MUSIC: POLISH.

Universities of Hamburg, Würzburg, Paris and Kiel, and took a Ph.D. degree. In 1945 he was appointed teacher at a school at Husum, Schleswig-Holstein, where he is also a choral conductor. He is at work assisting Friedrich Blume in his new encyclopedia, 'Die Musik in Geschichte und Gegenwart', and his own works include:

'John Dowland, Leben und Werke' (Kiel Dissertation, 1939, as yet unpublished).

'Max Reger und die katholische Kirchenmusik' ('Schönere Zukunft', Vienna, 1939).

'Die Komponisten der Gregorianik' (*ibid.*, 1940).

E. B.

**MIES, Paul** (b. Cologne, 22 Oct. 1889).

German musicologist. He studied musical science with Leonhard Wolff at Bonn, where he took the Ph.D. in 1912 with a study 'Über die Tonmalerei'. He settled at Cologne, teaching mathematics at a secondary school and at the same time working as a music historian. His studies at Bonn as a matter of course brought him into contact with Beethoven research. In 1925 he re-edited Nottebohm's 'Zwei Skizzenbücher von Beethoven' and in the same year wrote 'Die Bedeutung der Skizzen Beethovens zur Erkenntnis seines Stiles' (English trans. by Doris L. Mackinnon, Oxford, 1929). In 1946 he became Director of the Institute for School Music of the State High School for Music at Cologne. Mies is also the author of several studies on the romantic song, such as 'Stilmomente und Ausdrucksformen im Brahms'schen Lied' (1923), 'Das romantische Lied und Gesänge aus Wilhelm Meister' (1926), 'Schubert, der Meister des Liedes' (1928). His other works include:

'Beethoven, Collin, Shakespeare' ('Zeitschrift für Musik', 1938).

'Aus Brahms Werkstatt' ('Simrock-Jahrbuch', 1928).

'Der kritische Rat der Freunde und die Veröffentlichung der Werke bei Brahms' ('Simrock-Jahrbuch', 1929).

'Johannes Brahms: Werk' (Zeit. Mensch., 1930).

'Die Chaconne (Passacaglia) bei Handel' ('Handeljahrbuch', 1929).

'Karl Leibl, der Musiker und Vater des grossen Malers' (1938).

'Der Charakter der Tonarten' (1948).

K. G.

**MIGHTY HANDFUL, THE.** See FIVE, THE.

**Migliavacca, Gianambrogio.** See Gluck ('Tetide', lib.). Hasse (2 libs.). Haydn ('Acide', lib.). Traetta (2 libs.).

**MIGNON.** Opera in 3 acts by Ambroise Thomas. Libretto by Jules Barbier and Michel Carré, based on Goethe's 'Wilhelm Meister'. Produced Paris, Opéra-Comique, 17 Nov. 1866. 1st perf. abroad, Antwerp (in French), 7 Mar. 1867. 1st in England, London, Drury Lane Theatre (in Italian), 5 July 1870. 1st in U.S.A., New York (in Italian), 22 Nov. 1871.

**MIGNONE, Francisco** (b. São Paulo, 3 Sept. 1897).

Brazilian composer, pianist and conductor.

He studied at the São Paulo Conservatory and then spent 1920-29 in Europe, studying at Milan with Ferroni. In 1929-32 he was a professor at the São Paulo Conservatory, and then, from 1934, at the Escola Nacional de Musica at Rio de Janeiro.

Mignone is a prolific composer. In 1923 Richard Strauss conducted his 'Congada' in Brazil. The following year (20 Sept.) his first opera, 'O contratador dos diamantes', was produced at the Rio Teatro Municipal. On 8 Sept. 1928 his second opera 'El jayón (L'innocente)' was given at the same theatre under Serafin. The ballet 'Batuçagé' was given in 1936. Other ballets are 'Babaloxá' (1937), 'Maracatú de Chico-Rei' (1939), 'O espantalho' (1941), 'Leilão' and 'Mindinho' (1941), and 'Yara', played at the Metropolitan Opera, New York, by the Col. de Basil Russian Ballet in 1946. Orchestral works: 'Sinfonia de Trabalho'; 'Festa das igrejas'; 'Momus'; 'Seguida - Mirim'; 'Suite brasileira'; 'Sonho de um menino travesso'; four 'Fantasias brasileiras' for pianoforte and orchestra; 'Seresta' for cello and orchestra. There are also a Sextet for pianoforte, flute, oboe, clarinet, bassoon and horn; a string Quartet; violin Sonata: pianoforte Sonata; many pianoforte pieces and songs.

N. F.

BIBL.—Article in 'Weco', Rio de Janeiro, II, Dec. 1930, p. 8.

**MIGOT, George (Elbert)** (b. Paris, 27 Feb. 1891).

French composer. He was a pupil of Bouval, Ganaye and Widor, and between 1913 and 1921 he was awarded four prizes for composition. He first came before the public with two concerts entirely devoted to his works in 1917 and 1919. He then came forward with numerous works for orchestra, pianoforte, chamber and vocal music; and his reputation was perhaps most firmly established at first by a small stage work, 'Le Paravent de laque aux cinq images', produced at the Exposition Internationale des Arts Décoratifs in 1925. By the end of the 1940s he was so highly thought of in official circles that in 1948 the City of Paris invited him to write a symphony for the Chopin centenary (Symphony No. 1), and this was followed by his second Symphony in 1949, when the State commissioned the oratorio 'Saint Germain d'Auxerre', which is scored for four solo voices and two mixed choirs *a cappella*.

In many respects Migot seems to stand aloof from the main stream of contemporary music, and it is with good reason that he has been dubbed by a modern critic (Maurice Henrion) "the spiritual brother of Guillaume de Machaut", with whose contrapuntal style, especially, his music has great affinities. Thinking polyphonically, he is chiefly con-

cerned with weaving arabesques of several independent parts moving at different levels which engender their own harmony — hence his predilection for chamber and, above all, vocal combinations, especially *a cappella*. His religious music, a very important part of his output, is an expression of his profoundly mystical temperament, and the big oratorios, like 'La Passion' and 'Le Sermon sur la montagne', are deeply felt.

Migot has a great liking for unusual vocal and instrumental combinations, as is shown, for example, in one of his later works, a Suite in 4 parts for pianoforte solo and a wordless mixed chorus, or by his 'Mystère orphique' (1947) on a poem of his own, described as a "polyphonie chorégraphique" and scored for mezzo-soprano, string quintet, wind quintet and pianoforte.

Among Migot's important literary works on subjects connected with musicology and aesthetics may be cited 'J. Ph. Rameau et le génie français dans la musique', 'Essai pour une esthétique générale', 'Appogiatures résolues et non résolues' (3 vols.) and a remarkable 'Lexique de quelques termes utilisés en musique avec des commentaires pouvant servir à la compréhension de cet art'.

"Prix de Guerre" and "Grand blessé" of the 1914-18 war, Migot is a member of the Academies of Florence and Bologna, Chevalier of the Legion of Honour, and has held musical posts in France, where he was, among other things, a member of the Conseil Supérieur de l'Enseignement au Conservatoire National and Conservateur du Musée Instrumental du Conservatoire National — a post formerly held by Berlioz. He is also Président-Inspecteur of the Musical Academy of Geneva and President of the international Academy of Genoa.

A complete catalogue of Migot's enormous output, which by 1950 comprised nearly 200 works, cannot be given here, but the following is a list of his outstanding works, excluding those already mentioned above:

#### OPERAS

- 'Le Rossignol en amour', chamber opera, prod. Geneva, c. 1924.
- 'Contes de fées', *opéra-chorégraphique*.

#### BALLETS

- 'La Fête de la bergère', prod. Paris, Théâtre Bériza, 1925<sup>1</sup>.
- 'Hagoromo', *symphonie lyrique et chorégraphique* (scenario by Composer & Louis Laloy), prod. Monte Carlo, 1922.
- 'Les Aveux et les promesses.'

#### CHORAL WORKS

- Psalm XIX for chorus & orch.
- Oratorio 'L'Annonciation' for mezzo-soprano, baritone, women's chorus & sts.
- Oratorio 'La Mise au tombeau' for small mixed chorus & wind 5tet.
- Concerto for pf. & unaccomp. chorus (1952).

<sup>1</sup> The same work.

## ORCHESTRAL WORKS

- 'Les Agrestides: trois fresques symphoniques.'
- 'Trois Epigrammes.'
- 'Trois Guirlandes sonores' for stgs.
- 'Le Livre de danceries', 4 pieces.
- 'Prélude pour un poète.'
- 'Prélude, salut et danse: trois gestes plastiques sonores.'
- 'Le Tombeau de Du Fault, joueur de luth.'
- 'La Victoire de J. Ph. Rameau entendue à l'orchestre.'

## SOLO AND ORCHESTRA

- 'La Jungle' for organ.
- 'Suite en trois parties' for pf.
- 'Suite en cinq parties' for vn.
- 'Suite en concert' for harp.
- 'Deux Pièces' for pf., with voices.
- 'Trois Chants suivis d'un "air à vocalise"' (André Spire) for voice & stgs.
- 'Sept Petits Images du Japon' for voice.
- 'Trois Berceuses chantées' (Marie Gevers) for voice.

## CHAMBER MUSIC

- 'Six Petits Préludes' for 2 vns. (or flute & vn. or 2 flutes).
- 'Suite en trois mouvements' for vn. & cello.
- 'Concert' for flute (or vn.), cello & harp (or pf.).
- 'Le Premier Livre de divertissements français'
  1. Prélude.
  2. Estampie for flute & harp.
  3. Prélude.
  4. Estampie for clar. & harp.
  5. Conclusion en double estampie for flute, clar. & harp.
- Trio for vn., viola & pf.
- 'Trio ou suite à trois' for vn., cello & pf.
- Trio for oboe, clar. & bassoon.
- Trio for vn., viola & cello.
- 'Cinq Mouvements d'eau' for stg. 4tet.
- Quartet for flute (or vn.), vn., clar. (or viola) & harp.
- Quintet 'Les Agrestides' for 2 vns., viola, cello & pf.
- Serenade for oboe, clar., horn, bassoon & stg. 5tet.
- 'Thrène' for oboe, clar. & bassoon.

## VOCAL CHAMBER MUSIC

- 'Six Poèmes de "La Retraite ardente"' (Composer) for mezzo-soprano, flute, vn. & cello.
- 'Vini vinoque amor: cantate profane' for contralto, tenor, flute, cello & pf.
- 'Reposoir grave, noble et pur' (Charles de Saint-Cyr) for voice, flute & harp.
- Deux Stèles' (Victor Segalen) for voice, harp, celesta, double bass & perc.

## VIOLIN AND PIANOFORTE

- Dialogue en quatre parties.'
- 'Second Dialogue', 3 pieces.
- 'Suite pour violon récitant et piano.'

## VIOLONCELLO AND PIANOFORTE

- 'Dialogue en quatre parties.'
- 'Second Dialogue', 4 pieces.
- 'Trois Pièces.'

## FLUTE AND PIANOFORTE

Sonata.

## HORN AND PIANOFORTE

Sonata.

## PIANOFORTE SOLO

- 'Ad usum Delphini', 5 pieces & 3 studies.
- 'Le Calendrier du petit berger', 12 easy pieces.
- 'Trois Epigrammes.'
- 'Trois Nocturnes dantesques.'
- 'Le Petit Fablier', 8 teaching-pieces for children.
- 8 Preludes.
- 'Le Zodiaque', 12 concert studies.
- 'Cinq Études en forme de suite' for the left hand.
- Sonata 'Polonia'.
- 'Trois Nocturnes en forme de suite.'
- 'Le Livre d'Anne-Marie', 2-part inventions for children.
- Nocturne No. 4.
- 12 Preludes.

## HARPSICHORD MUSIC

- 'Prélude à un' for 1 harpsichord.
- 'Prélude à deux' for 2 harpsichords.

## ORGAN MUSIC

- 'Six Petits Préludes à deux parties.'
- 'Le Tombeau de Nicolas de Grigny.'
- 'Le Premier Livre d'orgue', 12 pieces.

## HARP MUSIC

- 'Sonate luthée en cinq mouvements.'

## SONGS

- 2 Songs (Georges Ville)
  1. Si quelquefois tu pleures.
  2. Il me l'a dit qu'à la moisson.
- 'Trois Chants pour trois poètes'
  1. Ne demandons à l'avenir.
  2. Renouveau.
  3. Printemps.
- 'Hommage à Thibaut de Champagne' (Tristan Klingsor), 5 unaccomp. monodies.
- 'Trois Monodies' (Klingsor), unaccomp.
- 'Les Poèmes de Bruggnon' (Klingsor), 17 songs.
- 'Trois Poèmes de Gilles Normand'
  1. Printemps maussade.
  2. Larmes d'aube.
  3. Le Petit Coq.
- 2 Songs (J. Pourtal de Ladevèze)
  1. Fées.
  2. Rose d'automne.
- 'Poème vocal: Amore' (wordless).

## VOCAL DUETS

- 'Trois Chansons de Margot' (Philéas Lebègue), with pf.
  1. Cygne blanc.
  2. Douceur.
  3. Nenni da.

R. H. M.

- BIBL.—AIGRAIN, R., 'Georges Migot et la musique religieuse' (Paris, 1944).
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- WOLFF, P. B., 'La Route d'un musicien: Georges Migot' (Paris, 1933).

**MIHALOVICH, Ödön** (*i.e.* **Edmund Péter József de** (*b.* Feričanec, Province of Slovenia [Hungary, now Yugoslavia], 13 Sept. 1842; *d.* Budapest, 22 Apr. 1929).

Hungarian composer. Coming of a family of landed gentry, he began studying music privately and under Mihály Mosonyi. Wagner's visit to Hungary exercised a decisive influence on his life and artistic career. In 1864 he enrolled himself in the Budapest University's Faculty of Philosophy. His first published composition, a 'Faust' Overture for pianoforte duet, appeared in the same year. His earliest attempts at composition date from only a few years earlier, among which an overture to 'Timon of Athens' may be mentioned. In 1865 he went to Leipzig, where he studied with Moritz Hauptmann. At the end of this year (17 Dec.) a March for orchestra of his was performed by the Philharmonic Society. In 1866 he was at Munich studying with Peter Cornelius. At a performance there of 'Tristan und Isolde' he was introduced to Wagner and Bülow, and from that time he belonged to the inner circle of their friends, often accompanying them on their various travels. In 1867 a second version of his 'Timon of Athens' overture was per-

formed at the Meiningen Festival of the Allgemeiner Deutscher Musikverein, and in the same year he began the drafts of his opera 'Hagbart und Signe'. The first concert of his own orchestral works took place in Budapest on 6 Apr. 1870; this year also saw the appearance of his first literary contribution in the 'Zenészeti Lapok'. He took part in the foundation of the Budapest Wagner Society, and in 1875 organized Wagner's second visit to Hungary. The same year he also took a share in the negotiations which led to Liszt's acceptance of the presidency of the newly established Academy of Music in Budapest.

In 1879 Mihalovich finished his first Symphony, which had to wait seven years for performance. 12 Mar. 1882 was an important event in his life: his opera 'Hagbart und Signe' had its first night at the Court Opera of Dresden. Of hardly less importance was his appointment as principal of the National Hungarian Royal Academy of Music in 1887, which he retained until he was pensioned in 1919. He at once put into effect plans for a thorough-going reform of musical education, and under him the Academy of Music attained international recognition.

Mihalovich's music, influenced entirely by the new German school and especially by Wagner, with all the advantages and disadvantages of a derivative style, is distinguished by technical competence and aristocratic sensibility. Although the titles and sometimes also of the subject-matter of a number of his compositions are due to the Hungarian poets, there is little trace of a national idiom in his work, but if his music is negligible as regards the main stream of indigenous development, his personality dominated the musical life of Hungary for more than a quarter of a century. He condemned both the new music and the national style (Bartók, Kodály, Lajtha, Weiner), yet he respected the individual talents and convictions of their adherents. His pronounced partiality for foreign (especially German) tendencies had a certain detrimental effect on the newly won musical independence of the country — he was publicly accused of being "bent on excluding from the Academy those students who favoured Hungarian music" — but there was no denying the importance of Mahler's engagement by the Budapest Opera, for instance, which he is said to have insisted upon.

BIBL. — HARASZTI, EMIL, 'Richard Wagner és Magyarokzág' ('R. W. and Hungary') (Budapest, 1916).  
 ISOZ, KÁLMÁN, 'Liszt Cosima levelei Mihalovich odonhoz' ('Cosima Liszt's Letters to Edmund M.') ('Éneksoz', XVII, 5 [95], Budapest, Mar. 1950).  
 MAJOR, ERVIN, 'Mihalovich Odon: Tanulmány' ('E. M.: a Study') (Budapest, 1929). With a Catalogue & further Bibl.  
 Mihalovich number of 'Zenei Szemle', I. 10 (Temesvár, 1917).

CATALOGUE OF WORKS<sup>1</sup>

## OPERAS

- 'Hagbart und Signe' (libretto by Adolf Stern, after Adam Oehlenschläger) (1867-74), prod. Dresden, 12 Mar. 1882.
- 'Wieland der Schmied' (Adolf Stern, after R. Wagner's sketch) (1876-78).
- 'König Ejalar' (Oskar Schlemm) (1880-84), incomplete.
- 'Eliane' [sic] (Hans Herrig after Tennyson) (1885-87), prod. Budapest, Royal Opera, 16 Feb. 1908.
- 'Toldi szerelme' ('Toldi's Love') (Gergely Csiky & Emil Ábrányi, after the epic by Janos Arany) (1880-90, rev. 1893-94) prod. Budapest, Royal Opera, 18 Mar. 1893; rev. version, 28 Feb. 1895.
- 'A tihanyi visszhang' ('The Echo of Tihany') (Géza Moravcsik) (1903), incomplete.

## CHORAL WORKS

- 'An den Sturmwind' for men's chorus & orch. (Lenau). Also choruses for unaccomp., mixed & men's voices.

## ORCHESTRAL WORKS

- March (? 1865).
- Overture to Shakespeare's 'Timon of Athens' (2nd version, 1867).
- 'Marche héroïque' (1869).
- 'Das Geisterschiff', symph. poem, after Count Strachwitz's ballad (1871).
- Overture and Funeral Music to Shakespeare's 'Romeo and Juliet' (? 1872).
- 'Ünnepi előjáték' ('Festival Prologue') (? 1873).
- 'A sellő' ('The Naiad'), symph. poem after Pál Gyulai's ballad (1874).
- 'Hero and Leander', symph. poem (1875).
- 'Trauerklänge: dem Andenken Franz Deak' (1876). Symphony No. 1, D mi. (1879).
- 'Ronde de sabbat', symph. poem (? 1879).
- 'Faust' Fantasi (1880).
- Symphony No. 2, B mi. (1892).
- 'Pan halála' ('Death of Pan'), symph. poem after Gvula Reviczky (1897).
- Symphony No. 3 ('Pathetic'), A mi. (1899-1900).
- Symphony No. 4, G mi. (1901-2).

## VIOLIN AND PIANOFORTE

- Sonata, E♭ ma. (1861).

## PIANOFORTE SOLO

- 'Sonate pour le piano', Op. IV (1861).
- Pieces (1861-63).
- 'Fantasiestück' (1866).
- 'Fantaisie pour piano' (1870).
- 'Nocturne', E ma. (? 1872).

## PIANOFORTE DUET

- Overture 'Timon of Athens' (1st version) (1860).
- 'Faust' Overture (1864).
- 'Épithalame pour la nocce de la Princesse Borghese' (1899).

## SONGS

- 6 Songs (Lenau, Kerner, Hoffmann von Fallersleben, O. Sternau, Uhland) (? 1872).
- 8 Poems (? 1872).
- 6 Songs (? 1874).
- 'Drei Wunder' (Halm) (1875).
- 6 Poems (Mathilde Wesendonk) (? 1891).
- 'Hat kuruc dal' ('Six Kuruc Songs') (Sándor Endrődy) (1897-98).

J. S. W.

**MIHALOVICI, Marcel** (b. Bucharest, 22 Oct. 1898).

Rumanian composer. He studied in Paris under Vincent d'Indy and after the first world war joined a group of advanced composers formed there, mainly by Frenchmen and

<sup>1</sup> The list is as complete as circumstances permit; most of his manuscripts, preserved in the Library of the Academy of Music, still await examination. His MSS, Diary and Reminiscences as well as his Correspondence, all valuable documents of the period, are unpublished.



Russians, but not excluding those of other nationalities.

Mihalovici's works include the opera 'L'Intransigent Pluton'; the ballets 'Kara-guez' and 'Divertissement'; 'Introduction au mouvement', 'Notturmo' and 'Fantaisie' for orchestra; a Trio for violin, viola and cello; a Sonata for violin and pianoforte, a Sonatina for oboe and pianoforte, etc. 'Cortège des divinités infernales' is an orchestral extract from his opera.

E. R.

**MIHTOU, Maître.** See DANIEL, JEAN.

**MIKADO, THE, OR THE TOWN OF TITIPU.** Operetta in 2 acts by Sullivan. Libretto by William Schwenck Gilbert. Produced London, Savoy Theatre, 14 Mar. 1885. 1st perf. abroad, Chicago, 6 July 1885. 1st on the Continent, Berlin, Wallner Theatre (in English), 2 June 1886.

**MIKEŠ, Adolf** (b. Hradec Králové, 23 Dec. 1864; d. Prague, 26 May 1929).

Czech pianoforte teacher. Turning to music as a profession relatively late, he studied the pianoforte under J. Kàan and afterwards worked for several years as his assistant at the Prague Conservatory. Being dissatisfied with Kàan's and his own method of playing and with the general education in music, he founded a private institution in Prague in 1903 and directed it until 1920. There he developed and propagated his own system of music-teaching, based on that of Deppe and Battke, and educated several excellent pupils, particularly Jan Heřman and Roman Veselý. This establishment became an important centre of the new tendencies in music, as is shown by the fact that Novák was the leading personality of its circle. In 1920 Mikeš was appointed professor at the Master School in Prague, a post he held until his death.

G. Č.

**Mikhailov, M.** See Balakirev (2 songs). Rimsky-Korsakov (3 songs).

**MIKKILÄ, Timo** (b. Lahti, 16 Oct. 1912).

Finnish pianist. He studied at the Helsingfors Conservatory with Paavola (1930-32) and in Paris for some years with Jean Batalla, and with Nadia Boulanger and Suzanne Guébel between the years 1933 and 1947. In 1938 he joined the teaching-staff of the Sibelius Academy in Helsingfors. He twice obtained the scholarship of the Academy of Finland (1948-50 and 1951-53). He has toured Finland and several other countries and is regarded as Finland's outstanding pianist.

A. R.

**MIKOŁAJ Z KRAKOWA (Nicolaus Cracoviensis, de Cracovia, Cracovita, Krakowczyk, Krakowszczyk)** (b. ?; d. ?).

Polish 15th-16th-century composer. In the organ tablature of Jan de Lublin, as well as in the tablature discovered in the library of the Monastery of the Holy Ghost at Cracow,

were found works by this distinguished composer written to Latin, Polish and German words. In both these tablatures all his vocal works are marked with initials "N. C." (Nicolaus Cracoviensis) and transcribed for organ. There are religious compositions such as masses and offertories, as well as preludes and dances. The contents are as follows:

#### A. WORKS WITH LATIN WORDS

- 'Officium de Corpore Christi', 1540 (4 parts).
- 'De Sancto Johanne Baptista', 1541 (4 parts).
- 'Patrem per Octavas', 1540.
- 'Introitus de Resurrectione Domini.'
- 'Gaudemus omnes.'
- 'Quem preces.'
- 'Introitus de Sancta Trinitate Benedicta.'
- 'Salve Regina.'
- 'Ave Hierarchia.'
- 'Nunc rogemus, 1541.'
- 'Kyrie Paschale.'
- 'Muteta Philippe qui videt me, resolutum per N. C.'
- Without title, but inscribed "Resolutum", 1540.
- 'Date sinceram maerentibus', 1542.

#### B. WORKS WITH POLISH WORDS

- 'Wesel się polska Korona' ('Rejoice thou Polish Crown').
- 'Aleć nade mną Wenus' ('Above me Venus').
- 'Nasz Zbawiciel' ('Our Saviour').

#### C. WORK WITH GERMAN WORDS

- 'Ach hilf mich leid.'

#### D. TWO PRELUDES

- 'Praeambulum', D ma. (4 parts).
- 'Praeambulum' (4 parts).

#### E. DANCES AND DANCE TUNES

1. Without title.
2. 'Alia.'
3. 'Alia super duos saltos.'
4. 'Zakłółam się tarniem.'
5. 'Alia ad unum poznanie.'
6. 'Alia poznanie.'
7. 'Conradus.'
8. Without title.
9. 'Paur Thancz' ('Peasant Dance').
10. 'Bona Cat.'
11. 'Czayner Thancz' (probably 'Zauner Tanz', a German dance popular in the 15th-17th centuries).
12. 'Ad novem saltus.'
13. 'Hayducki.'
14. 'Italica.'
15. 'Szewczyk idzie po ulicy szydelka niosąc.'
16. 'Hispaniarum.'
17. 'Alia Italica.'
18. 'Proportio Ferdinandi.'

Of all the dances mentioned in Group E, the most important, as far as Polish music of the 16th century is concerned, are Nos. 4, 13 and 15, the first of which is a country dance, simple, original and most charming, the second urban in character; in the last most of the accents fall on the second beat of the bar: a forerunner of the irregular accents so typical of Polish folk music.

The fourteen church compositions (Group A), in 4 and 5 parts, belong, from the technical point of view, to the polyphonic school of Josquin des Prés and his adherents.

C. R. H.

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SIMON, A., 'Die polnischen Elemente in der deutschen Musik bis auf die Zeit der Wiener Klassiker' (1916).

**MIKULECKI (Mykuletzky), ? (b. ?; d. ?).**

Polish 18th-century composer. At the Cistercian Monastery of Obra a Requiem in E major for chorus, 2 violins, 2 horns and organ by him has been found, but nothing else is known of him.

C. R. H.

**MIKULI, Karol** (b. Černauti, 20 Oct. 1821; d. Lwów, 21 May 1897).

Polish pianist and teacher of Rumanian origin. He was a pupil of Chopin for pianoforte and of Reicha for composition in Paris in 1844. He toured widely in Russia, Rumania, Austria, Germany and France and he became director of the Lwów Conservatory in 1858. Later he founded his own school of music there (1888). He published an edition of Chopin's works which contained many amendments obtained from the composer himself and was for quite a long time considered the standard edition. For many years Mikuli was recognized as an authority on Chopin, and his remarks about his master's playing were quoted by many musicologists and Chopin biographers.

Mikuli wrote many pieces for the pianoforte, also a 'Scherzino' for 3 violins, a 'Serenade' for clarinet and pianoforte, 'Die Reue' for baritone and string orchestra, and '43 Airs nationaux roumains' for orchestra, also arranged for pianoforte.

C. R. H.

**MILA, Massimo** (b. Turin, 14 Aug. 1910).

Italian critic. He studied the pianoforte and harmony privately and obtained a laureate in letters at the University of Turin in 1931 with the dissertation 'Il melodramma di Verdi', which was published two years later. It was then that he began his career as critic with contributions to various cultural periodicals, although he had already been an assiduous and regular contributor to 'La Rassegna Musicale' since 1929, for which he has continued ever since to write frequently (with a single interruption between 1935 and 1940, when he was forced to go into retirement on account of anti-Fascist activities).

Mila gives to his work the twofold advantage of a knowledge of music as a medium and a career, and of aesthetics, in which particular he may be regarded as a follower of Benedetto Croce, although one with a good deal of personal independence. The aesthetic problems he discusses above all, in the 'Rassegna' and elsewhere, are those of musical performance and interpretation. The best of these profound discourses of his were published in book-form in 1950 under the title of 'L'esperienza musicale e l'estetica'. He there poses and examines from an original point of view the fundamental problem of intelligent musical expression, the essential musical fact and the related problem of listening — the most important chapter is entitled 'Capire la musica'. His aims at clarifying the concept

of expression led him to formulate the key-notion of the "unknowable nature of musical expression", which he also applies to criticism of musical events in a Turin daily paper and in other Italian and foreign periodicals. Characteristic of Mila's criticism is the extreme lucidity with which he expounds his problems; it eschews philosophical terminology and always keeps musical 'acts in view'.

Other books published by Mila include a 'Breve storia della musica' (1948), a clever attempt at compressing the whole of musical history into 1300 pages; a collection of essays, 'Cent'anni di musica moderna' (1944); a short monograph on 'W. A. Mozart' (1945) completing his 'Saggi Mozartiani' (1945). Mila is also the author of many translations into Italian from the German, including Goethe's 'Elective Affinities', Schiller and, among the moderns, Wierchert and Hermann Hesse. He is at present (1954) engaged on a large work on Béla Bartók.

G. M. G.

BIBL. — GIANIERCO, ELIO, 'Massimo Mila and Present Italian Aesthetics' ('Journal of Aesthetic and Art Criticism', Baltimore, Sept. 1952).

**MILADOWSKI, Floryan Stanisław** (b. Minsk, 4 May 1819; d. ?).

Polish pianist and composer. He studied under Thiebe (pianoforte) at Wilno and later in Vienna with Fischhof (counterpoint) and Hölzl (composition), as well as Joseph Hauser (singing). He then moved to France and settled at Nancy. He wrote very many compositions, chiefly for the pianoforte, the majority of which was published in France during his lifetime.

C. R. H.

**MILAN.** The Ambrosian liturgical chant testifies to a long-standing musical civilization at Milan. Tradition, which in such cases is to be accepted as authority, tells us that the custom of singing hymns "in the Oriental manner" became the fashion through the incentive of St. Ambrose (4th century), and that it was he, too, who composed the music for these hymns, as well as for the Psalms. When in the spring of 386 Ambrose saw himself under the necessity of defending his people against the assaults of the imperial troops, he heartened the faithful assembled under the roof of the basilica by making them intone his hymns; and he himself affirmed that he succeeded in this way in appeasing the crowd. As he himself wrote:

It is true that my hymns subdued the people: they exercised a potent spell. What, indeed, could be more fascinating than the invocation of the Trinity by the voices of a multitude? The most humble learnt to celebrate in verse the Father, the Son and the Holy Ghost. And thus the dignity of masters was attained by those hardly fit to be as much as disciples.

It is certain that it was chiefly through the example of the Milanese Church that Christian chant acquired its lustre in the western world; and it has been shown how it was here that a decisive orientation took place

towards both definite tonality and a rhythmic structure derived from the adaptation of folk tunes to the strophic and metrical texts of the hymns.

With the passing of years it became necessary to consolidate Ambrosian chant by careful teaching, and thus arose what may be called the first musical institution of Milan, the Schola Cantorum, the foundation of which tradition assigns to the bishop who succeeded St. Ambrose, San Simpliciano. The liturgist Beroldo mentions the existence of another such school at the time of Ariberto da Intimiano (11th century). It is possible, at any rate, to assert that institutions of this kind, attached to the Cathedral, always functioned with notable efficiency. At the end of the 14th century and early in the 15th the Cathedral of Milan had for its organist Antonio Monti of Prato and as composer Matteo of Perugia, a master of rare ability. In 1491 a new organ, built by Antegnati of Brescia, was inaugurated in the Cathedral.

The rise of a progressive musical institution on modern lines coincided with the conquest of the Milanese dukedom by Galeazzo Maria Sforza, who in 1470 established a court chapel boasting 40 singers: 18 for the chamber under the direction of the Fleming van Weerbeke and 22 for the chapel under the Abbate Guinati. Among the visitors to the chapel were celebrated masters like Josquin des Prés, Compère and Jacotin (Jacques Godebrie). When Ludovico il Moro became Duke of Milan he wished to attach to the chapel a "chair of musical science", which he entrusted to Franchino Gaffurio (Gafori) of Lodi, who in 1484 was succeeded by Giovanni de Mollis as "magister biscantandi et docendi biscantare pueris" in the Campo Santo behind the Cathedral. Gafori, apart from being the author of remarkable theoretical works ('Theoricum opus musicae disciplinae', 'Practica musicae', etc.), was also a composer of keen sensibility and great worth, as is testified by works of his preserved in the Cathedral archives and recently scrutinized (18 masses, 12 Magnificats, a 'Stabat Mater', 2 litanies, a 'Sanctus' and numerous motets collected in three codices at the end of the 15th century). During this period music played a great part at annual festivities, to the glorification of which celebrated artists like the great Leonardo himself contributed. But after the fall of the house of Sforza only the musical establishment of the Cathedral remained alive, which in the course of the 16th century was endowed with new organs and could pride itself on such *maestri di cappella* as the Fleming Vercore and the Veronese Vincenzo Ruffo.

OPERA.—The rise and development of opera, which occurred at Florence in the

first years of the 17th century, was hindered at Milan by the rigid moral code of San Carlo Borromeo, who on the other hand infused new life into the liturgical chant by facilitating, among other things, the introduction of Gregorian plain-song into the churches of Milan. Nevertheless, at a theatre opened in the ducal palace the new 17th-century operatic activities had some repercussions, and although the local composers made no contribution to them, the operatic masters of Venice were welcomed. Even in the 18th century there was no native Milanese opera to speak of, although musical life in the city was then full of vitality and there was an orchestra which was judged the equal of that of Mannheim. The musical taste of the Lombard capital thus favoured the instrumental forms of the symphony and the sonata together with the vocal and instrumental ones of oratorio and cantata; and this explains the importance of such a figure as G. B. Sammartini and the preference shown for Milan by J. C. Bach, Gluck and Mozart.

On 25 Feb. 1776 a raging fire for the second time destroyed the court theatre, the reconstruction of which had been hardly finished by the architect Piermarini; and the growing passion for stage spectacles persuaded the civic authorities to build two new theatres. By the consent of the Empress Maria Theresa the choice of sites fell on the areas occupied by two historical buildings: the church of Santa Maria della Scala and the edifice of the Scuole Carnobiane. The church was demolished in Aug. 1776, and Piermarini submitted the designs for the two theatres which took their names from the places on which they arose: the larger one "alla Scala" and the smaller one "della Cannobiana". Leased to the brothers Del Re, the Scala theatre was completed within two years, so that in Aug. 1778 it was ready to be opened with Salieri's opera 'L' Europa riconosciuta'.

The auditorium of the Scala has the classical horseshoe form and at its greatest width measures 24 m. in diameter; there are six tiers with 36 boxes in the three lower and 39 in the three upper ones. The two highest are now transformed into galleries. The interior structure of the theatre has remained as planned by Piermarini, but the same cannot be said of the interior decoration which, formerly in the 18th-century taste, was later transformed into a neo-classical style designed by the painter Sanquirico (1830). For lighting, a first trial was made with Argand's lamps in 1788; in 1860 gas was introduced; in 1883 the Scala was the first theatre in the world to instal electric light.

As a centre of operatic art the Scala was not long in securing for itself an undisputed world reputation; and, ever since Stendhal, authors

and critics have been unable to dispute the fact that no opera, no singer and no conductor can be sure of an international reputation without having passed the test of a success at the Scala. Rossini, Bellini and Donizetti consolidated their fame there, and it was only natural that Verdi himself, who had once launched his 'Oberto' and 'Nabucco' there, should have chosen this theatre for the productions of his last masterpieces, 'Otello' and 'Falstaff'. It may be asserted that the operatic activities of the 19th century revolved round the Scala, and the schools of scenic design, of dance and of singing which developed in association with the theatre also came to enjoy artistic fame.

The Teatro alla Scala became, moreover, a centre of Italian social and political history. In 1793 it was the scene of festivities for the coronation of the Emperor Joseph II with free admittance; and in 1797 the end of the Austrian imperial domination was celebrated with a tragedy-ballet, 'Bruto', of republican tendencies, and the royal box was divided into six smaller boxes reserved "for the liberated people". Impressive performances marked the coronation of Napoleon, while the Austrian restoration had the effect of filling the theatre with the patricians and upper-class citizens of Milan and turning it into a forum for liberal and irredentist ideas. From 1848 onwards revolutionary tendencies found ardent response among the frequenters of the Scala, who during the songs in 'Norma' and 'Nabucco' improvised patriotic demonstrations.

During the night of 16 Aug. 1943 an air-raid which devastated Milan did not spare the famous theatre, whose foyers were burnt and whose auditorium, receiving a direct hit, was reduced to a heap of rubble. The stage alone was saved. But no sooner had the war come to an end than the interest of the Milanese in the theatre proved to be such that in less than a year it was carefully restored to its original state, and on 11 May 1946 Toscanini reconsecrated the foremost operatic temple of our age.

As an annex to the opera-house a theatrical museum was opened to the public in 1911 which testifies to a century and a half of operatic history by means of an array of very important exhibits.

**THE CONSERVATORY.**—Musical education at Milan gravitates round the state Conservatory "G. Verdi". The origin of this institution dates from a time, at the opening of the 19th century, when the city's music was at its height; from a time, that is, when the wealthy centre of industry in Lombardy was proclaimed the capital of Italy (1802), with Napoleon as President and Count Melzi as Vice-President. In order to supply the con-

tinual need of a good reserve of singers and instrumentalists Carlo Brentano de Grianty, a member of the Commission for the Improvement of Stage Performances, impressed the Ministry of the Interior in 1803 with the necessity for a residential Conservatory on traditional Italian lines, providing for board and lodging for needy students to allow them to pursue their musical studies free from care. The project envisaged a staff of eleven professors for composition, singing and instrumental playing, divided the scholarships between 24 male and 12 female students and estimated the maintenance of the pupils and the salaries of two priests and eight servants at the sum of 29,491 lire, while the teachers' salaries were to amount to 15,150 lire per annum. In addition, fees for a bursar, an accountant, a physician and a surgeon were provided for.

In May 1805 Napoleon had himself crowned King of Italy in Milan Cathedral and elected his stepson Eugène de Beauharnais as viceroy. The latter confirmed the decree for the establishment of the Conservatory on 18 Sept. 1807, the institution to be housed in the convent attached to the Church of Santa Maria della Passione, where it has ever since remained. The teaching was at first divided into three grades: (1) the study of the rudiments of music and of *solfeggio*, and preparatory instruction in singing and playing; (2) the study of singing, dancing, declamation and instruments; (3) the study of operatic singing with orchestral accompaniment, of vocal and instrumental concert pieces, and of composition. It was desired that the famous Simone Mayr should be asked to accept the directorship; but as he was unwilling to leave Bergamo, the choice fell on Bonifazio Asioli. On the staff of professors figured such celebrities as the violinist Rolla, who had already taught Paganini; Luigi Belloli, considered the best horn player in Europe, who often played with Paganini; the bassoon virtuoso Buccinelli; Adami, the most acclaimed clarinettist in Italy. Besides these there were the contrapuntist Federici, the pianists Piantanida and Negri, the cellist Sturioni, the double-bass player Andreoli and the singers Ray and Secchi. In 1809 the ballet school was entrusted to the Coralli couple.

With the fall of Napoleon and the return of Lombardy under the rule of Austria the Conservatory underwent some changes in its regulations, which on the one hand aimed at the addition of literary and historical studies to the teaching of music and on the other the opening of the institution to non-resident pupils. After the unification of Italy the Conservatory came under state control, and in 1901 it was given the name of Verdi. The directors who followed Asioli were Ambrogio Minoia, Vincenzo Federici, Francesco Basili, Nicola

Vaccai, Felice Frasi, Lauro Rossi, Alberto Mazzucato, Stefano Ronchetti, Antonio Bazzini, Giuseppe Gallignani, Ildebrando Pizzetti, Riccardo Pick-Mangiagalli and Giorgio Federico Ghedini. Among the most illustrious students of the Conservatory were the cellist Alfredo Piatti, the double-bass player Giovanni Bottesini, the clarinetist Ernesto Cavallini, the singers Giuditta Grisi, the sisters Brambilla, Giuseppina Strepponi (who became Verdi's second wife) and many others. Composers who studied there were Ponchielli, Boito, Catalani, M. E. Bossi, Puccini and Mascagni, and conductors Franco Faccio, Tullio Serafin and Victor de Sabata.

The Conservatory is equipped with a library of over 200,000 volumes and collections of rare manuscripts and early editions, also with a museum of instruments. The buildings were almost entirely destroyed during the bombardments of Aug. 1943, but were reconstructed.

CONCERTS AND PUBLISHERS.—Apart from its operatic seasons the Teatro alla Scala organizes two important annual series of symphony concerts, in the spring and autumn respectively; but the orchestral activities of Milan are largely in the hands of the other two great orchestral organizations, that of the Radio and the permanent orchestra of the Teatro Nuovo. This last has for its major task the dissemination of modern music. In the domain of chamber music, apart from the Radio and some small societies, the Società del Quartetto, founded by Boito in 1864, and the Teatro del Popolo must be mentioned.

Milanese music publishing, already flourishing in the 16th century, was chiefly represented from the early 19th century onwards by the house of Ricordi, founded by Giovanni Ricordi. Other publishers are Carisch, Sonzogno, Curci and Savini-Zerboni. G. B.

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**MILAN, Luis** (b. Valencia, c. 1500; d. Valencia, ?).

Spanish lutenist and composer. He was the third son of Don Luis del Milan (d. before 1516) and Violante Eixarch. His first book, 'Libro de motes' (a book of parlour games), was published in 1535; 'El maestro' (lute tablature) in 1536; 'El cortesano' (a manual of polite conversation and descriptions of life and music at the court of Germaine de Foix at Valencia) in 1561. He died some time after that year. 'El maestro' is dedicated to Prince John, afterwards John III of Portugal (1521-57), from whom the author received a pension of 7000 *crúzados*. His visit to Portugal (if he ever visited it) must have taken place after 1538, or he would certainly have mentioned the fact in the dedication. He describes Portugal as being "a sea of music", so much was the art appreciated and understood there. He may have been in Italy, though the fact that he set six Italian sonnets to music proves no more than the Portuguese *villancicos* also included in 'El maestro'. He was certainly familiar with contemporary Italian music and systems of lute tablature, and it has been conjectured that 'El maestro' was printed from type brought from Venice. The printer describes himself as a Roman (Francisco Diaz Romano), but the book was printed at Valencia. No lute music is known to have been printed in Rome as early as this; the only Italian lute books in existence at the time were three printed by Petrucci at Venice.

The instrument for which Luis Milan wrote was not, strictly speaking, a lute at all, but the *vihuela*. His tablature is in principle Italian, the frets being designated by numbers (not by letters, as in England and France); but the top line of his "stave" is the top string and not, as is usually the case, the bottom one.<sup>1</sup> In vocal music the voice part is distinguished by the figures being printed in red. The book consists of Spanish and Portuguese *villancicos*, Spanish ballads and Italian sonnets. The purely instrumental pieces include *fantasias* and pavans. Milan has a real instrumental style and shows considerable variety in his methods of accompaniment: simple chords, passages in imitation of the voice part and, above all, rapid brilliant passages, especially at the end of a verse. His settings are real solo songs, not mere transcriptions of polyphonic music. Copies of his 'Libro de música de vihuela de mano, intitulado El Maestro' (1536) are in the B.M., Bibl. Nat., Paris,

<sup>1</sup> See TABLATURE.

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**MILANOLLO, Maria** (b. Savigliano nr. Turin, 19 July 1832; d. Paris, 21 Oct. 1848).

**MILANOLLO, (Domenica) Maria Teresa** (b. Savigliano, 28 Aug. 1827; d. Paris, 25 Oct. 1904).

Italian violinists, sisters. Their father, according to Fétis, was a poor carpenter, and his musical daughters were two out of thirteen children. Teresa's talent was so precocious that her father migrated to Turin, where the little girl—scarcely six—received instruction from Gebbaro and Mora, two violinists attached to the Cappella Carlo Alberto. After a year of struggle and trial at Turin Milanollo resolved to tempt fortune by taking Teresa to Paris. Armed with an introduction to Lafont, they finally arrived in Paris in 1837. Lafont at once recognized Teresa's gifts, made her one of his pupils, allowed her to play five times at the Opéra-Comique concerts and took her on tour with him through Holland and Belgium. After a severe illness in Amsterdam, which prevented her from finishing the tour, she reappeared at The Hague and played to the Prince of Orange, who presented her with a handsome diamond ornament. From Holland she went to England, played at Covent Garden Theatre in London at five concerts, received some tuition from Mori and then toured in the English provinces and Wales, playing at forty concerts in less than a month.

Before this, Teresa had started giving her sister Maria violin lessons. Maria's gifts were also of a high order, though her style was quite different. Teresa's playing was full of warmth and feeling, while Maria's was brilliant and sparkling, characteristics which caused them to be nicknamed Mademoiselle Adagio and Mademoiselle Staccato. After Maria's début at Boulogne at the age of six the two sisters were inseparable and travelled together everywhere, playing in France, Holland and Belgium. In 1839 they returned to Paris. A year later they appeared again in public at Rennes, Nantes and Bordeaux, where they gave twelve concerts with great success. In Paris they played before Louis-Philippe at Neuilly and at Habeneck's special request made a most successful appearance at the Paris Conservatoire. Making the acquaintance of Bériot at Boulogne, Teresa received some lessons from him and then the sisters travelled in Belgium and Germany, played before the King of Prussia, gave twelve concerts at Frankfort o/M. and in 1843 arrived in Vienna, where they created a furore at twenty-five concerts. In the same year they returned to their native country and on 9 June 1845 appeared in London at the Philharmonic concert.

In 1848 Maria, who had been ailing for some months, suddenly died of rapid consumption and was buried in the Paris cemetery of Père Lachaise. Teresa was so overcome with grief at the loss of her companion that she retired from public life for some time, remaining mostly on an estate which her father had bought near Malezeville in Lorraine. Gradually she resumed her concert appearances, which she continued with remarkable success in Germany and Italy, until 1857, when she married, on 16 Apr., an eminent French military engineer, Charles Joseph Théodore Parmentier. After her marriage she abandoned the concert platform.

During the lifetime of Maria the sisters were greatly interested in the poor of Lyons, and as soon as Teresa had roused herself from the grief which her sister's death caused her, she exerted herself in establishing her *Concerts des Pauvres*, which she carried out in a systematic manner in almost every town in France. Teresa's compositions include:

'Ave Maria' for unaccomp. men's chorus.

'Fantaisie élégiaque' for vn.

2 Romances for vns.

Variations and transcriptions for vn. & pf.

E. H.-A.

**MILANUZII, Carlo** (b. Sant' Esanatolia nr. Camerino, c. 1590; d. prob. Lombardy, c. 1645).

Italian composer. He was an Augustinian monk and successively organist to his order at Perugia (c. 1619), at Sant' Eufemia, Verona (1622), Santo Stefano, Venice (1623–Dec. 1629) and at Finale di Modena (Dec. 1629–before 1635). In 1636 he was appointed *maestro di cappella* of the cathedral of Camerino. By 1642 he had returned to Sant' Eufemia, Verona, with a similar appointment, and from 1643 until his death was *maestro di cappella* and organist at San Mauro, Noventa di Piave (Lombardy). He was a prolific composer and accompanied many of his publications with loquacious comments on himself and his music. This sententious mixture of fulsome flattery and blatant self-advertisement unfortunately tells us little of importance. The celebrated Venetian publisher Alessandro Vincenti, issuing Ignatio Donati's 'Fanfalughe' (madrigals a 2-5) in 1630, dedicated them to Milanuzii as one of the worthiest musicians of the time. Milanuzii seems also to have been a poet, and some of his songs are probably settings of his own texts. He wrote a poem in praise of Giovanni Ghizzolo for the latter's 'Frutti d' amore' (1623).

He is best remembered as the composer of a large number of secular strophic airs, mainly for solo voice and continuo, which, together with a few cantatas, etc., he published in nine books called 'Ariose vaghezze'. The following survive: (i) 1622, (ii) probably 1622 (only a reprint of 1625 survives), (iii) 1623, (iv) 1623

or 1624 (only a reprint of 1624 survives), (vi) 1628, (vii) 1630 and (viii) 1635. Many of these songs are very charming, especially those in the later books, and deserved the popularity which they enjoyed in their day. Books ii and iii contain a number of pieces for the Spanish guitar, including one of the earliest examples of the famous 'Folia' melody, and book iv also includes songs by Monteverdi and his son Francesco, G. P. Berti and Guglielmo Miniscalchi. Giacomo Benvenuti published an edition of '22 arie' by Milanuzzi from books ii, vi and vii (Milan, 1922), and a song from vi also appears in Torchi's 'Eleganti canzoni ed arie italiane'. Milanuzzi also added a continuo part to Pomponio Nenna's first book of madrigals *a 4* for an edition published at Venice in 1621. His other publications were all sacred and included the following: 'Messe concertate' *a 4* (1618) and *a 3* (1629; reprinted 1636), 'Messe e canzoni' *a 5* (1622; reprinted 1632), motets, litanies and a Mass *a 1-3* ('Hortus Sacer Deliciarum', 1636), 'Litanie della Madonna' *a 4* and *8* (1622; reprinted 1642), 'Sacra cetra: affetti ecclesiastici' *a 2-5*, with some solo motets for bass voice (1625: 2 books), 'Antifoni e litanie' *a 1-4* (1629), Psalms *a 2* (1619), *a 2-3* (1627; reprinted 1628, 1636) and *a 2-3* (1643), and 'Salmi e vesperi' *a 2-3* (1628). A motet for solo voice and continuo is included in Leonardo Simonetti's 'Ghirlanda sacra' (1625), and some antiphons and litanies *a 1-4* were issued posthumously in 1647. All these works are provided with continuo for the organ. His music was all published at Venice. (N. F. ii).

BIBL.—ASPLENGO, S. L., 'Musici agostiniani' (Florence, 1929), pp. 32-36.

**MILDENBURG, Anna von.** See BAHR-MILDENBURG.

**MILDER-HAUPTMANN, (Pauline)** Anna (*b.* Constantinople, 13 Dec. 1785; *d.* Berlin, 29 May 1838).

Austrian soprano singer and tragic actress. She was the daughter of Milder, a courier in the Austrian service. In Vienna her fine voice and handsome person attracted the notice of Schikaneder, who urged her to enter the profession, offering to be responsible for her musical education and to superintend her début on the stage. The offer was accepted, and she became the pupil of an Italian singing-master named Tomaselli and subsequently of Salieri. She made her first public appearance in Vienna on 9 Apr. 1803, as Juno in Süssmayr's opera 'Der Spiegel von Arkadien'. That the part of Leonora in 'Fidelio' should have been written for her by Beethoven is sufficient testimony to the capabilities of the voice which caused Haydn to say to her, "Dear child, you have a voice like a house!"

Her fame spread rapidly, and in 1808 she made a brilliantly successful professional tour,

obtaining, on her return to Vienna, a fresh engagement at court as *prima donna assoluta*. In 1810 Anna Milder married a rich jeweller named Hauptmann. Her greatest series of triumphs was achieved in Berlin, where she appeared in Gluck's 'Iphigenia in Tauris' in 1812. After singing with equal success in other great German towns she contracted, in 1816, a permanent engagement with the royal theatre of Berlin. Her great parts were those of the classical heroines of Gluck — Iphigenia, Alceste, Armida — for which she was pre-eminently fitted, both by her imposing presence and by her magnificent soprano voice, full, rich and flawless, which both in volume and quality seems to have left nothing to desire. At times, especially in her later years, she attempted Mozartian parts like Donna Elvira and Susanna, but her lack of execution prevented her from succeeding in these as she did in Weigl's opera 'Die Schweizerfamilie' (made celebrated by her impersonation of Emmeline) or in the broad declamatory style of Gluck. Although Leonora became one of her principal parts, her performance in 'Fidelio' was never, either vocally or dramatically, irreproachable. Thayer<sup>1</sup> relates a conversation with her, in 1836, when she told him what "hard fights" she used to have with the master about some passages in the *adagio* of the great scena in E major, described by her as "ugly", "unvocal" and "inimical [*widerstrebend*] to her voice".

In 1829 she left Berlin owing to misunderstandings and differences with Spontini. She then visited Russia, Sweden and Denmark, but her voice was failing fast. Her last public appearance was in Vienna in 1836, two years before her death.

F. A. M.

**MILDMAY, Audrey.** See GLYNDEBOURNE.

**MILES, Philip Napier** (*b.* Shirehampton, Gloucestershire, 21 Jan. 1865; *d.* King's Weston, 19 July 1935).

English patron of music and amateur composer. The heir to a large landed property in the west of England (King's Weston), he studied music seriously both at Dresden and at home under Parry and Dannreuther. He constantly devoted himself to the encouragement of music in the neighbourhood of Bristol. He formed and conducted the Shirehampton Choral Society on his own estate and brought its performances to a high degree of proficiency, performing a wide repertory of music which ranged from the Elizabethan madrigals to the works of such modern composers as Vaughan Williams and Holst. He was president of the Bristol Madrigal Society and furthered in many ways Rutland Boughton's Glastonbury Festival scheme. He organized the performances of opera at Clifton in 1924 at which Falla's puppet opera 'El retablo

<sup>1</sup> Thayer, 'Beethoven', II, 290; Krehbiel ed., II, 64.



de Maese Pedro' received its first English performance. Other works of interest, including some of his own, were there heard. A similar season was undertaken at Bristol in 1926. The University of Bristol gave Napier Miles the honorary degree of LL.D. in 1925.

The greater part of Napier Miles's own composition is for the stage. 'Westward Ho!', an opera in three acts, the book by E. F. Benson after Charles Kingsley's novel, was heard in London (Lyceum Theatre) in 1913, and portions of another grand opera, 'Queen Rosamond', were given at Shirehampton. But later works of less ambitious scope show surer handling, and among them the one-act opera 'Markheim' (after R. L. Stevenson's story) is a subtle piece of musical characterization. It was given at Bristol and afterwards in London, and it received an award from the Carnegie Trust. 'Music Comes', a choral dance (poem by John Freeman), was written for Glastonbury, produced there and subsequently given by the Glastonbury Players in London (Old Vic. Theatre). Its skilful treatment of combined rhythms and the delicate scoring for tenor voice, women's chorus and small orchestra are typical of the composer's refined talent. Similar in imaginative quality, though without the stage, is his setting of Keats's 'Ode to Autumn' (baritone, oboe, clarinet and string quartet), heard in London in 1926. He wrote many other songs (some published, others still in manuscript) which deserve attention.

Miles completed an opera, 'Good Friday' (on the play of that name by John Masefield), which was published (1933). It is intended for performance in a church in the manner of a Passion play. He left in manuscript another opera, 'Demeter', on a text specially written for him by T. Sturge Moore. H. C. C.

BIBL.—COLLES, H. C., 'Philip Napier Miles—Composer' (M. & L., XVII, 1936, p. 357).

**MILFORD, Robin (Humphrey)** (b. Oxford, 22 Jan. 1903).

English composer. He is a son of Sir Humphrey Milford, formerly head of the Oxford University Press, and was educated at Rugby and the R.C.M. in London, where he studied under Holst, Vaughan Williams and R. O. Morris. The influence of Balfour Gardiner has also been an important factor in his development as a composer. His works have been performed at the Three Choirs Festival (Gloucester 1931, 'A Prophet in the Land'), by the Bach Choir and the Concert Club (Courtauld-Sargent), as well as being broadcast (the violin Concerto, 1938). His Double Fugue for orchestra received the Carnegie Award in 1927.

Milford is one of the most prolific writers of his generation, and even the extensive list below excludes many early works now dis-

carded by him. His fluency, when considered in conjunction with the serious character of his work and the high standard of quality it has reached, is notable, and his work has steadily strengthened. For a time (up to Op. 17) it appeared as though the first freshness were in danger of disappearing without any corresponding maturity coming in its place. This period, which is now seen to have been characterized by hesitant, tentative work, was, however, valuable, since it led to the production of those compositions (from Op. 28 onwards) that show the emergence of a more personal way of thought and style of utterance. The 'Concerto grosso' in A minor (Op. 46) and the violin Concerto in G minor (Op. 47) are the first works showing the composer's individuality in its most complete state. It is in 'The Darkling Thrush' that Milford's earliest work is at its best. This is a lyrical movement for solo violin and small orchestra, prefaced by a poem by Thomas Hardy, inevitably bringing Vaughan Williams's 'Lark Ascending' to mind. That comparison is, nevertheless, superficial and valueless. The matter is as much one of coincidence as of deliberate intention. What is important, as regards Milford's achievement in general, is that this work shows a particularly successful fusion of material, the free song of the bird becoming, without any appreciable sense of strain or incongruity, a significant part of the thematic texture of the music. Country life seems always to have interested Milford, and it was in such things that his gifts first found suitable means of expression, either in this sustained lyricism or in the smaller musical forms that have a country-dance ancestry. In a work built on a generous plan, such as the dramatic oratorio 'A Prophet in the Land' (Op. 21), the presence of these smaller forms (pipe tunes, arias that have the character of country songs) jeopardizes the unity of the work; but in such a work as the 'Evening Cantata' for baritone, chorus and organ a return is made to a shorter form and once again manner and matter are fused adequately, producing an effect of balanced construction, while at the same time there is increased individuality in the writing. The five 'Songs of Escape' for unaccompanied four-part chorus show great versatility in the use of choral technique and in the variety of styles employed, the first (words taken from Psalm LV) and the fourth (words from Psalm XXXIX) being in a free dramatic style, the fifth (words by Edmund Spenser) a hymn in simple strophic form, the third (words by Allan Cunningham) a glee, the second, 'Helen of Kirkconnell', a beautiful example of straightforward part-song workmanship. This last is a particularly fine song, worthy to be set beside the best work in that style of

Parry and Stanford. The 'Concerto grosso' (1936) and the violin Concerto (1937) have all the fluency that might be expected as the result of such intense application. With that there is evidence that in these latest works the composer's command over the musical material has become at once easier and stronger, that the process of his thought is clarifying, and that his manipulation of the formal constituents of a given movement has gained in assurance.

Milford appears to have come under the lively influence of Holst's forthright reaction against post-war looseness and untidy sentimentalizing, a reaction which sent people to the simpler aspects of folklore and a return to nature. As those who were young with Milford began to grow into manhood they were faced with the problem of sublimating what was inessential in this attitude in order to meet the demands of a bewildered, uneasy, rapidly changing world where such a creed was no longer sufficient. Milford has been more successful in this difficult feat than have most of his contemporaries.

s. G.

## CATALOGUE OF WORKS

### STAGE WORKS

- Children's opera 'The Shoemaker' (1923-24).  
Ballet 'The Jackdaw of Rheims' (after Richard Barham) (1945).  
Ballet 'The Snow Queen' (after Hans Andersen) (1946).

### CHORAL WORKS

- Oratorio 'A Prophet in the Land' (from the Bible, &c.) (1929-30).  
'Evening Cantata' (George Herbert) for baritone, chorus & organ (1930).  
Children's cantata 'Rain, Wind and Sunshine' (var. sources) (1930).  
Oratorio 'The Pilgrim's Progress' (after John Bunyan) (1931-32).  
'Four Heavenly Songs' (Watts, Donne, Herrick, anon.) for tenor, chorus & orch. (1932).  
2 Short Cantatas for women's voices & pf. (1932)  
1. Easter Morning (after George Herbert).  
2. May in the Greenwood (var. sources).  
'Songs of Escape' (Psalms), 5 partsongs (1934).  
'Autumn and Spring' (Robert Bridges), 4 partsongs (1934-44).  
'Drake's Chair' (Abraham Cowley) for baritone, chorus & orch. (1935).  
'Triptych' for orch. with 2 narrators & small chorus (1938-49).  
'The Forsaken Merman' (Matthew Arnold) for tenor, women's chorus, stgs. & pf. (1938-50).  
Children's cantata 'Joy and Memory' (Hood, Wordsworth, Bridges, &c.) (1940-43).  
2 Anthems for men's chorus & organ  
1. By the Waters of Babylon (1940).  
2. Up to those bright and glad some hills (Henry Vaughan) (1944).  
Mass for children's voices, with soprano, baritone & organ (1941-42).  
Children's cantata 'This Year, Next Year' (Walter de la Mare) (1943-46).  
'Te Deum' for children's voices & organ (1944).  
Psalms CXXI for 4 solo voices and unaccomp. chorus (1945).  
'A Litany to the Holy Spirit' (Robert Herrick) for unaccomp. chorus (1947).  
'A Mass for Christmas Morning' for unaccomp. 5-part chorus (1945-47).

### ORCHESTRAL WORKS

- Suite for chamber orch. (1924).  
Double Fugue (1926).

- 'Sir Walter's Overture' (1930, rev. later).  
Miniature Concerto, G ma., for stgs. (1933).  
'Concerto grosso' for small orch. (1936).  
'Elegy for the Duke of Monmouth' for stgs. (1939).  
'Ariel' for small orch. (1940).

### SOLO INSTRUMENT AND ORCHESTRA

- Suite, D mi., for oboe & stgs. (1925).  
'The Darkling Thrush' for vn. & small orch. (1928).  
'Go, little book' for flute & stgs. (1928).  
Miniature Concerto for harpsichord & small orch. (1929).  
Vn. Concerto, G mi. (1937).  
'Elegiac Meditation' for viola & stgs. (1946-47).

### CHAMBER MUSIC

- Fantasy, B mi., for stg. 4tet (1945).  
Trio, F ma., for clar., cello & pf. (1948).  
Trio, C mi., for vn., cello & pf. (1948).  
Trio, E mi., for 2 vns. & pf. (1948-49).

### ONE INSTRUMENT AND PIANOFORTE

- Idyll: 'Under the Greenwood Tree' for vn. (1941).  
Sonata, C ma., for flute (1944).  
Sonata, D ma., for vn. (1945).  
'Threne' for cello (1946-47).  
'Lyrical Movement' for clar. (1948).

### PIANOFORTE MUSIC

- 'Prelude, Air and Finale on a Well-known Mordent' (1936).  
'Diversions' (1938).  
'Lullaby' for pf. duet (1940) and for 2 pfs. (1947).  
Saraband and Fugato for 2 pfs. (1948).  
'Night-Piece' for 2 harpsichords or pfs. (1949).

### ORGAN MUSIC

- 'Three Pastorals' (1941-42).  
'Easter Meditations'  
Nos. 1 & 2 (1943-44).  
Nos. 3 & 4 (1945).  
Nos. 5 & 6 (1946).  
'Two Harvest Meditations' (1947).

### SONGS

- 2 Songs (Oliver Goldsmith) with a pf. Interlude (1927).  
4 Songs (Bridges) for soprano (1933).  
'Four Seasonable Songs' (Blake, W. Cornish, Landor, anon.) for soprano (1935).  
'A Book of Songs' (collected) (1939).  
3 Songs (Hardy and Wordsworth) for bass-baritone (1940 & 1944).

**MILHAUD, Darius** (b. Aix-en-Provence, 4 Sept. 1892).

French composer. He came of a well-to-do commercial Jewish family long settled at Aix and the neighbourhood, and although delicate and nervous, he spent a happy childhood there, the family moving to a country house just outside the town each summer. When he was three years old his mother discovered him at the piano, playing a tune he had heard, but on account of his weak constitution he was not given regular music lessons until he was seven, when he began to learn the violin. He was kept in touch with such musical and generally cultivated society as his environment contained, and in 1904 his violin master drew him into his string quartet. During adolescence he made close friends of Léo Latil and Armand Lunel, both of whom were to furnish him with words for some of his early works. He went to Paris with the latter in 1909, intending at first to satisfy his parents' wish that he should become a professional violinist; but as his studies at the Conservatoire progressed, he became more and more certain that composition was his true vocation. The musical life of Paris

quickly formed his taste, which in musical matters was already decided enough to save him from taking his impressions ready-made from his surroundings. He passionately admired Debussy and Mussorgsky, for instance, but took a great dislike to Wagner and was left cold by Ravel. He wrote a great deal, especially during the summer holidays at home, but destroyed nearly all his early works, including an opera, declaring later that the violin and pianoforte Sonata of 1911 was the first of his compositions worthy of being preserved.

The outbreak of the first world war in 1914 interrupted Milhaud's studies before he was able to compete for the Prix de Rome at the Conservatoire. Not that he was the sort of student who could have profited greatly by this conventional aid to musical education, and he had indeed found both the harmony lessons of Xavier Leroux and the fugue class of Widor somewhat unprofitable, though he enjoyed the counterpoint studies under Gédalge. He moved much among artists and literary people as well as among musicians even during his first four or five years in Paris, and was stimulated by several of them, especially by his two most distinguished literary collaborators, whose acquaintance he made at this time, Francis Jammes and Paul Claudel. The latter, who was then more famous as a diplomat than as a man of letters, induced Milhaud in 1916, when he was appointed French Minister to Brazil, to accompany him to Rio de Janeiro as his secretary. Milhaud was there only from Feb. 1917 to Nov. 1918, but became very fond of the country and was to some extent influenced by its folk and popular music.

On his return to Paris he found new musical movements in full swing: Erik Satie was followed by the young composers on the musical and Jean Cocteau on the literary side, and Milhaud found himself drawn, with Auric, Durey, Honegger, Poulenc and Germaine Tailleferre, into the group of "Les Six", formed almost before the composers concerned knew what was happening, neither altogether to their satisfaction nor always to their advantage. Satie was an eccentric, not interested in "movements" and wholly unconcerned with expedients for getting on; Cocteau, on the other hand, was found to have rather too much of his own way with the composers, more particularly for the strong-minded Milhaud, who knew very well what he wanted and was quite capable of thinking out his aesthetic principles for himself. Like his five associates he was, in fact, described as a member of "Les Six" long after the group had ceased to exist. When, after the production in Feb. 1920 of the Cocteau ballet 'Le Bœuf sur le toit' (given in London as 'The Nothing-doing Bar'), in which Milhaud had indulged his pleasure in music in the Brazilian manner, he discovered

that he was in danger of being regarded by the public as nothing but a frivolous exploiter of fashionable oddities, it became clear to him that the time had come to shake off outside influences and to set seriously to work on his own lines. Not, indeed, on traditional lines, for he was an inveterate experimenter; but he decided that the experiments should be his own and that they should lie in his musical technique itself, not be imposed on him from outside. He had already in 1915 made a daring attempt at a new kind of stage music in the score he provided for Claudel's translation of the 'Choephori' of Aeschylus, where he tried out an "orchestration of stage noises" employing a number of percussion instruments in combination with such things as whistling winds, human groans and cries of despair. At the same time he proved in this work, as in the others comprised in Claudel's Greek trilogy<sup>1</sup>, that he was capable of lifting dark and sinister themes to a high level. But he was equally well versed in the lighter and humorous side of his art, while his chamber music and some of his song cycles show that delicate tints and lyrical emotions were by no means outside his wide range of expression. He was in fact, even in the 1920s, by far the most powerfully creative and versatile composer among his contemporaries in France, as well as technically the most resourceful and accomplished, while in the extraordinary rapidity of his output he was approached only by Henegger.

In 1920 Milhaud formed a second orchestral suite from the incidental music to Paul Claudel's satiric drama 'Protée', which had a very stormy reception when Pierné conducted it on 24 Oct., and in 1922 he completed his music for the Aeschylus-Claudel trilogy with a score for 'The Eumenides'. In both these works he showed his growing interest in polytonal and metrical experiments, which sometimes seem to be exploited merely for their own sake, because the composer was driven to making them by an insatiable intellectual curiosity; but in strong and convincing works such as these he succeeds in making them sound like new artistic resources that came naturally to him.

At the I.S.C.M. Festivals held at Salzburg in 1922 and 1924 Milhaud was represented, respectively, by a Sonata for flute, oboe, clarinet and pianoforte, an attractive essay in chamber music, and by the 'Catalogue des fleurs' for voice and chamber orchestra, a work not unlike the 'Machines agricoles', a similar setting of a trade catalogue that was thought to be verging on mere eccentric trifling. The little opera called a "musical novel" based on Francis Jammes's 'La Brebis égarée' was produced at the Opéra-Comique on 12 Dec. 1923. The ballets 'Salade' and 'Le

<sup>1</sup> See Catalogue of Works: Incidental Music.

'Train bleu' came out in Paris in May and June 1924, and the latter was given at the London Coliseum very soon afterwards as part of the repertory of Diaghilev's Russian Ballet. About this time Milhaud travelled much and often far afield. He visited Sardinia with his Belgian friend and later biographer Paul Collaer, and in 1925, when he married his cousin Madeleine, he took her for a honeymoon trip to Syria. Later he went to Russia, the U.S.A., Vienna (where he met Schoenberg), Holland, Italy, Spain, Portugal and so on. In 1930 his most ambitious work, the opera 'Christophe Colomb', in which he was once more associated with Claudel, took him to Berlin, where it was produced at the State Opera on 5 May. Here again he was intent — perhaps only too intent — on setting himself a new task; in fact he attempted nothing less than the creation of an entirely novel operatic technique that drew on ways and means as widely divergent as the Greek chorus and the cinematograph, and he also drew upon such different things as the medieval mystery play, the Wagnerian *Leitmotiv* and modern symbolism and expressionism. The next opera, 'Maximilien', on the subject of the ill-fated Emperor of Mexico, was first heard at the Paris Opéra on 1 May 1932. It made use of some of the technical experience gained with 'Christophe Colomb', but was on the whole a less impressive work.

About the same time, perhaps by way of reacting against the complexity and sophistication of these stage works, Milhaud became interested in the kind of "utility music" that is associated chiefly with contemporary German composers, and particularly with Hindemith. He wrote a stage play for children entitled 'A propos de bottes', consisting of music easy to sing and play, and contributed to a series called 'La Musique en famille et à l'école', followed by two similar pieces. It was completed in 1932, and in his preface the composer expressed a wish that this kind of work should put him into touch with the people at large, which neither his essays in polytonality nor his curious operatic ventures had been able to do. He reverted, however, to a style that could not claim and certainly never intended to claim popularity in the pianoforte Concerto produced in Paris on 25 Nov. 1934, the first movement of which, for instance, is an essay in bitonality. But the contribution he made with seven other distinguished French composers to the incidental music for Romain Rolland's 'Le 14 Juillet', produced at the Paris Arena in July 1936, showed him quite capable of turning out music suited to an occasion where the exploitation of new problems would have been out of place.

The disastrous turn which the second world war took in France in 1940 drove Milhaud to

the U.S.A. with his wife and his young son Daniel. He parted very unwillingly from his old home at Aix and keenly felt the loss of his mother, who died tragically during his absence. But he was glad to be spared separation from his wife and child, the more so because he had found an ideal partner in Madeleine Milhaud, not only an admirable wife, but also a literary collaborator. His stay in the U.S.A. made new contacts for him, and he was offered congenial work as professor at Mills College, Oakland, California, where he remained until Aug 1947, when he returned to France. But although he was appointed professor of composition at the Paris Conservatoire, he continues to return to Oakland annually, thus dividing his time between France and the U.S.A.

The appended catalogue of works will give an insight into Milhaud's enormous capacity for hard and rapid work, and at least an idea of his extraordinary versatility. There are hardly any categories of music and few vocal and instrumental combinations for which he has not written at one time or another; but only a study of the music itself can reveal the astonishing diversity of his treatment and the closeness of his workmanship. Not all his music, of course, is solid or satisfactory, so that the criticism often levelled against him that he has written far too much is by no means unjustified. Many things in his catalogue, too, are light or extremely short, and a number of concert works of various sorts were rescued from incidental or film music likely to be forgotten after it had served its immediate purpose. Even so, much remains that is either valuable or at the very least profoundly interesting and shows Milhaud, for all his alarming readiness to write at all times, in any vein and for any medium, as a scrupulously painstaking craftsman. What is more, it is evident that he never relies for any new work on technical devices acquired for the purposes of an earlier one, which he will not allow to harden into tricks and mannerisms. Each composition is based on a technique suited to it alone or at worst to similar works — and Milhaud has rarely produced works that show marked similarities. While his choice of medium is astonishingly diversified — the incidental music for almost every play is differently scored (sometimes for quite a small chamber combination) — his resources of composition may draw upon anything from jazz, folksong or exotic popular music to involved polyphonic complexities. He is particularly skilled in the handling of polytonal counterpoint<sup>1</sup> and knows how to interweave melodic strands in different keys in such a way that the result strikes the ear as perfectly reasonable as well as invariably lucid.

E. B.

<sup>1</sup> For a specimen see COUNTERPOINT, Ex. 15.

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## CATALOGUE OF WORKS

## OPERAS

Title	Libretto	Composed	Production
'La Brebis égarée', 3 acts ( <i>roman musical</i> ).	Francis Jammes.	1910-15.	Paris, Opéra-Comique, 10 Dec. 1923.
'Les Malheurs d'Orphée', 3 acts.	Armand Lunel.	1924.	Brussels, Théâtre de la Monnaie, 7 May 1926.
'Esther de Carpentras', 2 acts ( <i>opéra bouffe</i> ).	Lunel.	1924-25.	Paris, Opéra-Comique, 1 Feb. 1938.
'Le Pauvre Matelot' ( <i>complainte en trois actes</i> ).	Jean Cocteau.	1926.	Paris, Opéra-Comique, 12 Dec. 1927.
'Trois Opéra-Minutes' 1. L'Enlèvement d'Europe, 1 act. 2. L'Abandon d'Ariane, 1 act. 3. La Délivrance de Thésée, 1 act. }	Henri Hoppenot.	1927.	Baden-Baden, 17 July 1927.
'Christophe Colomb', 2 acts (2 scenes).	Paul Claudel.	1928.	Wiesbaden, 20 Apr. 1928.
'Maximilien', 3 acts.	Lunel.	1930.	Berlin, State Opera, 5 May 1930.
'L'Opéra du gueux' (arr. of 'The Beggar's Opera'), 3 acts.	John Gay, trans. by Louis Ducreux.	1937.	Paris, Opéra, 4 Jan. 1932.
'Médée', 1 act.	Madeleine Milhaud, after Euripides.	1938.	Marseilles (broadcast), 1937.
'Bolivar.'	Jules Supervielle & Madeleine Milhaud.	1943.	Antwerp, Flemish Opera, 7 Oct. 1939.
'David.'	Lunel.	1953.	Jerusalem (King David Festival), 1954.

## CHILDREN'S OPERAS

'A propos de bottes.'	René Chalupt.	1932.	Paris, May 1933.
'Un Petit Peu de musique.'	Armand Lunel.	1932.	Paris, Feb. 1933.
'Un Petit Peu d'exercice.'	Lunel.	1934.	Paris, 2 Feb. 1937.

## BALLETs

Title	Scenario	Composed	Production
'L'Homme et son désir.'	Paul Claudel.	1918.	Paris, 6 June 1921.
'Le Bœuf sur le toit.'	Jean Cocteau.	1919.	Paris, 21 Feb. 1920.
'Les Mariés de la Tour Eiffel.'	Cocteau.	1921.	Paris, June 1921.
'La Création du monde.'	Blaise Cendrars.	1923.	Paris, Oct. 1923.
'Le Train bleu.'	Cocteau.	1924.	Paris, May 1924.
'Salade.'	Albert Flament.	1924.	Paris, May 1924.
'L'Éventail de Jeanne.'	Alice Bourgat.	1927.	Paris, in private, 16 June 1927; Opéra, Feb. 1929.
'La Bien-Aimée' (music arr. from Schubert and Liszt).	Bronislava Nizhinska.	1928 (rescored 1941).	Paris, 22 Nov. 1928; New York, Nov. 1941.
'Les Songes.'	André Derain.	1933.	Paris, 1933.
'The Bells' (after Edgar Allan Poe).	Ruth Page.	1945.	Chicago, 26 Apr. 1946.
'Jeux de Printemps.'	Martha Graham.	1944.	Washington, 1944.
'Madame Miroir.'	Jean Genet.	1948.	Paris, 31 May 1948.
'Les Rêves de Jacob.'		1949.	U.S.A., 19 Aug. 1949.

## INCIDENTAL MUSIC

Title	Play by	Composed	Production
'Protée.'	Paul Claudel.	1913-19.	Groningen, June 1929.
'L'Orestie', trilogy 1. Agamemnon. 2. Les Choéphores. 3. Les Euménides.	Aeschylus, trans. Claudel.	1913. 1915.	Paris, Apr. 1927. Brussels, Théâtre de la Monnaie, 27 Mar. 1935.
'L'Annonce faite à Marie' (1st version).	Claudel.	1917-22. 1932.	Brussels, I.N.R., 18 Nov. 1949. Brussels, Palais des Beaux-Arts, 21 Jan. 1934.
'Le Château des papes.'	André de Richaud.	1932.	Paris, Théâtre de l'Atelier, 13 Oct. 1932.

<sup>1</sup> Not identical with the play (see Incidental Music).

<sup>2</sup> 'Marche nuptiale' and 'Fugue du massacre'; written in collaboration with Auric, Honegger, Poulenc and Tailleferre.

<sup>3</sup> Polka only by Milhaud; other contributions by Auric, Delannoy, Ferrou, Ibert, Poulenc, Ravel, Roland-Manuel, Roussel and Schmitt.

<i>Title</i>	<i>Play by</i>	<i>Composed</i>	<i>Production</i>
'Le Cycle de la création.'	Luigi Sturzo.	1934.	
'Se plaisir sur la même fleur.'	Moreno, trans. Casa	1934.	
'La Sagesse.'	Fuerte.		
	Claudel.	1935.	Paris, Radio Française, 8 Nov. 1945.
'Le Faiseur.'	After Balzac.	1935.	Paris, Théâtre de l'Atelier, 30 Nov. 1935.
'Bolivar.' <sup>1</sup>	Jules Supervielle.	1935-36.	Paris, Comédie-Française, 28 Feb. 1936.
'La Folle du ciel.'	René Lenormand.	1936.	Paris, Théâtre des Mathurins, 17 Feb. 1936.
'Escape me never.'	Trans. from Margaret Kennedy.	1936.	Brussels, Théâtre des Galeries, Apr. 1936.
'Le Quatorze Juillet.' <sup>2</sup>	Romain Rolland.	1936.	Paris, Théâtre de l'Alhambra, 14 July 1936.
'Bertrand de Born.'	Valmy-Baisse.	1936.	Orange, Théâtre Antique, 2 Aug. 1936.
'Le Conquérant.'	Jean Mistler.	1936.	Paris, Théâtre de l'Odéon, 13 Nov. 1936.
'Amal, ou Le Lettre du roi.'	Rabindranath Tagore, trans. André Gide.	1936.	Paris, Théâtre des Mathurins, 1936.
'Le Voyageur sans bagages.' <sup>3</sup>	Jean Anouilh.	1936.	Paris, Théâtre des Mathurins, 1936.
'Julius Caesar.'	Shakespeare, trans. Jollivet.	1936.	Paris, Théâtre de l'Atelier, 14 Jan. 1937.
'Le Trompeur de Séville.'	André Obey.	1937.	Paris, Théâtre de la Porte Saint-Martin, 25 Jan. 1937.
'Liberté', spectacle.	Charles Vildrac, Lenormand & others.	1937.	Paris, Théâtres des Champs-Élysées, 2 May 1937.
'The Duchess of Malfi.'	Webster, trans. Henri Fluchère.	1937.	Marseilles, Théâtre du Rideau Gris, 5 May 1937.
'Le Médecin volant', children's play.	Vildrac, after Molière.	1937.	Paris, Théâtre Scaramouche, 23 May 1937.
'Romeo and Juliet.'	Shakespeare, trans. Jouve & Pitoyev.	1937.	Paris, Théâtre des Mathurins, 7 June 1937.
'Hécube.'	Euripides, trans. Richaud.	1937.	Paris, Théâtre Scaramouche, 6 Sept. 1937.
'Macbeth.'	Shakespeare.	1937.	London, New (Old Vic.) Theatre, 23 Nov. 1937.
'Plutus.'	Aristophanes, trans. Jollivet.	1938.	Paris, Théâtre de l'Atelier, 1 Feb. 1938.
'Le Bal des voleurs.'	Anouilh.	1938.	Paris, Théâtre des Arts, 15 Sept. 1938.
'La Première Famille.'	Supervielle.	1938.	Paris, Théâtre des Mathurins, Sept. 1938.
'Tricolore.'	Lestringuez.	1938.	Paris, Comédie-Française, 14 Oct. 1938.
'Hamlet.'	Shakespeare, trans. Jules Laforgue.	1939.	Paris, Théâtre de l'Atelier, Apr. 1939.
'Murder in the Cathedral.'	T. S. Eliot, trans. Fluchère.	1939.	
'Un Petit Ange de rien du tout.'	C. A. Puget.	1940.	Paris, Théâtre Michel, 29 Apr. 1940.
'L'Annonce faite à Marie' (2nd version).	Claudel.	1942.	Mills College, U.S.A., 8 Dec. 1943 (fragments).
'The House of Bernarda Alba.'	Federico García Lorca.	1947.	Hollywood, Coronet Theatre, Sept. 1947.
'Shéhérazade.'	Supervielle.	1948.	Avignon, Festival, July 1948.
'Le Jeu de Robin et de Marion', arr. from Adam de La Halle.		1948.	

## SPECTACLE WITH FIREWORKS

'Fête de la musique' (words by Paul Claudel) for the Paris Exhibition (1937).

## FILM MUSIC

'Actualités', news film (1928).  
 'La Petite Lilie', by Cavalcanti (1929).  
 'Hallo Everybody', by Hans Richter (1933).  
 'Madame Bovary', by Jean Renoir, after Flaubert (1933).  
 'L'Hippocampe', by Jean Painlevé (1934).  
 'Tartarin de Tarascon', by Raymond Bernard, after Alphonse Daudet (1934).  
 'Voix d'enfants', documentary of 'La Manécanterie' (1935).  
 'The Beloved Vagabond', by Kurt Bernhard, after W. J. Locke (1936).  
 'Grands Feux', *dessin animé* (1937).

<sup>1</sup> Not identical with the opera of the same title (*see* Operas).

<sup>2</sup> Funeral March only; other music by Auric, Honegger, Ibert, Koechlin, Lazarus and Roussel.

<sup>3</sup> *See also* Chamber Music.

'La Citadelle du silence', by L'Herbier (1937).  
 'La Conquête du ciel', by Richter, with Honegger (1937).  
 'Mollenard', after Gilbert (1937).  
 'Rasputin', by L'Herbier (1938).  
 'Cavalcade d'amour', by Bernard, with Honegger (1939).  
 'Les Otages', by Bernard (1938).  
 'Islands', by Cavalcanti (1939).  
 'Espoir', after André Malraux (1939).  
 'Gulf Stream', by Alexeyev (1939).  
 'The Private Affairs of Bel Ami', by A. Lewin, after Maupassant (1946).  
 'Dreams that Money can Buy', by Richter (1947).

## RADIO MUSIC

'Voyage au pays du rêve', by Jean Ravenne (1939).  
 'Le Grand Testament', *film radiophonique*, by Nino Franck (1948).  
 'La Fin du monde', by Blaise Cendrars (1949).

## CHORAL WORKS

Psalm CXXXVI for baritone, chorus & orch., trans. Paul Claudel (1918).  
 Psalm CXXVI for unaccomp. men's voices (1921).

- 'Deux Élégies romaines' (trans. from Goethe) for women's voices (1922).  
 'Cantate pour louer le Seigneur' (Biblical words) for solo voices, chorus & orch. (1928).  
 'Deux Poèmes de Cendrars' for 4-part chorus (1932)  
 1. La Danse des animaux.  
 2. Chant de la mort.  
 'La Mort d'un tyran', cantata (Lampridius, trans. Diderot), for chorus & insts. (1932).  
 'Devant sa main nue' (Marcel Ravel) for women's voices (1933).  
 'Pan et Syrinx', cantata (Claudel & others) for soprano, baritone, chorus & 5 insts. (1934).  
 'Les Amours de Ronsard' (Ronsard) for chorus & small orch. (1934)  
 1. La Rose.  
 2. La Tourterelle.  
 3. L'Aubépin.  
 4. Le Rossignol.  
 'Trois Chansons de négresse', from 'Bolivar' (see Incidental Music) for solo voices, chorus & orch. (1935-36).  
 'Moyen-âge fleuri', from 'Bertrand de Born' (see Incidental Music) for solo voices, chorus & orch. (1936).  
 'Cantique du Rhône' (Claudel) for unaccomp. chorus (1936).  
 'Cantate de la paix' (Claudel) for Aristide Briand's 75th birthday, for children's & men's voices (1937).  
 'Main tendue à tous' (Charles Vildrac) for unaccomp. chorus (1937).  
 'Les Deux Cités' (Claudel) for unaccomp. chorus (1937).  
 'Cantate pour l'inauguration du Musée de l'Homme' (Robert Desnos) for the Paris Exhibition (1937).  
 'Incantations', 3 choruses (Aztec words, French trans. Alejo Carpentier) for unaccomp. men's voices (1939).  
 'Quatrains valaisans, 5 choruses' (Rainer Maria Rilke) for unaccomp. chorus (1939).  
 'Cantate de la guerre' (Claudel) for unaccomp. chorus (1940).  
 Cantata for the centenary of the Synagogue at Aix (Armand Lunel) (1940).  
 'Borechou-Shema' (Hebrew & English words) for chorus & organ (1944).  
 'Prière pour les morts (Kaddish)' (Hebrew & French words) for chorus & organ (1945).  
 'Pledge to Mills' (George Hedley) for women's voices (1946).  
 'Six Sonnets composés au secret' (Jean Cassou) for unaccomp. chorus (1946).  
 'Hymnus ambrosianus' (liturgical), 3rd Symphony, with chorus (1946).  
 'Sabbath Morning Service' (liturgical) for baritone, chorus & organ or orch. (1947).  
 'L'Choh Dodi' (liturgical) for soloist, chorus & organ (1948).  
 'Naissance de Vénus' (Jules Supervielle) for unaccomp. chorus (1949).

## ORCHESTRAL WORKS

- 'Suite symphonique' No. 1 (1913-14).  
 Symphony No. 1, 'Le Printemps', for small orch. (1917).  
 Symphony No. 2, 'Pastorale', for small orch. (1918).  
 'Suite symphonique' No. 2 (from 'Protée', see Incidental Music) (1919).  
 'Sérénade' (1920-21).  
 'Saudades do Brazil', suite of dances (1920-21) (see also Pianoforte Works).  
 Symphony No. 3, 'Sérénade', for small orch. (1921).  
 Symphony No. 4, 'Ouverture, Choral, Étude', for stgs. (1922).  
 Symphony No. 5 for small wind orch. (1922).  
 'Deux Hymnes' (1923).  
 'Fragments symphoniques' from 'Le Conquérant' (1936) (see Incidental Music).  
 'Suite provençale' from 'Le Trompeur de Séville' and 'Bertrand de Born' (1936) (see Incidental Music).  
 'Le Carnaval de Londres', from 'The Beggar's Opera' (1937) (see Operas).  
 Dance 'L'Oiseau' (1937).  
 'Cortège funèbre' from 'Espoir' (1939) (see Film Music).  
 Fanfare (1939).  
 Symphony No. 1 for full orch. (1939).  
 'Opus Americanum No. 2', ballet suite (1940).  
 'Introduction et allégre', from Couperin's 'La Sultana' (1940).  
 'Mills Fanfare' for stgs. (1941).

- 'Four Sketches' (1941)  
 1. Élogue.  
 2. Madrigal.  
 3. Sobre la loma  
 4. Alameda.  
 'Fanfare de la liberté' (1942).  
 'Jeux de printemps' (1944)  
 1. Alerte.  
 2. Cai.  
 3. Tranquille.  
 4. Robuste.  
 5. Nonchalant.  
 6. Joyeux.  
 'Suite française' (1944) (see also Military Band).  
 Symphony No. 2 for full orch. (1944).  
 Symphony No. 3 (see Choral Works).  
 'Sept Danses sur des airs palestiniens' (1946-47).  
 Symphony (1848) (1947).

## MILITARY BAND MUSIC

- 'Indication et Marche pour les bons d'armements' for brass (1940).  
 'Suite française' (1944)  
 1. Normandie.  
 2. Bretagne.  
 3. Ile-de-France.  
 4. Alsace-Lorraine.  
 5. Provence.  
 2 Marches (1945)  
 1. In Memoriam (Pearl Harbour).  
 2. Gloria victoribus.

## MUSIC FOR JAZZ BAND

- 'Le Tango des Fratellini' (1919).  
 'Fantaisie sur "Le Bœuf sur le toit"' (1919).  
 'Caramel mou' (Jean Cocteau), vocal shimmy (1920).  
 'Trois Rag Caprices' (1927) (see also Pianoforte Music).

## SOLO INSTRUMENTS AND ORCHESTRA

- 'Poème sur un cantique de Camargue' for pf. (1913).  
 'Cinéma-Fantaisie sur "Le Bœuf sur le toit"' for vn. (1919) (see also Ballets).  
 'Cinq Études' for pf. (1920).  
 'Ballade' for pf. (1920).  
 'Le Carnaval d'Aix' for pf. after 'Salade' (1926) (see also Ballets).  
 Vn. Concerto No. 1 (1927).  
 Viola Concerto (1929).  
 Concerto for perc. & small orch. (1929-30).  
 Pf. Concerto No. 1 (1933).  
 'Concertino de printemps' for vn. (1934).  
 Cello Concerto No. 1 (1935).  
 'Fantaisie pastorale' for pf. (1938).  
 Concerto for flute & vn. (1938).  
 Pf. Concerto No. 2 (1941).  
 Concerto for 2 pls. (1941).  
 Clar. Concerto (1941).  
 'Concerto for armonica' (1942) (later transcribed for vn.).  
 'Air de la sonata' for viola (1944).  
 Cello Concerto No. 2 (1945).  
 Pf. Concerto No. 3 (1946).  
 Vn. Concerto No. 2 (1946).  
 Concerto for marimba & vibraphone (1947).  
 'L'Apothéose de Molière: suite d'après Baptiste Anet', for harpsichord & stgs. (1948).  
 Pf. Concerto No. 4 (1949).

## VOICE AND ORCHESTRA

(See also Songs for works written for voice and pf. and afterwards orchestrated)

- 'Le Retour de l'enfant prodigue' (André Gide) for 5 voices & 21 insts. (1917).  
 Psalm CXXIX, trans. Paul Claudel, for baritone (1919).  
 'Trois Chansons de troubadour' (Valmy-Baisse) from 'Bertrand de Born' (1936) (see also Incidental Music).  
 'Cantate nuptiale' (words from the Song of Songs) for his parents' golden wedding (1937).  
 'Prends cette rose' (Ronsard) for soprano & tenor (1937).  
 'Les Quatre Éléments' (Robert Desnos) for soprano & tenor (1938).  
 Chants populaires provençaux' (traditional) (1938)  
 1. Magali.  
 2. Se canto.  
 3. L'Antoni.  
 4. Le Mal d'amour.



- 'Trois Élégies' (Francis Jammes) for soprano, tenor & stg. (1938).  
 'Quatre Chansons de Ronsard' (1941)  
 1. A une fontaine.  
 2. A Cupidon.  
 3. Tais-toi, babillarde.  
 4. Dieu vous gard'.  
 'Cain et Abel' (words from the Bible) for reciter (1944).

## CHAMBER MUSIC

- String Quartet No. 1 (1912).  
 Sonata for 2 vns. & pf. (1914).  
 String Quartet No. 2 (1914-15).  
 String Quartet No. 3 (1916).<sup>1</sup>  
 String Quartet No. 4 (1918).  
 Sonata for flute, oboe, clar. & pf. (1918).  
 String Quartet No. 5 (1920).  
 String Quartet No. 6 (1922).  
 String Quartet No. 7 (1925).  
 'Suite de concert' from 'La Création du Monde' for stg. 4tet & pf. (1926) (*see also* Ballets).  
 String Quartet No. 8 (1932).  
 'Pastorale' for oboe, clar. & bassoon (1935).  
 String Quartet No. 9 (1935).  
 Suite for vn., clar. & pf. from the music for 'Le Voyageur sans bagages' (1936) (*see also* Incidental Music).  
 Suite on Themes by Michel Corrette for oboe, clar. & bassoon, from the music for 'Romeo and Juliet' (1937) (*see also* Incidental Music).  
 'La Cheminée du roi René', suite for flute, oboe, clar., horn & bassoon (1939).  
 'La Reine de Saba', Palestinian air arr. for stg. 4tet (1939).  
 Sonatina for 2 vns. (1940).  
 'Sonatine à trois' for vn., viola & cello (1940).  
 String Quartet No. 10 ('Birthday Quartet'?) (1940).  
 Sonatina for vn. & viola (1941).  
 String Quartet No. 11 (1942).  
 Duo for 2 vns. (1945).  
 String Quartet No. 12 ('in memory of Fauré'?) (1945).  
 String Quartet No. 13 (1946).  
 'Prélude et Postlude pour "Lidoire"' for accordion, 4 wind insts. & double bass (1946).  
 Trio for vn., viola & cello (1947).  
 String Quartet No. 14 (1948) [playable separately or String Quartet No. 15 (1949)] together.

## VOCAL CHAMBER MUSIC

- 'Machines agricoles' (from a catalogue) for voice & 7 insts. (1919).  
 'Catalogue de fleurs' (Lucien Daudet) for voice & 7 insts. (1920).  
 'Cocktail' (Larsen) for voice & 3 clars. (1921).  
 Symphony "No. 6" for vocal 4tet, oboe & cello (1923).  
 'Adages' (André de Richaud) for vocal 4tet & 7 insts. from 'Le Château des papes' (1932) (*see also* Incidental Music).  
 'Cantate de l'enfant et de la mère' (Maurice Carême) for reciter, stg. 4tet & pf. (1938).

## VIOLIN AND PIANOFORTE

- Sonata No. 1 (1911).  
 'Le Printemps' (1914).  
 Sonata No. 2 (1917).  
 'Impromptu' (1926).  
 'Trois Caprices de Paganini: duo concertant' (1927).  
 '10e Sonate de Baptiste Anet', transcription (1935).  
 'Danses de Jacaremirim' (1945).  
 Sonata with harpsichord (1945).  
 'Farandoleurs' (1946).

## VIOLA AND PIANOFORTE

- Suite 'Quatre Visages' (1943).  
 Sonata No. 1 (1944).  
 Sonata No. 2 (1944).

## VIOLONCELLO AND PIANOFORTE

- Élégie (1945).

## WIND INSTRUMENT AND PIANOFORTE

- Sonatina for flute (1922).  
 Sonatina for clar. (1927).  
 'Exercice musical' for pipe (1934).

## ONDES MARTENOT AND PIANOFORTE

- Suite from 'Le Château des papes' (1932) (*see also* Incidental Music).

## PIANOFORTE SOLO

- Suite (1913).  
 'Variations sur un thème de Cliquet' (1915).  
 'Le Printemps', Nos. 1-3 (1915-19).  
 Sonata No. 1 (1916).  
 'Le Printemps', Nos. 4-6 (1919-20).  
 'Saudades do Brasil' (1920-21)  
 Book I  
 1. Sorocaba.  
 2. Botafogo.  
 3. Leme.  
 4. Copacabana.  
 5. Ipanema.  
 6. Gavea.  
 Book II  
 7. Corcovado.  
 8. Tijuca.  
 9. Paineras.  
 10. Sumaré.  
 11. Laranjeiras.  
 12. Paysandu.  
 'Trois Rag Caprices' (1922) (also for small orch.).  
 'Choral' (1930).  
 'L'Automne' (1932)  
 1. Septembre.  
 2. Alfama.  
 3. Adieu.  
 'L'Album de Madame Bovary' (1933) } (*see also* Film  
 'Trois Valses' from 'Madame Bovary' } Music).  
 (1933)  
 'Quatre Romances sans paroles' (1933).  
 'Promenade' (1933; revised as 'Le Tour de l'Exposition', 1937).  
 Children's Pieces (1941)  
 Set I: Touches noires.  
 Set II: Touches blanches.  
 'La Libertadora' (1943).  
 'La Muse ménagère' (1944)  
 1. La Mienne (Dédicace).  
 2. Le Réveil.  
 3. Les Soins du ménage.  
 4. La Poésie.  
 5. La Cuisine.  
 6. Les Fleurs dans la maison.  
 7. La Lessive.  
 8. Musique ensemble.  
 9. Le Fils peintre.  
 10. Le Chat.  
 11. Cartomancie.  
 12. Les Soins au malade.  
 13. La Douceur des soirées.  
 14. Lectures nocturnes.  
 15. Reconnaissance à la Muse.  
 'Une Journée' (1946)  
 1. L'Aube.  
 2. La Matinée.  
 3. Midi.  
 4. L'Après-midi.  
 5. Le Crépuscule.  
 'Méditation' (1947).  
 'L'Enfant aime' (1948)  
 1. Les Fleurs.  
 2. Les Bonbons.  
 3. Les Jouets.  
 4. Sa Mère.  
 5. La Vie.  
 Sonata No. 2 (1949).

## TWO PIANOFORTES

- 'Scaramouche' from 'Le Médecin volant' (1939) (*see also* Incidental Music)  
 1. Vif.  
 2. Modéré.  
 3. Brasileira.

<sup>1</sup> Written in memory of Léo Latil, who was killed in the war in Sept. 1915. Milhaud desired that the work should not be published until six months after his own death.

<sup>2</sup> For the 80th birthday of Mrs. Elizabeth Sprague Coolidge.

<sup>3</sup> For the centenary of Fauré's birth.

Dance Suite 'La Libertadora' (1943).

Suite 'Songes' (1943).

'Le Bal martiniquais' (1944)

1. Chanson créole.

2. Biguine.

'Carnaval à la Nouvelle-Orléans' (1947).

'Kentuckiana: Divertissement sur 20 airs de Kentucky' (1948).

#### FOUR PIANOFORTES

'Paris' (1948)

1. Montmartre.

2. L'Île Saint-Louis.

3. Montparnasse.

4. Bateaux-mouches.

5. Longchamps.

6. La Tour Eiffel.

#### ORGAN MUSIC

Sonata (1931).

'Pastorale' (1941).

9 Preludes (1942).

#### SONGS

(Songs marked \* orchestrated by the composer)

'Poèmes de Francis Jammes' (1910-12)

Book I

1. Avec ton parapluie.

2. J'ai vu revenir les choses.

3. Au bord de l'eau verte.

4. Les Processions des campagnes.

5. Au beau soleil.

6. C'était affreux.

7. J'aime l'âne.

8. Je crève de pitié.

9. Pourquoi les bœufs.

Book II

1. Prière pour être simple.

2. Prière pour aller au Paradis.

3. Prière pour qu'un enfant ne meure pas.

4. Prière pour demander une étoile.

5. Tristesse.

6. Si tu pouvais.

7. Ne me console pas.

'Trois Poèmes de Léo Latil' (1910-16)

1. Prière à mon poète.

2. Clair de lune.

3. Il pleut doucement.

'Poèmes de Francis Jammes' (1912)

Book III

1. Clara d'Ellebeuse.

2. Almaïde d'Étremont.

3. Pomme d'anis.

4. Bernadette.

'Sept Poèmes de la Connaissance de l'Est' (Paul Claudel) (1912-13)

1. La Nuit à la véranda.

2. Décembre.

3. Dissolution.

4. Ardeur.

5. Tristesse de l'eau.

6. La Descente.

\*7. Le Point.

'Alysia' (André Gide) (1913, rev. 1931).

'Trois Poèmes en prose de Lucile de Chateaubriand' (1913)

1. L'Aurore.

2. À la lune.

3. L'Innocence.

'Trois Poèmes romantiques' Set I (1913-14)

1. Les Siècles ont creusé (Maurice de Guérin).

2. L'Isolément (Lamartine).

3. Sonnet (Hippolyte de La Morvonnais).

'Trois Poèmes romantiques', Set II (1914)

1. Plainte (A. Tastu).

2. Élégie (Mme Dufrenoy).

3. Lassitude (Louise Collet).

'Quatre Poèmes de Léo Latil' (1914)

1. L'Abandon.

2. Ma Douleur est sa compagne.

3. Le Rossignol.

4. La Tourterelle.

'Le Château' (Armand Lunel) (1914)

1. Les Enfants.

2. Le Sifflet.

3. Les Châtelaines.

4. Le Cavalier.

5. Les Libellules.

6. L'Agriculteur.

7. L'Octobre.

8. L'Adieu.

'Poème du "Gitanjali"' (Rabindranath Tagore, trans. Gide) (1914).

'Quatre Poèmes pour bariton' (Claudel) (1915-17)

1. Chanson d'automne.

2. Ténèbres.

3. Le Sombre Mai.

4. Obsession.

'D'un cahier medité du journal d'Eugénie de Guérin' (1915)

1. Cette Promenade avec toi.

2. Nous voilà donc exiles.

3. A mesure qu'on avance.

'L'Arbre exotique' (Chevalier Giosse) (1915).

'N.-D. de Sarrance', cantique (Jammes), unaccompanied (1915).

'Deux Poèmes d'amour' (Tagore, trans. Sainte-Marie Perrin) (1915).

'Deux Poèmes de Coventry Patmore' (trans. Claudel) (1915)

1. Le Départ.

2. L'Azalée.

'Poèmes juifs' (anon., from the Hebrew) (1916)

1. Chant de nourrice.

2. Chant de Sion.

3. Chant de laboureur.

4. Chant de la pitié.

5. Chant de résignation.

6. Chant d'amour.

7. Chant de forgeron.

8. Lamentation.

'Deux Poèmes du "Gardener"' (Tagore, trans. Perrin) (1916-17)

1. Ne gardez pas.

2. Ayez pitié de votre serviteur.

'Child Poems' (Tagore) (1916)

1. When and why.

2. Defamation.

3. Paper Boats.

4. Sympathy.

5. The Gift.

\*'Trois Poèmes' (1916)

1. Song (Christina Rossetti).

2. A Birthday (C. Rossetti).

3. The Roaring Frost (Alice Meynell).

'Chansons bas' (Stéphane Mallarmé) (1917)

1. Le Savetier.

2. La Marchande d'herbes aromatiques.

3. Le Cantonnier.

4. Le Marchand d'ail et d'oignons.

5. La Femme de l'ouvrier.

6. Le Vitrier.

7. Le Crieur d'imprimeries.

8. La Marchande d'habits.

'Deux Poèmes de Rimbaud' (Arthur Rimbaud) (1917)

1. Marine.

2. Aube.

'Poèmes de Francis Jammes' (1918)

Book IV

1. La Gomme coule.

2. Viens, je te mettrai.

4. Je le trouvais.

'Deux Petits Airs' (Mallarmé) (1918)

1. Indomptablement a dû.

2. Quelconque une solitude.

'Poèmes de Francis Thompson' (trans. Claudel) (1919).

'Soirées de Pétrograd' (René Chalupt) (1919)

1. L'Ancien Régime (6 short songs).

2. La Révolution (6 short songs).

'Trois Poèmes de Jean Cocteau' (1920)

1. Fumée.

2. Fête de Bordeaux.

3. Fête de Montmartre.

'Feuilles de température' (Paul Morand) (1920)

1. Don Juan.

2. Révérence.

3. Étrennes.

'Deux Poèmes d'amour' (Tagore) (1920)

1. Love, my heart longs day and night.

2. Peace, my heart.

'Poème du journal intime de Léo Latil' (1921).

'Quatre Poèmes de Catulle' (Catullus), with vn. (1923).

- \* 'Six Chants populaires hébraïques' (traditional) (1923).
1. La Séparation.
  2. Le Chant du veilleur.
  3. Chant de délivrance.
  4. Berceuse.
  5. Gloire à Dieu.
  6. Chant hassidique.
- \* 'Hymne de Sion', "Israël est vivant" (Albert Cohen) (1923).
- \* 'Pièce de circonstance' (Cocteau) (1926).
- \* 'Prières journalières à l'usage des Juifs du Comtat Venaissin' (liturgical) (1927).
1. Prière du matin.
  2. Prière de l'après-dîner.
  3. Prière du soir.
- \* 'Vocalise' (wordless) (1928).
- \* 'Quatrain' (Jammes) (1929).
- \* 'Le Funeste Retour: chanson de marin' (17th-cent. Canadian) (1933).
- \* 'Liturgie comtadine: cinq chants de Rosch Hasch-anah' (liturgical) (1933).
- \* 'Deux Chansons du film "Mme Bovary"' (Gustave Flaubert) (1933) (see also Film Music).
- \* 'Le Cygne', I & II (Claudel) (1935).
- \* 'Quatrain' (Albert Flament) (1935).
- \* 'Chansons' (Charles Vildrac) (1936-37).
1. Les Quatre Petits Lions.
  2. La Pomme et l'escargot.
  3. Le Malpropre.
  4. Poupette et Patata.
  5. Le Jardinier impatient.
- \* 'Chanson du capitaine' (Jean-Richard Bloch) (1937).
- \* 'Poème de Corneille' (1937).
- \* 'Palestinian folksongs harmonized (traditional) (1937).
1. Holem Tsaudi.
  2. Gam Hayom.
- \* 'Quatrain' (Mallarmé) (1937).
- \* 'Recreation', children's songs (Jacqueline Krieger) (1938).
1. Pas bien grand.
  2. Haut comme trois pommes.
  3. La Tortue naine.
  4. Il faut obéir.
- \* 'Couronne de gloire: cantate pour le centenaire de la synagogue d'Aix-en-Provence' (trans. from the Hebrew, Armand Lunel) (1940).
- \* 'Le Voyage d'été' (Camille Paliard) (1940).
1. Modestes vacances.
  2. Les Deux Hôtels.
  3. Le Boulanger.
  4. La Maison inachevée.
  5. Monsieur le curé.
  6. Les Trois Peupliers.
  7. Paresse.
  8. Les Conscrits.
  9. Le Château.
  10. L'Horizon.
  11. Le Pêcheur.
  12. Le Ruisseau.
  13. La Petite Bergère.
  14. Les Champignons.
  15. Le Retour.
- \* 'Cours de solfège: Papillon, Papillonnette' (Henri Fluchère) (1940).
- \* 'Cinq Prières' (Latin words), with organ or pf. (1942).
- \* 'Rêves' (anon. 20th cent.) (1942).
1. Les Maronniers.
  2. Toi.
  3. Confiance.
  4. Le Mistral.
  5. Long Distance.
  6. Jeunesse.
- \* 'La Libération des Antilles' (Popular Creole words, trans. Alice Joyau-Dormoy) (1944).
1. Bonjour, messieurs les libérateurs.
  2. Trois ans de souffrance.
- \* 'Printemps lointain' (Jammes) (1945).
- \* 'Quatre Chants de misère' (Paliard) (1946).
- \* 'Trois Poèmes' (Jules Supervielle) (1947).
1. Ce Peu.
  2. Compagnon du silence.
  3. Ce bruit de la mer.
- \* 'Ballade-Nocturne' (Louise de Vilmorin) (1949).

## VOCAL DUET

- \* 'Sornettes' (Provençal folk poems, trans. F. Mistral) for 2 children's voices (1940).

## MILITARY BAND

## VOCAL QUARTETS

- \* 'No. 34 de l'Eglise habillée de feuilles' (Jammes) (1916).
- \* 'Deux Poèmes'
1. Éloge (Saint-Léger Léger) (1916).
  2. Le Brick (René Chalupt) (1919).
- \* 'Deux Poèmes tups' (trans. from Indian texts) for 4 women's voices & handclapping (1918).  
See also Film Music. Saudades (definition).

**MILICIEN** (Opera). See DUNI.

**Mililotti, P.** See Cimarosa (4 libs.).

**MILITARY BAND.** The military band is a band of wind instruments differing in its constitution from other wind bands, such as the waits and the brass band. The term "military band" is applied primarily to bands associated with the armed forces, but also to civilian bands of similar instrumentation. (At times bands consisting entirely of brass instruments have been formed by regiments in Britain and abroad, but they are considered elsewhere<sup>1</sup>, the generally accepted connotation of the term "military band" being the combination of woodwind and brass instruments.)

The history of the military band in Britain, being similar to that of its evolution in other countries, will here be outlined as typical; but reference will frequently be made to conditions elsewhere. The first British army band appeared in 1678, but it is necessary to look farther back to discern the influences which contributed to this musical entity. These were two in number, the waits and the royal band (King's Musick). Both these groups grew from a common origin: the minstrels of the towns and cities became the waits, and the minstrels of the court became the royal band. An allusion to the former is seen in a record of 1442 mentioning payment to the "town minstrels" of Hull and, twenty-eight years later, an instance of the latter is found in the thirteen court minstrels of Edward IV, "some with the shalmes and small pipes". The Lord Chamberlain's records of 1503 give five names as those of players on "Sakbushes and Shalmoyes", and six years later are found four players on the "Sakbudds and Shalmes of the Privee Chamber". The Earl of Northumberland's household book (c. 1512) alludes to the visit of the king's "Shames". The shawm, with its modern counterpart, the oboe, formed the basis of the wind band for four centuries until ousted from principal place by the clarinet.

By the beginning of the 17th century the waits and the royal band each had similar instruments. In the treble register were recorders, flutes, shawms and cornetts; the middle register comprised tenor shawms, curtalls (early bassoons) and sackbuts (trombones), together with cornetts, and recorders of lower pitch than the normal instruments;

<sup>1</sup> See BRASS BAND.

and the lowest register consisted of double curtalls and double sackbuts with, occasionally, a large cornett. There is no record of all of these being found in any single band, the constitution of each differing according to the size of the group and to the musicians available. But such combinations formed the foundation of the modern band, flutes, sackbuts, together with the modern counterparts of shawms and curtalls, still taking an important part in the present military ensemble. The recorders, owing to their weak tone, have disappeared and the cornetts are now represented by their "descendants", the valved brass.

In 1663 the fifes and trumpets which had provided the martial music of the "Companies des mousquetaires" in the French army were replaced by *hautbois*, and shortly afterwards the number was fixed as four for each company. French composers of the time, including Lully and members of the Hotteterre and Philidor families, wrote special music or arranged traditional tunes for these groups. The following march for *hautbois* is by Lully:



This practice was copied by the British army, and the year 1678 may be considered momentous, for it is the year of the institution of the military band in England by the first official recognition in the army of instruments (other than fifes, trumpets or drums), the Lord Chamberlain's records containing references to the appointment of "hautboys" to the strength of the troops of Horse Grenadier Guards; and it is interesting to notice that a few years later, according to the records of the Grenadier Guards, twelve hautboys

were authorized as part of the establishment of the companies of the King's Regiment of Foot Guards in London, a fictitious name being included on the roll of each of the other companies of the regiment with the object of securing higher pay for these musicians.

It is noticeable that cornetts and sackbuts were not introduced into army bands of the period despite their popularity, the next addition being the bassoon (in its curtall form). This acceptance of the natural bass of the group, replacing the lowest-pitched oboe, was no doubt a further imitation of the wind groups of the French army, a picture of "Les Douze Grands Hautbois" of Louis XV showing twelve players, ten with oboes and two with bassoons. In this picture are several members of the Hotteterre family, and its date (1722) is also that of an order issued in England to the Honourable Artillery Company when "one hautboy and one courtal" were added to the strength of the company.

There is no definite evidence regarding the exact time of the addition of horns to the military band, but it was probably during the early part of the 18th century. About the same time there appeared one or two trumpets as occasional (and later regular) members of the group, these martial instruments having hitherto been used only in their own separate entity of trumpets and drums. As was the practice in the orchestra, they were crooked in keys suitable to that of the music played, and the simple harmonic structure employed enabled their use throughout the military tunes of the time.

Between 1760 and 1770 the clarinet became an integral part of the instrumentation of army bands. A clause in the Articles of Agreement for the "Band of Musick" of the Royal Regiment of Artillery (1762) provided for ten wind instruments, this number conflicting with a previous clause fixing the number of players as eight, who, incidentally, were also required to be capable of playing stringed instruments—the beginning of almost two centuries of history of this band both as a wind combination and as an orchestra. There were two trumpets, two horns, two bassoons and "four hautbois or clarinets". General Monckton's March for the 17th Regiment of Foot (1762) includes clarinets, and in the same year the King of France granted to the Swiss Guards a band of four oboes, four clarinets, four horns and four bassoons. A military march in the Fitzwilliam Museum, by William Beckford, dated 1770, is scored for two oboes, two clarinets, two horns and bassoon, but probably two players were used on the bassoon part.

The influence of continental wind bands on those of Britain was still considerable. In

1763 Frederick the Great fixed the strength of Prussian army bands at two oboes, two clarinets, two horns and two bassoons, a combination accepted by several composers of the classic period for works for wind octet. The influence was carried across the Atlantic by the British troops engaged in the American war, and the result is seen in the constitution of an American Marine Band of 1799, which had the usual two oboes, two clarinets and two horns, but only one bassoon. It will be observed that trumpets do not appear in any of these combinations.

General Monckton's March, of which the final section is here shown, has really only

five parts, for the pairs of oboes and clarinets are each playing in unison and the general tendency is for these two parts to proceed in parallel motion, all built upon a simple harmonic structure. When the oboes and clarinets were each divided into first and second it was often the custom for the oboes and clarinets to duplicate each other, probably to ensure that the absence of oboes, which were not found in all bands, should not affect the balance of parts.

The opening bars from the second of two marches written by Haydn in 1795 for the Derbyshire Yeomanry (*see top of p. 769*) show that the band for which it was composed had no oboes. The two marches in question may not have been actually arranged by the composer, whose contribution may have been only the pianoforte version, but it is interesting to note the same prevailing tendency, that of parallel movements in thirds and sixths. The inclusion of a single trumpet was another custom of the time, as will be seen in the march written by John Parry about five years later (*see below*). Another instance of the use of one trumpet is found in the list of a band of Hanoverians sent to replace the bandmen of the Coldstream Guards in 1785, the latter (who were not attested men) refusing to attend a water party arranged by a newly appointed lieutenant-colonel. The Hanoverian band consisted of two oboes, four clarinets, one trumpet, two horns, two bassoons and one serpent.<sup>1</sup> The addition of the serpent to strengthen the bass line will be noticed in the case of Haydn's march (though another version of the same march has no part for that instrument) and of this Hanoverian band. A serpent part also appears in a military march by Samuel Wesley, supposed to have been written for one of the Guards' bands in 1777. This was the natural outcome of the gradual increase in the size of bands due to the popularity of the clarinet as the principal member of the wood-wind family in the military band. Altenburg in 'Die Klarinette' (1904) alluded to the great increase in the number of clarinets in French bands over a period of fifty years, from two in 1762 to nineteen in 1810.

This increase was to some extent the outcome of a desire to rectify the balance of wind and percussion instruments which had been disturbed by the introduction of "Turkish Music", a fashion which had travelled from Turkey, via Prussia, to England. Towards the middle of the 18th century black drummers had been introduced into military bands and there followed black players on other drums, cymbals, tambourines and (in the 19th cen-

<sup>1</sup> Parke, in his 'Musical Memoirs', specifies twenty-four musicians, but this is contradicted by regimental records.

Trumpet in C

Horns in C

1st Clarinet in C

2nd Clarinet in C

1st Bassoon

2nd Bassoon

Serpent

ture) a "Jingling Johnny", which consisted of a number of small bells on a pole (a predecessor of the upright glockenspiel which succeeded it for parade purposes). For nearly a century these exotic players remained in some bands, but others had the good sense to relegate these noise-makers to their drum-and-life-bands, where their gymnastic antics with drumsticks have left a heritage in the showmanship (*i.e.* "stick-wagging") adopted, often quite justifiably, by the players in the regimental "drums". Perhaps another survival of this influence is the practice of mace-throwing by drum majors, the result of similar drumstick throwing by the Negro drummer.

Their dress was frequently very ornate, the leopard skin apron worn by present-day bass drummers being a survival of this fashion. Small wind combinations were often out-balanced by the noisy percussion players, with the ultimate result that additional wind players were employed to rectify the fault.

Before the turn of the century the flute had been added to the military band, the Grenadier Guards in 1794 having one flute, six clarinets, three bassoons, two horns, one trumpet, serpent and drums. The following march is one of a series written in the early part of the 19th century by John Parry for the Royal Denbighshire Militia :

1st Flute in Bb

2nd Flute in Bb

Horns in F

Trumpet in F

1st Clarinet in Bb

2nd Clarinet in Bb

Bassoons

Serpent

each march bearing (as title) the name of one of the regiment's officers. The same instruments are employed in each march, except that the flutes are sometimes in B $\flat$  and at other times in A $\flat$  (though they are misnamed as "flutes in C" or "flutes in B" respectively. Expression marks are sparsely used, being merely *f* or *p*, and these usually appear only between the clarinet staves.

This addition of the flute towards the end of the century is also evidenced by a number of military marches (in the printed music of the B.M.) written by Guest during the period 1795-1810. Parts for flutes and clarinets were included, but no oboe parts.

It will be seen that greater progress was made during the 18th century than at any other time, a hundred years having seen the band grow from a group of oboes and bassoon(s) into a complete musical entity of flutes, oboes, clarinets, bassoons, horns, trumpets and serpent. There is no reliable evidence as to the date of the return of the trombone since its discontinuance after the days of the "hautboys and sackbuts", but it probably occurred about the close of the century. Parke's 'Musical Memoirs' allude to trombones in the Coldstream Guards band of 1783, but regimental records disagree. A work for military band in the Royal Music Library (dated 1805) by Henry Pick has a part for "serpent or trombone", and the marches by Henry Dibdin, also of this period, have trombone parts. Continental bands were also using the trombone, French line regiments in 1802 having one flute, one clarinet in high F, sixteen clarinets in C, four bassoons, two serpents, two trumpets, one bass trumpet, four horns, three trombones and drums. Prussian bands of the time were smaller: two flutes, two or four clarinets, two oboes, two bassoons, one serpent, two trumpets, two trombones and drums.

Keyed bugles, bass horns and ophicleides were the next instruments to be added, but the following comparative tables of two bands of the second decade of the century show that they did not receive immediate acceptance by all bands. It is also noticeable that two marches of the period by Bishop (in the B.M.) have parts for serpent but

not for keyed bugle, bass horn or ophicleide.

Keyed bugles provided a valuable addition to the "treble brass", enabling melodic work to be played in that department in a register which had hitherto been covered only by trumpets without valves, and thus limited to notes of the harmonic series. Despite the introduction of the ophicleide and bass horn, serpents were still retained in many bands.

The band of the Duke of Lancaster's Own Yeomanry had, in 1828, the following instruments:

Flute, piccolo, E $\flat$  clarinet, 8 B $\flat$  clarinets, 3 bassoons, 3 horns, 2 trumpets, trombone, 2 serpents and drums.

Clarinets in B $\flat$  had now replaced clarinets in C, the same step having been taken on the Continent, as the following extract from Kastner's 'Manuel général de musique militaire' indicates:

La substitution de la clarinette en si bémol à la clarinette en ut date de 1814. Cependant, sous la Restauration, quelques régiments se servaient encore de la première; mais les dispositions ministérielles, en date du 13 Octobre 1823, rendèrent obligatoire l'adoption de la clarinette en si bémol.

The invention of the valve, besides contributing so greatly to the increase of amateur bands in many countries, had an equally important effect upon military bands. Keyed bugles were soon replaced by cornets, and the trumpets and horns, hitherto confined to "open" notes, adopted the valve. The woodwind section of the band had already become stabilized as at present, but the bass section, with its ophicleides, bass horns and serpents, was not strong enough to balance the brass and woodwind above them. This weakness is apparent in the following list of the 48 players of the Royal Artillery Band of 1839: one piccolo, two flutes, two oboes, three E $\flat$  clarinets, fourteen B $\flat$  clarinets, four bassoons, four trumpets, three cornets, two horns, four trombones, one ophicleide, two bass horns, two serpents and four percussion.

In 1838, in Prussia, Wilhelm Wicprecht took over the task of reforming Prussian bands and the result is seen in his constitution of an infantry band:

2 flutes, 2 oboes, clarinet in high A $\flat$ , 2 E $\flat$  clarinets, 8 B $\flat$  clarinets, 2 bassoons, 2 contrabassoons, 4 horns, 4 trumpets, 4 cornets, 2 tenor horns (baritones), euphonium, 4 trombones, 4 bombardons (basses) and 5 percussion.

Apart from the use of the high clarinet in A $\flat$  and the contrabassoons, the main difference between this band and that of the Royal Artillery of approximately the same strength lies in the use of tenor horns (baritones), euphonium and bombardons. In the Prussian band we have a complete team, including a quartet of French horns, good "tenor voices" in the baritone and euphonium (used nowadays to reinforce the basses or to play solos — or "countermelodies" — in the tenor register) and the bombardons.<sup>1</sup>

<sup>1</sup> A word is necessary regarding the use of the term "tenor horn". In the band just listed, it refers to the

	<i>Royal Band of George IV</i>	<i>Royal Artillery Band</i>
Flutes	4	2
Oboes	3	3
Clarinets	12	11
Bassoons	4	3
Serpents	2	2
Trumpets	4	2
Horns	5	2
Keyed Bugle	—	3
Ophicleide	—	1
Bass Horns	—	2
Trombones	6	3
Percussion	2	5
	42	39



The constitution of French regimental bands was fixed by a decree of 1845, but despite the inclusion of many instruments of the saxhorn family, including four E♭ basses in a band of fifty, two ophicleides still remained. As the newest of the Sax inventions, saxophones also appeared, a curious instance of the introduction of the new keyed instruments together with the retention of the old.

The gradual adoption of valve instruments is illustrated by a few entries taken from a handwritten list evidently kept by the successive storemen of the Grenadier Guards band and produced for the annual inspection of the instruments by the commanding officer. The initial entry of 1848 gives the following list:

2 flutes and "picolo" [*sic*], 2 oboes (one doubling on "corno inglese"), 3 E♭ clarinets, 8 B♭ clarinets (one doubling on *corno bassetto*), 3 bassoons, 4 horns, B♭ trumpet, 2 F trumpets, bass trumpet, .. th .. n (baritone), 3 trombones (in C, B♭ and G respectively), 2 ophicleides, *bombardono* and 5 percussion.

In this entry the name of George Miller, the first of a family of military musicians, appears as player on the B♭ trumpet, and in the following year he is entered as playing a cornet "bought second-hand". In 1850 a former ophicleide player now has a "bass tuba". In 1851 the euphonium makes an initial appearance, in 1853 a "bugle" is listed, this being probably a flugelhorn, and in 1856 tenor horns are entered, but they were apparently soon discarded. A list of the Royal Artillery Band in 1857 had two flugelhorns in E♭ and two in B♭. There were also four saxophones, a noticeable feature, as the Grenadiers had acquired one in the following year, though it was discarded in 1864.<sup>1</sup>

British military bands derived lasting benefit from two developments which both occurred in the middle of the century. The first was the institution of military band "journals", *i.e.* regular publication of music arranged and edited by bandmasters of repute, the result being that a standard system of instrumentation was adopted. The second was the formation of a "Military Music Class" at Kneller Hall in 1857. This founding of a training-school was the result of two unfortunate occurrences: the sudden application for their discharge by bandmasters and bandsmen at the outbreak of the Crimean war, resulting in a rapid disintegration of many military bands, and, arising out of this, the poor display by

British bands, in comparison with those of France, during a review at Scutari of troops intended for service in the Crimea. The music class developed into the Royal Military School of Music, and the influence of the school, with its training of "pupils" as bandsmen and "students" as bandmasters, has continued right up to the present time.

The following table shows the instruments in two British bands of the same date and, for comparison, that of the Belgian Guides:

	Grenadier Guards 1888	Scots Guards 1888	Belgian Guides 1888
Flutes and Piccolos	3	2	2
Oboes	2	1	2
E♭ Clarinets	4	2	2
B♭ Clarinets	14	12	12
Alto Clarinet	1	—	—
Bass Clarinets	1	2	—
Bassoons	2	2	4
Contrabassoon	1	—	—
Soprano Saxophone	—	—	1
Alto Saxophones	—	—	2
Tenor Saxophone	—	—	1
French Horns	4	4	4
Cornets	6	5	2
Trumpets	2	2	5
Fugelhorns	—	—	2
E♭ Tenor Horns	—	—	4
Baritones	1	1	2
Euphoniums	4	1	4
Trombones	3	3	6
Basses	6	5	6
Percussion	3	2	3
Total	57	44	64

Noticeable features of this list are the inclusion of the contrabassoon in the Grenadiers' band and the absence of saxophones in the British bands, despite the fact that (according to Rose, 'Talks with Bandsmen') several line bands were using them, including the 4th Dragoon Guards, 16th Lancers, 2nd Royal West Surrey Regiment, 2nd Norfolk Regiment, Lancashire Fusiliers, Border Regiment and Oxfordshire Light Infantry.

By the end of the century the practice had grown up of arranging works so that they could be played by an "engagement" band of dimensions less than the full band, involving the cueing of such parts as the 2nd flute, 2nd E♭ clarinet, 2nd oboe, 2nd bassoon, 3rd and 4th horns and trumpets. The string bass was also used in many bands.

Subsequent developments in British bands may be briefly mentioned: alto clarinets have disappeared; the bass clarinet is used only for special purposes; saxophones, particularly the alto in E♭ and tenor in B♭, are now essential; B♭ trumpets have replaced E♭ trumpets; the baritone has been abandoned as no longer essential; the Boehm flute is now employed in place of the former military flute in D♭.

The following lists show the constitution of foreign bands just before the outbreak of the second world war:

baritone saxhorn in E♭, but in English bands it usually denotes the saxhorn in B♭. This nomenclature is misleading because the saxhorn in E♭ is sometimes also called "alto horn" or "althorn" and the baritone saxhorn in B♭ has also been designated as "althorn".

<sup>1</sup> Many cavalry bands had adopted an all-brass constitution, but as this article is concerned only with the brass-and-woodwind teams usually denoted by the title "military band", it will suffice to give one instance, that of the 17th Lancers of the sixth decade of the century: 5 cornets, 2 trumpets, 3 tenor saxhorns, 3 baritones, 2 euphoniums, 3 trombones, 2 basses and drum.

## MILITARY BAND

	<i>La Garde Républicaine</i>	<i>Belgian Guides</i>	<i>Mexican Police</i>	<i>Royal Carabinieri (Italy)</i>	<i>German Infantry</i>
Flutes	4	4	6	9	2
Oboes	2	3	2	2	2
Cor Anglais	1	1	1	1	—
E♭ Clarinets	4	2	2	1	1
B♭ Clarinets	14	20	20	24	8
Alto Clarinets	—	2	4	4	—
Bass Clarinets	2	2	2	2	—
Contrabass Clarinets	—	2	—	—	—
Bassoons	2	4	2	3	2
Contrabassoons	—	1	—	—	—
Soprano Saxophones	—	5	7	9	—
Alto Saxophones	2				—
Tenor Saxophones	2				—
Baritone Saxophones	2				—
Bass Saxophone	1	—	—	—	—
Sarrusophone <sup>1</sup>	1	—	—	—	—
Soprano Cornet	—	—	1	—	—
B♭ Cornets	3	3	5	2	2
B♭ Trumpets	—	4	2	2	2
E♭ Trumpets	4	—	2	2	2
Flugelhorn	5	3	3	4	—
French Horns	4	5	4	6	4
Baritones	3	3	2	2	2
Euphoniums	2	3	2	2	1
Trombones	6	5	5	4	3
Basses	8	10	8	8	4
Percussion	4	4	4	6	2
Total	76	86	84	93	37

Military bands formerly played at "high" pitch. This was introduced in 1858 (as the "ancient Philharmonic" pitch) by the Duke of Cambridge. There had been no standard pitch for military bands before. The "low" pitch now used was adopted in 1929.

The programme repertory of the military band, besides splendid arrangements of most of the standard works for orchestra, now has a number of works specially written for the medium. It is obviously not possible to give a list of these, but the first and second Suites for military band by Holst, and Vaughan Williams's

'Toccata marziale', are excellent examples.

The "conductor's copy" in military band music has usually consisted of a condensed three-line part, or even a cued solo clarinet part of works of a simple character, but full scores (some having as many as thirty staves) have been issued of a few works.

A list of the instruments of present-day British military bands is given below, but it must be borne in mind that any change of conductor which may take place before this article is printed may involve changes in the allocation of the number of instruments on each part:

	<i>Royal Artillery</i>	<i>Grenadier Guards</i>	<i>Royal Marines</i>	<i>Royal Air Force</i>	<i>Royal Horse Guards</i>	<i>Royal Ulster Constabulary</i>	<i>Massed Band, Royal Military School of Music</i>
Flutes and Piccolos	3	3	2	2	2	2	12
Oboes	2	2	2	2	2	1	12
E♭ Clarinets	2	2	2	2	2	1	12
Solo Clarinets	8	6	5	6	4	3	24
1st Clarinets	3	4	2	3	2	2	18
2nd Clarinets	3	3	3	4	3	2	24
3rd Clarinets	3	3	3	4	3	2	24
Alto Saxophones	3	2	2	1	2	1	12
Tenor Saxophones	3	2	2	1	2	1	10
Bassoons	2	2	2	2	2	1	12
Horns	4	5	4	4	4	4	36
1st Cornets	6	6	4	3	4	3	20
2nd Cornets	3	2	2	2	2	3	16
B♭ Trumpets	2	2	2	2	2	2	—
Euphoniums	3	2	2	2	2	1	10
Tenor Trombones	4	6	4	2	2	2	20
Bass Trombones	2	1	1	1	1	1	10
Basses <sup>2</sup>	9	5	5	5	4	3	24
Percussion	4	4	2	2	3	2	4
Total	69 <sup>3</sup>	62 <sup>4</sup>	51 <sup>5</sup>	50 <sup>6</sup>	48 <sup>7</sup>	37	300

<sup>1</sup> The sarrusophone, mentioned in the French band above, has been occasionally used. It is a metal instrument with a conical bore, played with a double reed. Made in various pitches, it takes its name from its inventor, Sarrus, a French bandmaster.

<sup>2</sup> One or more string basses are usually included.

<sup>3</sup> Over one hundred musicians are available, if required.

<sup>4</sup> Soprano and baritone saxophones, cor anglais and bass clarinet are employed on occasions.

<sup>5</sup> Harp, baritone saxophone and bass clarinet are sometimes used.

<sup>6</sup> Bass clarinet, baritone and bass saxophones and flugelhorn are employed at times.

<sup>7</sup> This is the list of the full band; the mounted band differs in numbers and constitution.

For comparison, examples are also given of three military bands of other countries:

	<i>U.S.A. Air Force</i>	<i>La Garde Républi- caine</i>	<i>Harmonie Nautique, Switzer- land</i>
Flutes	5	4	5
Oboes	2	2	3
E♭ Clarinets	—	3	2
B♭ Clarinets	16	22	30
Soprano Saxophones	—	1	1
Alto Saxophones	2	2	1
Tenor Saxophones	1	2	1
Baritone Saxophones	1	2	1
Bass Saxophones	—	1	1
Cor Anglais	—	1	1
Bass Clarinets	—	1	3
Bassoons	3	2	3
Contrabassoons	—	1	1
Cornets	8	2	5
Trumpets	2	4	4
Flugelhorn	—	3	3
Horns	7	6	4
Tenor Horn	—	2	3
Baritones	—	1	3
Tenor Trombones	4	3	1
Bass Trombones	2	1	1
Euphoniums	4	4	4
Basses	8	7	8
Percussion	4	(variable number)	5
Total	69 <sup>1</sup>	77 plus percussion	96

H. C. H.

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**MILITARY CALLS.**<sup>3</sup> The use of musical instruments in war by the ancients—a use which is found in all countries and at all times—appears to have been more as an incentive to the courage of the troops than as a means of conveying orders and information.

ORIGINS.—For the latter purpose certain melodic or mensural "calls" were introduced, and such were used by the Greeks and Romans, who sounded them on trumpets and horns, although the Parthians used kettledrums. We have little evidence of any such usage in the European middle ages, but with the Crusades the western conception of military music changed, and its adoption of the Saracen *an-naḥr*, *ṭabl* and *naqqāra*, as the *anafil*, *tabor* and *naker*, with their linguistic variants, are indicative of our indebtedness. The Saracen custom of using instrumental "calls" seems also to have been borrowed by western Europe, as well as the notion of the noisy military band as a weapon of "fear and affray", as old Bartholomaeus Anglicus of the 13th century says, and as the centre of resistance.

<sup>1</sup> A harp and three cellos are also used.

<sup>2</sup> A sarrusophone is sometimes used.

<sup>3</sup> The official War Office term is "Military Sounds", but "calls" is the current word.

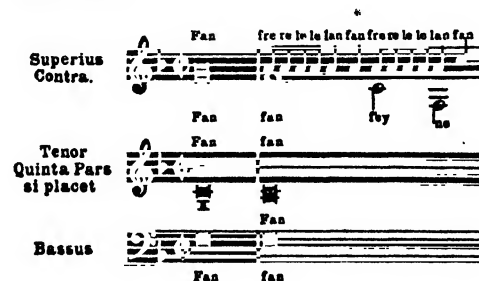
It is in the 12th century that we first read of a trumpet signal used by the Crusaders for a charge. This was at Arsuf in Syria (1191). This instrument continued to hold sway for "calls" until the late 15th century, when we find the Suabian *Landsknechte* using the side-drum for this purpose.

Macchiavelli, in several passages in his 'Art of War' (written for Lorenzo de' Medici in 1521), clearly states that the drum commands all things in a battle, proclaiming the commands of the officer to his troops. He also recommends the use of trumpets and flutes, and he would give the signals to the trumpets, followed by the drums, advising that the cavalry should have instruments of a different sound from those used by the infantry. This use by the Italians of both trumpets and drums is confirmed by a passage in Zarlino<sup>4</sup>:

Osservasi ancora tal costume alli tempi nostri; per, cioè che di due esserciti l' uno non assalirebbe l' inimico, se non invitato dal suono delle Trombe e de' Tamburi—ovvero da alcun' altra sorte de' musicali istrumenti.

It was in all probability from Italy that the earliest trumpet signals came: spread over Europe by mercenaries, they were modified and altered by the different troops which adopted them, but the two signalling instruments were everywhere the same.

The first military signals which have been handed down to us in notation are to be found in Jannequin's remarkable composition 'La Bataille', which describes the battle of Marignano (1515) and was published at Antwerp in 1545, with a fifth part added by Verdelot. A comparison of this composition with the same composer's similar part-songs, 'La Guerre', 'La Prinse et reduction de Boulogne', or Francesco di Milano's 'La battaglia', would be most interesting, and would probably disclose points of identity between the French and Italian military signals. The second part of Jannequin's 'Bataille' (of which the first ten bars are given here in modern notation) evidently contains two trumpet calls, 'Le Bouteselle' and 'A l'étendart':



<sup>4</sup> 'Istitutioni armoniche' (Venice, 1558), Pt. I, cap. ii.

<sup>5</sup> Fifth book of Nicolas du Chemin's Chansons, 1551; Eitner, 'Bibliothek der Sammelwerke', 1551, i.



Jehan Tabourot (Arbeau), in his 'Orchésographie' (1588), says that the musical instruments used in war were "les buccines et trompettes, litues et clérons, cors et cornets, tibics, fifres, arigots, tambours, et aultres semblables" (fol. 66), and adds that

Ce bruit de tous les dicts instruments, sert de signes et aduertissements aux soldats, pour desloger, marcher, se retirer: et à la rencontre de l'ennemy leur donne cœur, hardiesse, et courage d'assaillir, et se défendre virilement et vigoureusement.

That "calls" on the fife were made in the English service seems clear from the 'Lawes and ordinances of warre . . .' (1639) issued by the Earl of Arundel and Surrey, which says that "Every souldier shall diligently observe and learne the distinct and different *sounds of Drums, Fifes, and Trumpets*, that he may know to answer and obey each of them in time of service", although Francis Markham, in his famous book (1622) would not tolerate the fife in this office and says: "It is to the voice of the Drum the Souldier should wholly attend, and not to the airc of the whistle".

Tabourot's work also mentions that it was the custom among certain German troops for the cavalry to use kettledrums. The illustrations to the 1566 edition of L. Fronsperger's 'Kriegsbuch' give more than one example of this. Similarly in Rabelais we find a description of the Andouille folk attacking Pantagruel and his company to the sound of "joyous fifes and tabours, trumpets and clarions". But though from these passages it would seem as if signals were given by other instruments than the drum and trumpet, there can be no doubt that if this was the case they were soon discontinued. Sir James Turner, in his 'Pallas Armata' (1683), has the following:

In some places a Piper is allowed to each Company; the *Germans* have him, and I look upon their Pipe as a Warlike Instrument. The Bag-pipe is good enough Musick for them who love it; but sure it is not so good as the *Almain Whistle*. With us any Captain may keep a Piper in his Company, and maintain him too, for no pay is allowed him, perhaps just as much as he deserveth.

In the numerous military manuals and works published during the 17th century we find many allusions to and descriptions of the different signals in use. It would be unnecessary to quote these *in extenso*, but Francis Markham's 'Five Decades of Epistles of Warre' (London, 1622) demands some notice as being the first work which gives the names and descriptions of the different signals. In Decade I, Epistle 5, 'Of Drummes and Phiphes', he describes the drum signals as follows:

First, in the morning the discharge or breaking up of the *Watch*, then a preparation or Summons to make them repaire to their colours; then a beating away before they begin to march; after that a *March* according to the nature and custom of the country (for diuers countries have diuers Marches), then a *Charge*, then a *Retrait*, then a *Troupe*, and lastly a *Battalion* or a *Battery*,

besides other sounds which depending on the phantastikenes of forain nations are not so useful.

He also states that a work upon the art of drumming had been written by one Hindar; unfortunately of this no copy apparently exists. Markham is no less explicit with regard to trumpet sounds than he is with drum signals:

In Horse-Troupes . . . the *Trumpet* is the same which the *Drum* and *Phiph* is, onely differing in the tearmes and sounds of the Instrument: for the first point of warre is *Butte sella*, clap on your saddles; *Mounte Cavallo*, mount on horseback; *Tucquet*, march; *Carga*, charge, an Alarme to charge; *A la Standardo*, a retrait, or retire to your colours; *Auquet*, to the Watch, or a discharge for the watch, besides diuers other points, as Proclamations, Cals, Summons, all which are most necessary for every Souldier both to know and obey (Dec. III, Ep. 1).

It is noticeable in this list that the names of the trumpet sounds evidently point to an Italian origin, while those of the drum signals are as clearly English. To the list of signals given by Markham we may add here the following, mentioned only in different English works, but in which, unfortunately, no musical notes are given: *Reliefe*, *Parado*, *Tapto* ('Count Mansfields Directions of Warre', translated by W. G., 1624); *March*, *Alarm*, *Troop*, *Chamadoes* and answers thereunto, *Reveills*, *Proclamations* (Du Praissac's 'Art of Warre', englished by J. Cruso, 1639); *Call*, *Preparative*, *Battle*, *Retreat* (W. Barriffe's 'Military Discipline, or The Young Artillery Man', second edition, 1639, and Elton's 'Compleat Body of the Art Military', 1650); *Take Arms*, *Come to Colours*, *Draw out into the Field*, *Challenge*, *General*, *Parley* ('English Military Discipline', 1680); *Gathering* (Acheson's 'The Military Garden', 1629, and Turner's 'Pallas Armata', 1683), which was a Scottish call.

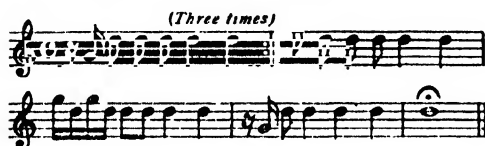
To return to those signals the notes of which have come down to us, the earliest collection extant is to be found in the second book of Mersenne's 'De instrumentis harmonicis', prop. xix (1635), where the following cavalry signals are given: *L'entrée*; 2 *Boute-selles*; *A cheval*; *À l'estendart*; *Le simple cavalquet*; *Le double cavalquet*; *La charge*; *La chamade*; *La retraite*; *Le Guet*. Of these signals (copies of which will be found in a manuscript of the 17th century in the B.M., Harl. 6461) we give here the first *Boute-selle*:



The next collection known is that of Girolamo Fantini, trumpet-major to Ferdinand II, Duke of Tuscany, whose work is entitled:

Modo per imparare a sonare di tromba tanto di guerra quanto musicalmente in organo, con tromba sordina, col cimbalo e ogn' altro istrumento; aggiuntovi molte sonate, come balletti, brandi, capricci, serabande, correnti, passaggi e sonate con la tromba e organo insieme (Frankfurt, 1636).

This rare work, to which Georges Kastner first drew attention in his 'Manuel de musique militaire', contains specimens of the following trumpet calls: Prima Chiamata di Guerra; Sparata di Butta Sella; L' Accavallo; La marciata; Seconda Chiamata che si vā sonata avanti la Battaglia; Battaglia; Allo Stendardo; Ughetto; Ritirata di Capriccio; Butte la Tenda; 'Tutti a Tavola. Some of these are very elaborate. The Butta Sella, for instance, consists of an introduction of four bars in common time, followed by a movement in 6-4 time, twenty-nine bars long, which is partly repeated. We give here one of the shorter signals, 'Allo Stendardo':



GERMANY.—With regard to the German signals of this period, and indeed with regard to the whole history of military music in Germany, we are reluctantly compelled to treat the subject very cursorily, owing to the almost total want of material. Even Fronsperger's classic 'Kriegsbuch' (1566), with its fine plates and details of the duties of military musicians, fails us on the identity of the calls. Kastner's book (1848) and Thomas's 'Bemerkungen' (1863) give nothing earlier than the 19th century. Comparison of these calls with those of other nations proves conclusively that the oft-repeated claim of the superiority of Germany in this respect is simply a myth. It is said that their signals were often derived from popular *Volkslieder* and that an interesting point with regard to the German calls is the habit the soldiers had of inventing doggerel verses to them. These features are common to most nations (see WAR SONGS). Some of these German rhymes are said to be very ancient, going back so far as the 16th century. The verses were not confined to the signals of their own armies, but were sometimes adapted to those of their traditional enemies, the French. Freiherr von Soltau gives several of these in his work on German *Volkslieder* (Leipzig, 1845). The following are some of the most striking:

Wahre di bure  
Di garde di kumbt. (1500.)

Hut dich Bawr ich kom  
Mach dich bald davon. (16th cent.)

Zu Bett zu Bett  
Die Trommel geht

Und das ihr morgen früh aufsteht,  
Und nicht so lang im Bette lēht.  
(Prussian *Zapfenstreich*, or Tattoo.)

A probable reason for the scarcity of old collections of signals in Germany is that the trumpeters and drummers formed a very close and strict guild. The origin of their privileges was of great antiquity, but their real strength dates from the imperial decrees confirming their ancient privileges issued in 1528, 1623 and 1630, and confirmed by Ferdinand III, Charles V, Francis I and Joseph II. Sir James Turner (*op. cit.*)<sup>1</sup> has some account of this guild, from which were recruited the court, town and army trumpeters. Their privileges were most strictly observed, and no one could become a master-trumpeter except by being apprenticed to a member of the guild.<sup>2</sup>

FRANCE.—Reverting to France, we find from the time of Louis XIV onwards a considerable number of orders of the government regulating the different trumpet and drum signals. Many of these have been printed by G. Kastner in the Appendix to his 'Manuel', to which work we must refer the reader for a more detailed account of the various changes which they underwent. In 1705 the elder Philidor (André) inserted in his immense autograph collection, part of which is now preserved at St. Michael's College, Tenbury, many of the "batteries et sonneries" composed by himself and Lully for the French army.

From this time the number and diversity of the French signals increased enormously. Besides Philidor's collection, a great number will be found in Lecocq Madeleine's 'Service ordinaire et journalier de la cavalerie en abrégé' (1720) and Marguery's 'Instructions pour les tambours', for the most part full of corruptions and too often incorrectly noted. Under the Consulate and Empire the military signals received a number of additions from David Buhl, who prepared (from 1803 onwards) different sets of *ordonnances* for trumpets, drums and fifes, which were adopted by the successive French governments during the first half of the 19th century, and still form the principal body of signals of the French army. Buhl had charge of the short-lived (1805-11) École de Trompette at Versailles for the cavalry.

The French signals are much too numerous for quotation in these pages. Perhaps the best is 'La Retraite', the first part of which, arranged for three trumpets, is quoted here:

<sup>1</sup> See also 'Cereemoniel und Privilegia der Trompeter und Pauker' (Dresden, n.d. Quoted in Weckerlin's 'Musicians', p. 110).

<sup>2</sup> Further information on this subject will be found in Mendel, s. v. 'Trompeter', and in the work quoted in that article, 'Versuch einer Anleitung zur heroisch-musikalischen Trompeter- und Pauker-Kunst' by J. E. Altenburg (Halle, 1795).



BRITAIN.—Returning to the English signals, after the Rebellion and during the great continental wars of the 18th century the English army underwent many changes and was much influenced by the association of foreign allies. The fife had fallen into disuse at the close of the 17th century, but was re-introduced in Flanders in 1745-47. At this period regiments of Horse used trumpets for their calls, while the Horse Grenadiers, Dragoon Guards, Dragoons and Foot regiments used side-drums; but with the restitution of the fife to marching regiments and even cavalry calls for the fife, as well as the drum, became the norm. These calls may be found in the manuals of the second half of the 18th century, notably in 'A Compleat Tutor for the Fife . . .' (London, c. 1750-55). How far these calls contain older material is not easy to determine, but considering that only half a century lapsed in the fife's restitution, it is probable that some of them date from the 17th century. There were two distinct systems—"English Duty" and "Scots Duty"—and these continued to be followed until Potter's 'Art of Playing the Fife' (1815) and 'Art of Beating the Drum' (1815) appeared, when, by War Office order (28 Dec. 1816), "Scots Duty" was abolished and Potter's system was adopted throughout the army.

Meanwhile other changes had taken place. Side-drums were abolished in the Horse Grenadier Guards and Dragoons in 1766 and trumpets substituted. Light Dragoons were already using "horns like post boys" in 1761

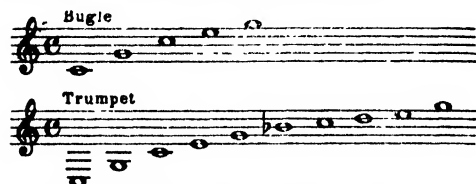
for certain calls. The custom soon spread, and Hinde ('Discipline of the Light Horse', 1778) delineates a horn of semicircular shape. About the same time it had been adopted by the Light Infantry, Artillery and regiments of Foot. In 1798 the War Office employed James Hyde "to revise the trumpet and bugle soundings", and these were issued in 'The Sounds for Duty & Exercise for the Trumpet & Bugle Horns of His Majesty's Regiments, & Corps of Cavalry', under authority dated 29 Dec. 1898. In places the notation was faulty. Hyde rectified this in a publication of his own, 'A New and Complete Preceptor for the Trumpet and Bugle Horn' (1799). These were the first books of their kind, although James Gilbert states in his 'Bugle Horn Calls for Riflemen' (London, 1804) that he was "the First that Arranged and Published the compleat Duty for the Trumpet and Bugle Horn for the Light Horse Regiments and Associations throughout Great Britain", in 1795.

That most of the calls belonged to the historic past can hardly be doubted. One call, for instance, "To Horse", finds its initial phrase in the "A cheval" of Louis XIV. On the bugle side we see calls being developed by the light infantry in such works as Gilbert (*op. cit.*) and T. R. Cooper's 'Practical Guide for the Light Infantry' (1806). It was the bugle, taking a new shape with a single wreath in its tube in 1812, which gradually ousted both the drum and the fife calls. Those for the drum lasted until 1856 in the Artillery, but the fife still continued to display a few of the routine calls as late as the 1890s. Originally the bugle was pitched in C, but issued with a B $\flat$  crook. In 1835 the bugle was ordered to be built in B $\flat$  and the trumpet in E $\flat$ . In the same year two other changes were made: the bugle was banned from the cavalry and regimental trumpet calls were introduced by Sir Hussey Vivian. In 1858 a new type of bugle was issued. This had a double wreath on the tube and was therefore a smaller and handier instrument.

Up to the close of the 19th century two sets of calls were the rule: the 'Trumpet and Bugle Sounds for Mounted Services and Garrison Artillery' and 'Infantry Bugle Sounds', while there was also 'The Regulation Bugle Calls as used by the Volunteer Rifle Corps and Light Infantry'. Apparently the last War Office issue of 'Drum and Flute [= Fife] Duty' for the Army was that published on 1 Oct. 1887. Since then all service calls have been assimilated into one manual, 'The Trumpet and Bugle Sounds for the Army' (1902). While its aim at codification was carried out in one direction, it still maintained the old anomaly in another, *i.e.* although calls for trumpet and bugle may be



mensurally identical, they are often harmonically different because of their scales :



Unfortunately some writers have been contemptuous of British service calls, which, to say the least, is ungenerous. It has been stated that these calls, as written down, lack "rests, pauses, marks of expression and *tempi*", a statement which is not quite true. If one turns to the first published book of British trumpet and bugle calls, and looks at the first example — "Reveille" — there will be found a carefully cadenced call of extreme beauty, admirably phrased and appropriately marked for expression. The same criticism applies to the last official publication (1927). It may be true that British calls nowadays are sounded chiefly in unison, but there were occasions when 'The Roast Beef of Old England' (for "Officers' Mess" call) was sounded on chromatic bugles in three-part harmony which, in the quiet of evening, often made one regret its brevity. There were also corps which would feature "Stables" thus :

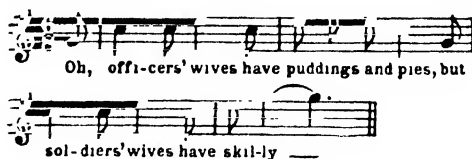


Indeed, even without a harmonized setting there is possibly no finer service call than the British "Last Post", and when heard in sad funeral rites, with its final sighing cadence whispering "lights out: lights out", there can be no mistaking its solemn and majestic grandeur.

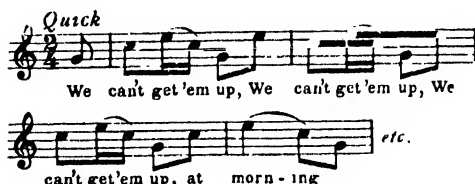
Many of the British calls have been set by soldiers to doggerel verses which have been part and parcel of military life for a century at least. Five minutes after the "Dinner" sounds is the "Vegetables" call, to which Tommy sings :

Pick 'em up, pick 'em up, hot potatoes, hot potatoes.  
Pick 'em up, pick 'em up, hot potatoes, O.

And there is the gibe at the "Officers' Mess" call<sup>1</sup> :



UNITED STATES.—In the U.S.A. also we see the soldiers' playful mood in "Reveille", although the music is borrowed from the French. The first four bars run :



The old American calls laid down by Scott and Casey were largely derived from the French, notably "Retreat" and "Tattoo", but in 1867 General Upton appointed Truman Seymour, afterwards General, to revise and assimilate the calls, and it is his work which laid the foundation for the present system. One still hears relics of both French and British calls. Their "Tattoo" opens with a French call, but concludes with that which for ages has been hallowed by the British. Not infrequently the whole used to be sounded in three-part harmony. "Boots and Saddles" is also French (a corruption of *boute-selle*), but "Stables" is British. Their old drum and fife calls, dating from the Revolution, were mainly British, and one may still hear the "Scots Reveille".

USE BY COMPOSERS.—Many composers have borrowed soldiers' calls to give local colour to their music. Berlioz, in the 'Damnation of Faust', used the French "Retraite". Most people are familiar with Suppé's overture 'Light Cavalry', but few realize that its opening fanfare is the Austrian cavalry "Retreat". One calls to mind another such use in Bizet's 'Carmen'. The composer probably did not know a Spanish call, and in any case he was writing for a French audience. What he borrowed for his purpose was the French cavalry "To Horse" (*à cheval*). Lastly, Auber's overture to 'Fra Diavolo' presents the French "Boot and Saddle".

It should be added that the British Army now divides calls into three categories: (1)

<sup>1</sup> Of recent years several collections of Trumpet and Bugle Sounds with adapted words have been published; that by A. C. Atherley (1902) is especially complete.

Regimental Calls, (2) Field Calls and (3) Routine Calls.

W. B. S., rev. H. G. F.

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**MILITARY DRUM.** See DRUM (C. Side Drum).

**MILITARY SCHOOL OF MUSIC.** See ROYAL MILITARY SCHOOL OF MUSIC.

**MILITARY SYMPHONY.** The familiar name of Haydn's Symphony No. 100, in G major, composed for Salomon's concerts in London in 1794. The military music in it, which makes use of "Turkish" or "Chinese Pavilion" effects, is that of the peace-time parade ground, not of warfare.

**MILLAR, Edward** (b. ?; d. ?).

Scottish 16th-17th-century musician. He was the music editor of the 'Scottish Psalter' of 1635 (Aldro Hart, Edinburgh). Educated at Edinburgh University, graduating M.A. in 1624, he is found in 1627 at Blackfriars Wynd, Edinburgh, where he "teaches bairns". In the previous year he appears to have become friendly with James Pont, the son of Robert Pont, one of the versifiers of the psalms, and to the 'Book of Psalmes' (1615) belonging to James Pont, Millar added 75 of the psalms in four parts in his own hand, dated 2 Apr. 1626 at Psalm CL. This precious manuscript is in the possession of Mr. Cosmo Gordon. In 1635 Charles I appointed Millar to succeed Edward Kellie as Director of Music at the Chapel Royal, because of "his experience and skill in the art of music", and in this year he issued the famous Psalter of 1635, which is an entirely different setting from Wood's 'Scottish Psalter' of 1566, and is even unlike his own earlier settings of 1626.

In spite of the disclaimer in his preface "To the Gentle Reader", "the whole composition of the parts . . . belong to the primest musicians that ever this kingdom had, as Dean John Angus, Blackhall, Smith, Peebles, Sharp, Black, Buchan, and others

famous for their skill", many of the settings may be said to belong to Millar. After Charles's failure to enforce episcopacy in Scotland in 1637, Millar is heard of no more.

H. G. F.

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 Schuman (chorus). Taylor (J. D., 'King's Henchman', lib.). Thompson (R., 'Pierrot and Cothurnus', for orch.).

**MILLER, Edward** (b. Norwich, 1731; d. Doncaster, 12 Sept. 1807).

English organist and composer. He studied music under Burney and was elected organist of Doncaster on 25 July 1756 at the recommendation of Nares. He graduated Mus.D. at Cambridge in 1786. His compositions comprise elegies, songs, harpsichord sonatas, flute solos, psalm tunes, etc., and he was the author of 'The Elements of Thorough-bass and Composition' (1787) and a 'History of Doncaster' (1804). In his 'Psalms of David for the use of Parish Churches' occurs the famous hymn-tune 'Rockingham'.

W. H. H.

BIBL.—Mus. T., 1901, p. 736.

**Miller, James.** See Carey (H., 'Coffee-House', incid. m.). Charke (songs in 'Honours of Oxford'). Handel ('Joseph', oratorio). Joseph and his Brethren (Handel, lib.).

**Miller, Johann Martin.** See Mozart (song).

**MILLERAN, René** (b. ?; d. ?)

French 17th-18th-century grammarian and amateur lutenist. He was a teacher of English and German in Paris and in music a pupil of Mouton. He compiled an undated manuscript of lute music entitled

Livre de lute de M. Milleran, interprète du Roy . . . Recueil des plus belles pièces de lute des meilleurs maîtres sur les 14 modes de la musique, savoir sept en bémol et sept en bécarre.

It now belongs to the Conservatoire Library in Paris and must have been compiled at the end of the 17th century, though Weckerlin assigns it the date 1725. This valuable manuscript contains pieces by Mouton (24), Dupré d'Angleterre, Gautier, Gautier le vieux (in all 17), Gallot de Paris, le vieux Gallot d'Angers, Émond (Hémond) de Launay, Bocquet and some anonymous; also a list of the principal lute masters of the time.

M. L. P.

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**MILLET, Luis** (b. Catalonia, 18 Apr. 1867; d. Barcelona, 7 Dec. 1941).

Spanish conductor and composer. He was the founder of the Barcelona Choral Society Orfeo Català in 1891. His works consist mainly of choral arrangements of Catalan folksongs, though he also wrote for orchestra.

J. B. T.

**MILLEVILLE.** Franco-Italian family of musicians.

(1) **Alessandro Milleville** (b. Paris or Ferrara, 1521; d. Ferrara, 7 Sept. 1589), singer, organist and composer. His father was Jean de Milleville. From 1544 to 1573 he was at the court of Modena as teacher of the Princess of Este. He was appointed singer in the papal chapel, Rome, on 30 Oct. 1552, but was at Ferrara again as organist at the court in 1575 and still held the post in 1584. He composed 2 books of sacred songs and 3 books of madrigals.

(2) **Barnaba Milleville** (b. Ferrara, ?; d. ?), composer, ? son of the preceding. He was *maestro di cappella* of Chioggia Cathedral in 1619-20. In 1628 he was at Siena, according to Banchieri<sup>1</sup>, who calls him P. D. Barnaba Milleville. He composed masses, madrigals, motets and other church music.

(3) **Francesco Milleville** (b. Ferrara, ?; d. ?), composer, ? brother of the preceding, son of (1). According to Fétis he was at first engaged at the Polish court, then at the court of Rudolph II. He went to Rome in 1614, became *maestro di cappella* at Volterra Cathedral and afterwards at Chioggia (?). In 1622 he was *maestro di cappella* and organist at San Giorgio, Ferrara; in 1627 organist at San Benedetto, Siena. He composed between 1617 and 1639 masses for 3-8 voices, psalms, litanies, *concerti spirituali*, *sacre gemine*, concertos for 1-4 voices with continuo, the last a 'Fantasia alla Francese' for instruments (1617); also 7 books of motets for 2-6 voices. E. v. d. s.

**Millevoye.** See Bizet (2 songs).

**MILICO, Giuseppe** (b. Terlizzi, Modena, 1739; d. Naples, 1802).

Italian male soprano singer and composer. Gluck, who heard him in Italy, thought him one of the greatest sopranos of his day, and when Milico visited Vienna in 1772 and was attached to the court theatre, Gluck showed his estimation of him by choosing him as singing-master for his own niece. In the spring of that year Milico had already been in London, where however he found the public but little disposed in his favour, though by the end of the season he had reversed the first unfavourable impression. He had then appeared in Vento's 'Sofonisba', etc., and he took part in Handel's 'Tamerlano' in the following year. In 1774 he appeared in London again, after which he went to Berlin. In 1780 he was in Italy again, attached to the Neapolitan court.

Milico's compositions include three operas, three cantatas and a collection of canzonets, published in London (1777). The canzonets apparently include a small oblong quarto publication of Italian songs, 'Six Songs with an accompaniment [*sic*] for the Great or

Small harp, fortepiano, or harpsichord . . . dedicated to the Hon. Mrs. Hobard by Giuseppe Millico', issued originally by Welcker and republished by Birchall. Three other sets exist. J. M., adds. F. K.

See also Cimarosa (collab. in cantata).  
**Milliet, Paul.** See Bruneau ('Kérin', lib.). Samara (3 libs.). Werther (Massenet, lib.).

**MILLIGEN, Simon van** (b. Rotterdam, 14 Dec. 1849; d. Amsterdam, 11 Mar. 1929).

Dutch teacher, critic and composer. He was a pupil of Samuel de Lange and Bargiel. After being for several years head of a music school at Gouda he spent two years in Paris studying composition, returning to Holland in 1890. He then became conductor of various musical societies which specialized in the performance of contemporary French music. At the same time he acted as music critic to the weekly newspaper 'De Amsterdammer', later taking a similar post with the 'Algemeen Handelsblad'. From 1902 onwards he was also editor of the musical monthly 'Cecilia', for the first four years with Henri Viotta and subsequently alone. In 1913 he was appointed Professor of Musical History at the Amsterdam Conservatory, which post he held until his death. As a direct result of this work he wrote a comprehensive history of music, 'De Ontwikkelingsgang de Muziek', based on an earlier work by Johannes Worp, which has remained, as edited by Sem Dresden, the standard Dutch work on this subject, and a study of 'The Church Music of the Earliest Christians'.

As a composer van Milligen met with only a moderate success, though two operas, 'Brinio' (1889) and 'Darthula' (1900), were produced in Holland and remained in the repertory for some time. He also wrote a number of songs and song cycles, cantatas for children and short works for mixed and men's chorus, all of which were marked by the influence of Massenet and later French composers. H. A.

**MILLÖCKER, Karl** (b. Vienna, 29 Apr. 1842; d. Baden nr. Vienna, 31 Dec. 1899).

Austrian conductor and composer. He was educated at the Conservatory of the Gesellschaft der Musikfreunde in Vienna. After being conductor at Graz in 1864, and at the short-lived Harmonietheater in Vienna two years later, he was, in 1869, appointed conductor of, and composer to, the Theater an der Wien, for which he did all his most brilliant work. He became a most prolific composer of operettas, musical farces, incidental music, etc. Among the operettas, of which he wrote more than twenty between 1865 and 1896, were 'Gräfin Dubarry' (1879), 'Apajuneder Wassermann' (1880), 'Die Jungfrau von Belleville' (1881), 'Der Bettelstudent' (1882), 'Der Feldprediger' (1884), 'Gasparone' (1884), 'Der Viceadmiral' (1886), 'Die sieben Schwaben',

<sup>1</sup> 'Lettere armoniche', p. 116.

(1887), 'Der arme Jonathan' (1890), 'Das Sonntagskind' (1892), 'Der Probekuss' (1894) and 'Das Nordlicht' (1896).

Millocker's music is piquant and cheerful, aiming at popularity, which it easily achieved. His operettas enjoyed a considerable vogue in Austria and Germany, and most of them were also given in England and America. 'Der Bettelstudent', which outdid all the others in popularity, was produced at the Theater an der Wien on 6 Dec. 1882 and done in English in New York on 29 Oct. 1883 and London, Alhambra Theatre, on 12 Apr. 1884. Millocker also wrote a collection of pianoforte pieces which were issued as the 'Musikalische Presse' in monthly parts.

A. L.

See also Albéniz (I., adds. to 'Arme Jonathan').

**MILLS, Charles** (b. Asheville, North Carolina, 8 Jan. 1914).

American composer. He was self-taught in both composition and theory in the earlier stages of his career and in 1934 took his first formal lessons with a teacher in New York, where he worked with the Czech composer Max Garfield. Thereafter he studied with Aaron Copland, Roger Sessions and Roy Harris.

Mills has been awarded a great many prizes. In 1944 he won the Roth String Quartet prize for his 3rd Quartet. In 1948 he received the L.A.D.O. prize for a chamber concerto for ten instruments and in the same year he won the first prize for 'Concerto sereno' for woodwind octet from Columbia University; in 1949 the 2nd prize for his 'Concerto grosso' for small orchestra in the "Young Composer of the Year" contest.

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### CHORAL WORKS

- Op.*  
8. 'Festival Overture' (Archibald McLeish) for chorus & orch. (1940).  
10. 'Ars poetica' (McLeish) for unaccomp. chorus (1940).  
59. 'The Dark Night' for women's chorus & stgs. (1946).

### ORCHESTRAL WORKS

1. Slow Movement for stgs. (1935).
6. Chamber Symphony (1939).
15. Symphony No. 1, E mi. (1940).
20. Symphony No. 2, C ma. (1942).
26. Chamber Concerto (1942).
78. 'Concerto grosso' for small orch. (1949).

### SOLO INSTRUMENT AND ORCHESTRA

5. Flute Concerto (1939).
14. Prelude for flute & stgs. (1940).
75. Pf. Concerto (1948).

### CHAMBER MUSIC

7. String Quartet No. 1, F ma. (1939).
9. Sonatina for flute & stgs. 4tet (1940).
11. 'Chorale Fantasia' for stg. trio (1940).
17. 'Concertante' for wind 5tet (1941).
18. Trio, D mi., for vn., cello & pf. (1941).
22. String Quartet No. 2, D ma. (1942).
31. String Quartet No. 3, F# mi. (1943).
68. Serenade for flute, horn & pf. (1947).
77. 'Concerto sereno' for woodwind octet (1948).

### UNACCOMPANIED SOLO INSTRUMENT

4. Dance Sonata for flute (1938).
33. Sonata No. 2 for flute (1944).
37. Sonata for vn. (1944).
76. Sonata No. 3 for flute (1948).

### ONE INSTRUMENT AND PIANOFORTE

2. Partita for flute (1937).
3. Sonata for flute (1937).
12. Sonata No. 1 for vn. (1940).
13. Sonata No. 1 for cello (1940).
19. Sonata No. 2 for vn. (1942).
24. Sonata No. 2 for cello (1942).
28. Sonata for oboe (1943).
32. Sonatina for vn. (1943).
70. Sonata for Eng. horn (1947).

### PIANOFORTE MUSIC

16. Sonata No. 1 (1941).
23. Suite, B mi. (1942).
25. Sonata No. 2 (1942).
29. Suite, D ma. (1943).
- 11 Sonatinas.

Also miscellaneous works.

### SONGS

- 4 Sacred Canticles (1944).  
Also various other songs.

P. G.-H.

**Mills, Clifford.** See Quilter ('Where the Rainbow Ends', incid. m.).

**Mills, Florence.** See Lambert (C., 'Elegiac Blues', in memory of).

**MILLS, Robert Watkin.** See WATKIN-MILLS.

**MILLS, Sebastian Bach** (b. Cirencester, 13 Mar. 1839; d. Wiesbaden, 21 Dec. 1898).

Anglo-American pianist and organist. His first teachers were his father and Cipriani Potter in London; later he studied at the Leipzig Conservatory under Moscheles, Plaidy, Rietz and Hauptmann, and then came within the circle of young men who were so strongly influenced by Liszt. Mills's first professional engagement was as organist of the Roman Catholic Cathedral at Sheffield, which he took in 1855. He did not drop out of sight, however, as a public pianist, and in 1858 he appeared as solo performer at the Leipzig Gewandhaus. In 1859 he went to New York, where he settled permanently and made his first appearance at a concert of the Philharmonic Society on 26 Mar. in Schumann's A minor Concerto. In 1859, 1867 and 1878 he made brilliant and successful concert tours in Germany. His appearances in the U.S.A. were frequent, and he was an especial favourite in New York, where he played every season at the Philharmonic Society's concerts from 1859 down to 1877, his last performance being on 24 Nov. of the latter year.

R. A.

**Milman, Henry Hart.** See Sullivan ('Martyr of Antioch', oratorio).

**Milne, A. A.** See O'Neill ('Success' & 'Ivory Door', incid. m.).

**MILNE, Peter** (b. Kincardine - O'Neil, Aberdeenshire, 1824; d. Tarland, Aberdeenshire, 1908).

Scottish violinist and composer. He gave up farm work early in life to become a "folk" musician. He still has a wide reputation in the north-east of Scotland. In early manhood he became leader of the orchestra in

the Theatre Royal, Marischal Street, Aberdeen, and subsequently held similar appointments in two Edinburgh theatres; but he had a restless nature which made it impossible for him to hold down any regular job for long, and in due course he was reduced to playing on the ferry-boats plying between Granton and Burntisland, on the Forth, prior to the erection of the Forth Bridge. Once, when he was upbraided by a friend for playing a slow air too briskly, he replied: "Aye, fine I ken that, but you see, if we hadna played fast on the ferry-boats, we'd never hae got deen in time to get roon wi' the hat".

When the Forth Bridge replaced the ferry-boats, Milne moved to Tarland, where he stayed with his sister. Finally, he moved into Aberdeen itself, where he taught in desultory fashion. (One of his pupils, however, was the more famous Scott Skinner, the last of the traditional line of Scots fiddle-composers, who never spoke of Milne without reverence.) Cheerful and shabby right up to the end, Milne died in an Aberdeen poorhouse. He lies buried at Tarland, where a monument to him is to be found in the wall of the kirkyard.

Owing to his excessive modesty, little of Milne's music was published during his lifetime. He edited one collection of strathspeys and reels for the publisher Keith, but kept himself in the background. But such tunes as his own 'Aboyne Brig', 'The Brig o' Feugh' and 'The Dean Brig Reel' keep his name living in the north-east. Like the Gows before him, he also gave permanence to many older, half-forgotten airs, through his own arrangement of them, though, unlike the Gows, he never attempted to pass other composers' tunes off as his own. M. L.

**MILNER, Anthony (Francis Dominic)** (b. London, 13 May 1925).

English composer. He was educated at Douai School, Woolhampton, Berkshire (1939-1943) and studied music at the R.C.M. in London (1945-47) under Herbert Fryer for the pianoforte and R. O. Morris for composition. He also studied composition privately with Mátyás Seiber between 1944 and 1947. He held a scholarship at Douai School and another for pianoforte at the R.C.M., of which he became an Associate in 1947. In Sept. of that year he was appointed tutor in musical theory, history and composition at Morley College.

Milner's compositions so far (1954) are nearly all choral: 'Impropria' for double chorus, string orchestra and organ (1946, rev. 1949); 'Salutatio Angelica' for contralto, chorus and chamber orchestra (1948); Mass for unaccompanied chorus (1951) and 'The Song of Akhenaten' for chorus and orchestra (1952). An oboe Quartet appeared in 1953.

F. B.

**MILOJEVIC, Miloje** (b. Belgrade, 15 Oct. 1884; d. Belgrade, 1946).

Yugoslav conductor, musicologist and composer. He studied composition in Belgrade and Munich, and obtained a doctor's degree in musicology in Prague. In addition to his work as composer he was professor at the Belgrade Academy of Music, conductor, music critic of the well-known daily 'Politika' and essayist.

His compositions show the successive influences of the French impressionists and of Richard Strauss, but in his smaller works (particularly for pianoforte) he made considerable use of Serbian and Macedonian folklore. His best-known work, which has been played in many countries, is the symphonic poem called 'The Death of Yugovici's Mother' (a popular legend of heroism and tragedy). His other works include the following:

Choral music.  
Suite 'Intima' for string orch.  
Suite 'Serbian Village Scenes' for full orch.  
Works for small chamber ensembles.  
Sonatas for vn. & pf.  
Many albums of pf. pieces.  
A large number of songs.

He also published many books and a vast number of articles on music. K. T.

**MILONGA** (Spa.). An Argentinian dance of the late 19th century, resembling the tango, but faster in pace. In the early 20th century it tended to become confused with the tango.

**MILOSEVIC, Predrag** (b. Knjazevac, Serbia, 1904).

Yugoslav conductor and composer. He studied music in Belgrade and Prague. Later he was director of the Mokranjac School of Music in Belgrade. In 1945 he was appointed conductor of the Belgrade Opera and professor at the Belgrade Academy of Music. His compositions contain some traces of impressionism and his principal works include:

Incidental music for dramas  
'Hasanaginica.'  
'Prince Marko.'  
'Servant of Two Masters' (Goldoni).  
Choral songs.  
'Symphonietta' for full orch.  
String Quartet.  
Many works for pf.  
Numerous songs.

K. T.

**MILSTEIN, Nathan** (b. Odessa, 31 Dec. 1904).

Russian violinist. He studied at the St. Petersburg Conservatory. On the completion of his studies he toured Russia, where his brilliant playing aroused lively interest. He appeared frequently with Vladimir Horowitz in sonata recitals. In 1926 he began to tour Europe as a soloist, going to America three years later.

Milstein's London recitals showed him to be a performer of exceptional ability. While his technique is of a very high order, the warmth

and intensity of his playing give special attraction to his performances. His interpretations of Bach's sonatas for violin solo are particularly remarkable for the thorough grasp of every problem, aesthetic and technical, confronting the performer.

A number of violin transcriptions by Milstein have been published. F. B.

**MILTON** (Operas). See SPONTINI.

**MILTON, John** (b. Stanton St. John nr. Oxford, c. 1563; d. London, Mar. 1647).

English composer, father of the poet. His own father was Richard Milton, a well-to-do yeoman of Stanton St. John. Aubrey says that he was brought up at Christ Church, Oxford; the fact that his name is not found in the University registers does not make this impossible, for they were carelessly kept at that time.<sup>1</sup> Perhaps it was at Oxford that he received a gold medal and chain from a Polish prince, in reward for an 'In Nomine' of forty parts, as is related by his grandson Phillips on the authority of the poet. This prince, it has been conjectured, may have been Albertus Alasco, vaivode or palatine of Siradia in Poland, who visited Oxford in 1583 and was entertained by the University with "learned recreations". Milton was "cast out by his father, a bigoted Roman Catholic, for abjuring the Popish tenets", and accordingly went to London to seek his fortune. In 1595 he was apprenticed to James Colbron, a member of the Scriveners' Company, and on 27 Feb. 1600 was himself admitted to the freedom of the company. He married Sarah Jeffrey about the same date and settled in Bread Street. Of his children (five of whom were baptized at Allhallows, Bread Street) three survived: John, the poet, Christopher, the judge, and a daughter, Ann, who married Edward Phillips and was the mother of Edward and John Phillips, the authors.

About the year 1632 Milton, who had acquired a considerable fortune, retired to Horton in Buckinghamshire. In 1634 he was elected to the Mastership of the Scriveners' Company, but avoided serving the office.<sup>2</sup> On 3 Apr. 1637 Milton's wife died at Horton, and soon afterwards his son Christopher came with his family to live with him, until at some date between Jan. 1640 and Aug. 1641 he moved with them to Reading. There he remained till the taking of Reading by Lord Essex's forces in 1643, when he went to live in London with his son the poet, at first in Aldersgate Street and later in a house in the Barbican, where he died. He was buried in the chancel of St. Giles's, Cripplegate, on 15 Mar. 1647.

<sup>1</sup> See 'A Day at Christ Church' by Ernest Brennecke (M. & L., XIX, 1938, p. 22).

<sup>2</sup> For particulars of his business career and a lawsuit brought against him and his partner, which was decided in their favour, see Masson's 'Life of Milton', Vol. I.

Milton's musical abilities are alluded to in his son's poem 'Ad Patrem'. His compositions display sound musicianship, but are of no remarkable interest. The following were printed in his lifetime: in 'The Triumphes of Oriana' (1601), the madrigal 'Fair Oriana in the morn', a 6; in Leighton's 'Teares or Lamentations' (1614), 'Thou God of might', a 4 (printed by Burney), 'O Lord behold', a 5, 'O had I wings', a 5 (printed by Hawkins) and 'If that a sinner's sighs', a 5. For Ravenscroft's Psalter (1621) he set two psalm-tunes, one of them twice over. Of his other compositions, 'When David heard' and 'I am the Resurrection' (both a 5) have been printed in No. XXII 'Old English Edition', from B.M. Add. MSS 29,372-77, which also contain 'O wor is me', a 5, 'Precamur sancte Domine', 'How doth the Holy City' and 'She weepeth continually' (all a 6). At Christ Church, Oxford, are 'If ye love me', a 4, and five fantasies in five and six parts.

G. E. P. A.

Bibl. — BRENNÉCKE, ERNST, 'John Milton the Elder and his Music' (New York & London, 1939).

**Milton, John.** See Accentuation (of words). Arne (1, 'Comus'). Barbandt ('Paradise Regained', oratorio). Bossi (E., 'Paradiso perduto'). Bourgeois (L.-T., 'Paradis terrestre'). Bush (cantata, tenor & pf.). Canchettum (2, 'Paradise Lost', cantata). Cifra (music book sent home by M.). Comus (masque) Creation (Haydn). Davies (H. W., 'Ode on Time', choral work). Duncan ('To a Nightingale', sop. & orch.). Ellerton ('Paradise Lost', oratorio). Festing (M., 'Ode on May Morning'). Fuzi (2 sonnets, voice & orch.). Galliard ('Morning Hymn', cantata). Gatty ('Ode on Time', choral work). Handel ('L' Allegro', choral work, 'Samson' & Occasional Oratorio). Harris (C. H. G., 'Paradise Lost', synph. poem). Hart (P., 'Morning Hymn' from do.). Harwood (B., 'Ode on a May Morning', choral work). Horsley (C. E., m. for 'Comus'). Jackson (1, 'Lycidas', m. for dramatic version). Lahee ('Hence, loathed melancholy', glee). Lawes (2, 'Comus', masque; M's sonnet on L.). Lutyens ('Salute', choral work). McEwen (Nativity Hymn, choral work). Mackenzie ('Temptation', choral work). Marazzoli (M. present as perf.). Markevich ('Paradise Lost', cantata). Mazzocchi (V., letter about). Milton (J., jun., son). Occasional Oratorio (Handel). Paine ('Nativity', chorus & orch.). Parry (H., 'Blest pair of sirens' & 'L' Allegro', chorus & orch.). Poston ('Comus' & 'Paradise Lost', radio versions). Reichardt (J. F., 'Morning Hymn'). Ritter (P., 'Verlorené Paradies', oratorio). Rootham (C., 'Ode on . . . Christ's Nativity', choral work). Rubinstein (A., 'Paradise Lost', opera). Samson (Handel, sources of lib.). Schneider (1, 'Verlorené Paradies', oratorio). Smith (J. C., 'Paradise Lost', oratorio). Spohr (Psalm). Spontini ('Milton' & 'Verlorené Paradies', operas). Stanford (partsong; Symphony on 'L' Allegro'). Sullivan (hymn). Vaughan Williams (partsong). Wellesz (song). Wood (C., 'Ode on Time', choral work). Wyld (2, 'Paradise Lost', cantata).

**MILTOU, Maître.** See DANIEL, JEAN.

**MILWID, Antoni** (b. ?; d. ?).

Polish 18th-century composer. He wrote two Symphonies (C major and B $\flat$  minor) and numerous sacred works such as masses, offertories, etc., with accompaniments for a small orchestra and organ.

C. R. H.

**MINA** (Opera). See THOMAS (A.).

**Minato, Niccolò.** See Bononcini (2, lib.; 3, 'Conquista del vello d' oro', lib.). Cavalli (8 lib.). Draghi (A., lib.). Freschi ('Iphide Greca', lib.). Handel (? 'Muzio Scevola' & 'Serse', operas). Hasse

('Dalisa', lib.). Pistocchi ('Risa di Democrito', lib.). Sartorio (3 lib.). Scarlatti (1, 'Pompeo', lib.). Telemann ('Gedultige Socrates', opera). Ziani (M. A., 'Chilonida', lib.).

**MINCHEJMER (Münchheimer), Adam** (b. Warsaw, 23 Dec. 1830; d. Warsaw, 28 Jan. 1904).

Polish violinist, conductor and composer. After his studies under Niedzielski and Hornziel (violin), and August Freyer (theory and composition), he began his career as composer at the age of fourteen. In 1850 he became a member of the Opera orchestra in Warsaw. Shortly afterwards he appeared as conductor of that orchestra. In 1856 he went to Berlin, where for a few months he studied under Adolph Marx. There he met Meyerbeer, who was the ideal of his youthful dreams and whose spell he was unable to shake off for many years. In 1858 he became conductor of the Warsaw Ballet and began to work at his compositions. He finished his first opera, 'Otto łucznik' ('Otto the Archer'), libretto by Jan Chęciński after Dumas, which was produced in Warsaw in 1864. The sketches of this opera he had shown to Liszt at Weimar a few years earlier (1856). Liszt's remark was noted by Minchejmer in his diary: "Naiveté in melodies, and the instrumentation bears the stamp of routine".<sup>1</sup>

Minchejmer wrote three more operas. They are as follows:

'Stradiota' (libretto by J. S. Jasiński), produced Warsaw, 1876.

'Mazepa' (lib. by M. Radziszewski, after a tragedy by Juliusz Słowacki), prod. Warsaw, 1 May 1900, given within two years at Lwów.

'Mściciel' ('The Avenger') (lib. by Radziszewski, after an Italian original by W. Miller), prod. by amateurs, Warsaw, 1910.

The vocal score of 'Mazepa', published in Warsaw, was dedicated to Verdi.

Besides his operas Minchejmer composed songs, pieces for pianoforte, two works for string quartet and some orchestral pieces (overtures, suites, etc.). C. R. H.

**MINES, Anatole.** See CARTER STRING TRIO.

**MINGHETTI, Lisa** (b. Vienna, 17 Oct. 1912).

Austrian violinist. She studied the violin at the Vienna Conservatory, going later to Berlin to complete her training with Carl Flesch. She made her first appearance at the age of twelve at an orchestral concert of the Vienna Symphony Orchestra. She was afterwards heard frequently in England, playing concertos at the great orchestral concerts in London and the provinces.

Minghetti is in the front rank of modern women violinists, combining sound musicianship with brilliance of execution. F. B.

<sup>1</sup> It is worth noting that a German composer, K. H. A. Reiss, almost simultaneously with Minchejmer wrote an opera, 'Otto der Schütz', which was staged at Mainz in 1856.

**MINGOTTI.** Italian family of operatic musicians.

(1) **Angelo Mingotti** (b. Venice, c. 1700; d. ?).

(2) **Pietro Mingotti** (b. Venice, c. 1702; d. ?).

Opera managers, brothers. They maintained a very good opera company which from 1737 onwards toured Austria, Moravia (Brno) and Bohemia (Prague), repeatedly visited Copenhagen and often played in Germany, particularly at Dresden. Their last recorded appearance in that country was at Bonn in 1764. Prominent singers, a well-chosen repertory and excellent conductors, including Gluck and Scalabrini, ensured a high level of performance. G. Č.

(3) **Regina Mingotti (born Valentini)** (b. Naples, 16 Feb. 1722; d. Neuburg o/Danube, 1 Oct. 1808), soprano singer, wife of the preceding. Her father, an officer in the Austrian service, being ordered to Gratz in Silesia in the year of his daughter's birth, took her with him. He died there, leaving her to the care of an uncle, who placed her in the Ursuline Convent, where she received her first instruction in music. At the age of fourteen, however, she lost her uncle by death, and the pension which ensured her an asylum with the nuns ceased with his life. Compelled to return to her family, she spent some time very unhappily. In order to escape from this miserable life, though still a mere child, she married Pietro Mingotti, who was some twenty years older than herself and at that time impresario of the Dresden opera. Perceiving all the advantage that might be derived from the great gifts of his young wife, Mingotti placed her at once under the tuition of Porpora, where she made rapid progress in her art. She made her début at Dresden on 25 May 1747, in Scalabrini's 'Merope'. It is said that her popularity aroused the jealousy of a powerful and established rival, the celebrated Faustina Bordoni, Hasse's wife, who actually vacated the field and left Dresden for Italy. Soon afterwards the younger singer also went to Italy and obtained a lucrative engagement at Naples. There she appeared with great success in Galuppi's 'L' Olimpiade'. Engagements were immediately offered her for many of the great Italian operas, but she refused all in order to return to Dresden, where she was already engaged. There she played again in 'L' Olimpiade' with enormous success. The Hasses were also at Dresden again, and Burney tells an anecdote which, if true, shows that their jealous feelings towards Mingotti had not ceased.<sup>2</sup> From Dresden she went to Spain (1751), where she sang with Gizziello in the operas directed by Farinelli, who was so strict a disciplinarian

<sup>2</sup> See HASSE; and Burney, 'Present State' (Germany), I, 157.



that he would not allow her to sing anywhere but at the Opera, nor even to practise in a room that looked on the street.

After spending two years in Spain Mingotti went to Paris, and thence to London for the first time. Her arrival there retrieved the fortunes of the opera in England, which were in a languishing condition. In Nov. 1755 Jommelli's 'Andromaca' was performed, but "a damp was thrown on its success by the indisposition of Mingotti". She told Burney<sup>1</sup>, indeed, in 1772, "that she was frequently hissed by the English for having a toothache, a cold, or a fever, to which the good people of England will readily allow every human being is liable except an actor or a singer". She seems to have been a very accomplished singer and actress; her only fault, if she had one, being a little want of feminine grace and softness. Her contentions with Vaneschi, the manager, occasioned many private quarrels and feuds.



At the close of the season of 1763 Signora Mattei left England, Giardini and Mingotti again "resumed the reins of opera government", and Mingotti sang in 'Cleonice', 'Siroe', 'Enca e Lavinia', 'Leucippo' and 'Senecrita'. She afterwards sang with considerable success in the principal cities of Italy, but she always regarded Dresden as her home during the life of the Elector Augustus. In 1772 she was settled at Munich, living comfortably, well received at court and esteemed by all such as were able to appreciate her understanding and conversation.

In 1787 Mingotti retired to Neuburg on the Danube, where she died. Her portrait in crayons, by Mengs, is (or was) in the Dresden Gallery. It represents her, when young, with a piece of music in her hand; and, if faithful, it makes her more nearly beautiful than it was easy for those who knew her later in life to believe her ever to have been. The dog in Hogarth's 'Lady's Last Stake' is said to be a portrait of Mingotti's dog.

J. M.

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See also Cornelys (member of company). Hasse (jealousy of R. M.).

**MINIM** (Fr. *blanche*; Ger. *halbe Note*, whence the American term *half-note*; Ital. *minima*). The half of a semibreve and equal to two crotchets. It is written , and its rest is , a block-stroke placed above a line of the staff: i.e. the inversion of the semibreve rest.

H. C. C.

**MINIPIANO.** See PIANOFORTE.

**MINISCALCHI, Guglielmo** (b. ?; d. ? Venice, ?).

Italian 16th–17th-century composer. He was an Augustinian monk and, from about

1622, *maestro di cappella* of the Church of Santo Stefano at Venice. He published three books of pleasant strophic 'Arie' for solo voice and continuo in 1625 (reprinted, 1627), 1627 and 1630. Vincenti, the printer, introducing the second book, testifies to their great popularity on account of their beauty and craftsmanship. There are two similar songs by Miniscalchi in Carlo Milanuzzi's 'Quarto scherzo delle ariose vaghezze' (Venice, 1624). His other published works are *concertato psalms* and motets *a 2-3*, with *sinfonie* (Venice, 1622, in one volume).

N. F. (ii)

**MINKUS, Léon** (actually **Aloisius Ludwig**) (b. Vienna, 1827; d. St. Petersburg, 1890).

Austro-Russian composer of Polish origin. He spent most of his professional life in Russia as a composer of ballet music of the kind familiar to the frequenters of the English major music-halls in the late 1890s, usually composed by the theatre's own conductor. Minkus first attracted attention in Paris, where he collaborated with Delibes in the composition of the ballet 'La Source', for the first and last scenes of which he was responsible. It appeared in 1866, but was by no means his first effort (see below). His 'Don Quixote' (Bolshoy Theatre, Moscow, 1869), with a scenario by Marius Petipa and Gorsky's choreography, still figures in the repertory of the Soviet Ballet. In 1872, when Gedeonov approached Cui, Borodin, Mussorgsky and Rimsky-Korsakov with his project of a joint opera-ballet entitled 'Mlada', he entrusted the composition of the major portion of the ballet music to Minkus. It appears now to be generally assumed that Gedeonov's eventual abandonment of the entire plan was, therefore, an undisguised blessing. Later, when Vsevolozhsky assumed control of the state theatres, he determined to raise the artistic level of ballet music and, being able to recognize the limitations of such journeyman composers as Minkus, he was bold enough to invite Tchaikovsky to collaborate in the now famous 'Sleeping Beauty' and subsequently in 'The Nutcracker'.

It is perhaps a little unfair that men such as Minkus should be subjected to the gibes of critics who have been brought up on the solid fare of modern ballet of the type to which Diaghilev introduced them. Minkus's output was in the style of the ballet music of his period, and while such a composer as Delibes offered something decidedly superior, the general public of Minkus's day did not appreciate anything better than what one modern writer has termed "glib melodies and hackneyed rhythms". The difference between his music, however, and that of the famous composers who have contributed to ballet since his day fully justifies his being placed in the category of the third-rate, and

<sup>1</sup> From whose account most of these details are derived.

even that classing may possibly be regarded by some as an understatement.

Minkus made his appearance as a composer in Paris very early, with 'Paquita', written jointly with Deldevéz and produced there in Apr. 1846, with choreography by Mazillier. 'La Fiammetta', with choreography by Saint-Léon, followed in 13 Feb. 1864, and 'Nemca' at the Opéra on 14 July 1864. Then came 'La Source', at the Opéra, on 12 Nov. 1866, Delibes, aged thirty, having been associated with Minkus as a special favour, but utterly eclipsing him with his superior talent. Two more ballets appeared in Paris, with Saint-Léon as choreographer: 'Le Poisson d'or' (1867) and 'Le Lys' (1869).

The first production of a ballet with music by Minkus at Moscow took place on 14 Dec. 1869. This was 'Don Quixote', based on Cervantes, with choreography by Petipa, who was as conventional in his own line as Minkus was in music and who remained associated with him in all the following productions at the Maryinsky Theatre in St. Petersburg:

- 'Les Brigands' (with Delibes), 26 Feb. 1875.
- 'The Adventures of Pelius' (with Delibes), 18 Jan. 1876.
- 'Roxane, la belle Albanèse', 29 Jan. 1878.
- 'Daughter of the Snows', 7 Jan. 1879.
- 'Frizak, or The Double Wedding', 11 Mar. 1879.
- 'Mlada', 2 Dec. 1879.<sup>1</sup>
- 'Zoraiya', 1 Feb. 1881.
- 'Les Pillules magiques', 1886.
- 'L'Ollivande à l'Amour, ou Les Plaisirs amoureux', 1886.

M. M.-N.

See also Delibes (collab. in 'Source'), Saint-Léon (collab. in ballets).

**MINNESINGER.** See NEIDHART VON REUENTAL. SONG, pp. 911-12.

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**MINOIA, Ambrogio** (b. Ospitaletto nr. Lodi, 22 Oct. 1752; d. Milan, 3 Aug. 1825).

Italian composer. He was a pupil of Anselmi at Lodi and of Nicola Sala at Naples. From 1781 to 1801 he was *maestro al cembalo* at the Teatro alla Scala, Milan, where he produced his first opera, 'Tito nelle Gallie', on 26 Dec. 1786. This was followed in Rome by 'L' Olimpiade' on 26 Dec. 1787. In 1795 he was *maestro al cembalo* at the Parma theatre, afterwards again at the Scala and director of the Milan Conservatory. He composed masses and other church music, coronation music for Napoleon and music for members of his court, etc.; orchestral and chamber music and a book of *solfeggi* which were largely used for a long time. He also wrote 'Letters on Singing' (addressed to Bonifazio Asioli), which were translated into German. The manuscript of an auto-

biographical sketch by Minoia was in the former Heyer Museum at Cologne. A. L.

**MINOR CANON.** See CATHEDRAL MUSIC.

**MINOR INTERVALS.** See INTERVALS.

**MINOR SCALE.** See SCALE.

**MINORE** (Ital.) = minor. A term used as a warning sign in music which changes suddenly into the tonic (or sometimes the relative) minor of the original key, and in which the change of signature might escape the observation of the performer. It is most commonly found, like its counterpart, *maggiore*, in variations.

J. A. F.-M.

See also *Maggiore*.

**MINSTREL** (Fr. *ménétrier*). The name so vaguely used in modern romantic language as the equivalent of musician, had originally a far more definite signification. Its most probable derivation is from *minister*, and at first the minstrels seem to have been employed by the troubadours as their attendants, possibly in order to accompany them on some stringed instrument. Through all the development of music the idea of an instrumental performer has clung to the name minstrel, who appears to have corresponded in the north of France to the jongleur of the south and to have performed the same functions. The name minstrel has undergone no such debasing change of meaning as has been the fate of jongleur in its modern form of juggler.

J. A. F.-M.

**MINSTRELLE GRAND.** See PIANOFORTE.

**MINUET** (Fr. *menuet*; Ger. *Menuett*; Ital. *minuetto*<sup>2</sup>; Spa. *minuete*, *minué*). A dance the name of which is derived from the French *menu* (small) and has been attributed to the short steps of the dance. They are not conspicuously so, however. The chief characteristics of the dance are nobility and the grace which comes from performing slow steps with balance and control. The mincing and ogling seen in modern theatrical revivals are grossly unhistorical.

Practorius ('Terpsichore', Wolfenbüttel, 1612) was probably in error in deriving the minuet from the *branle de Poitou*, though Rameau ('Le Maître à danser', Paris, 1725) follows him, adding the plausible detail that Beauchamp, Lully's choreographer and dancing-master to Louis XIV, effected the transformation. There is virtually no point of resemblance between the two dances. The galliard is a more likely source. Like the minuet, it is in triple time, its steps fall into two-bar units, it is for a single couple requiring the entire floor for comparable figures and it had followed the opening pavan as the courante at first but thereafter the minuet followed the opening branle.

<sup>1</sup> Doubtless using material from the abandoned opera-ballet of 1872.

<sup>2</sup> Not *menuetto*, a hybrid form which frequently, not to say regularly, appears as the title of minuet movement in non-Italian works of the classical period.

The minuet was not fashionable before the middle of the 17th century. Its pace in 1703 was rapid, as the Abbé Brossard insists :

One ought, in imitation of the Italians, to use the signature 3-8 or 6-8 to mark its movement, which is always very gay and very fast. But the custom of marking it by a simple 3 or 3-4 has prevailed.

By 1750 the 'Encyclopédie' of Diderot and d'Alembert describes it as "of a noble and elegant simplicity; the movement is moderate rather than quick". The *passepied* is virtually a minuet taken at a quicker tempo, and therefore easier to dance with good balance.

R. D.

In its earliest form the minuet consisted of two eight-bar phrases in 3-4 time, each of which was repeated, sometimes beginning on the third, but more frequently upon the first, beat of the bar. As a complement to the short movement a second minuet was soon added, similar in form to the first, but contrasted in feeling. This was mostly written in 3-part harmony, whence it received its name "trio", a name retained down to the present time, long after the restriction as to the number of parts had been abandoned. A further enlargement in the form of the minuet consisted in the extension of the number of bars, especially in the second half of the dance, which frequently contained sixteen or even more bars instead of the original eight. It is in this form that it is mostly found in the suite.

**SUITES.**—In the works of the composers of the 18th century, especially Handel and Bach, the minuet is by no means an indispensable part of the suite. As compared with some other movements, such as the *allemande*, *courante* or *saraband*, it may be said to be of somewhat infrequent occurrence. Its usual position in the suite is among the miscellaneous dances to be found between the *saraband* and the *gigue*, though we exceptionally meet with it in the third Suite of Handel's second set as a final movement, with three variations. In Handel, moreover, it is very rare to find a second minuet (or trio) following the first. On the other hand this composer frequently gives considerable development to each section of the movement, as in the eighth Suite of the second set, where the minuet (written, by the way, as is frequently the case with Handel, in 3-8 as advocated by Brossard) contains thirty-four bars in the first part and seventy-one in the second. This piece has little of the character of the ordinary minuet excepting the rhythm. Handel also frequently finishes the overtures of his operas and oratorios with a minuet; one of the best-known instances occurs in the overture to 'Samson'.

Bach's minuets are remarkable for their variety of form and character. In the Partita in B♭ major (No. 1) the first minuet contains

sixteen bars in the first section and twenty-two in the second; while the second minuet is quite in the old form, consisting of two parts of eight bars each. The minuet of the fourth Partita (D major) has no trio, and its sections contain the first eight and the second twenty bars. In a Suite for clavier in E♭ major (B.-G., XXXVI, p. 12) we find an early example of a frequent classical practice. The first minuet is in E♭ major and the second in the tonic minor. It may be remarked in passing that Bach never uses the term "trio" for the second minuet unless it is actually written in three parts. In the fourth of the six sonatas for flute and clavier we meet with another departure from the custom of the day which ordained that all movements of a suite must be in the same key. We here see the first minuet in C major and the second in A minor—a precedent often followed in more modern works. Another example of the same relation of keys will be found in the fourth of the so-called "English" Suites—the only one which contains a minuet. Here the first minuet is in F major and the second in D minor. Of the six "French" Suites four have minuets, two of which are worth noticing. In the second minuet of the first Suite the latter half is not repeated—a very rare thing; in the third Suite we meet with a genuine trio in three parts throughout, and at the end the indication "*Menuet da capo*". Though it was always understood that the first minuet was to be repeated after the second, it is very rare at this date to find the direction expressly given. One more interesting innovation of Bach remains to be mentioned. In his great F major Concerto for solo violin, two horns, three oboes, bassoon and strings (Brandenburg No. 1) will be found a minuet with three trios, after each of which the minuet is repeated. We shall presently see that Mozart, half a century later, did the same thing.

**THE SYMPHONIC MINUET.**—The historic importance of the minuet arises from the fact that, unlike the other ancient dances, it did not become obsolete, but continued to hold a place in the symphony (the descendant of the old suite) and in other large instrumental works written in the same form, including chamber music, especially the string quartet. The first composer to introduce the minuet into the symphony appears to have been Stamitz, but its chief early exponent is Haydn; for in the works of this class which preceded his (those of C. P. E. Bach, Sammartini and others) we find only three movements. And even with Haydn (as also in many of Mozart's works) we find the minuet at first by no means of invariable occurrence. On the other hand we sometimes see in the same work two minuets, each with a trio, one before and one

after the slow movement. Examples will be met with in Haydn's first twelve quartets (Opp. 1 and 2) and also in some of Mozart's serenatas and divertimenti, e.g. K. 63, 99, 204, 247.

While in general retaining the old form of the minuet, Haydn greatly changed its spirit. By his time the dance had become stately in character and somewhat slow. With Haydn its prevailing tone was light-hearted humour, sometimes even developing into downright fun. The time became quicker again. While in the earlier works the most frequent indications are *allegretto*, or *allegro ma non troppo*, we find in the later quartets more than once a *presto* (Opp. 76 and 77). These minuets thus become an anticipation of the Beethoven scherzo. Curiously enough, in one set of quartets, and in one only (Op. 33), Haydn designates this movement "scherzando" in Nos. 1 and 2 and "scherzo" in Nos. 3 to 6. As the tempo here is not more rapid than in the other minuets, it is evident that the term refers only to the character of the music and is not used in the modern sense. As we learn from Pohl's 'Haydn' (p. 332) that the composer carefully preserved the chronological order of the quartets in numbering them, we are in a position to trace the gradual development of the minuet through the entire series. We find one of Haydn's innovations in some of the later works to be the trio in a key more remote from that of the minuet, instead of in one of those more nearly related (Quartet in F, Op. 72 No. 2 — minuet in F, trio in D $\flat$ ; Quartet in C, Op. 74 No. 1 — minuet in C, trio in A major). This relation of the tonics was a favourite one with Beethoven. In only one of Haydn's quartets (Op. 9 No. 4) do we find a trio in three-part writing, though the name is always given to the second minuet. A curious departure from the ordinary form is to be seen in the Quartet in E $\flat$  major, Op. 2 No. 3. Here the trio of the second minuet has three variations, one of which is played, instead of the original trio, after each repetition of the minuet.

It is no uncommon thing in the works of Haydn to meet with another variety of the minuet. The finales of his smaller works are often written in a "tempo di minuetto". Here the regular subdivisions of minuet and trio, sometimes also the double bars and repeats, are abandoned. In the pianoforte sonatas and trios many examples will be met with. An instance of a similar movement by Mozart is furnished in the finale of his F major violin Sonata. Haydn's predilection for the minuet is further shown by the fact that in several of his sonatas in three movements the minuet and trio replace the slow movement, which is altogether absent.

With Mozart the form of the minuet is

identical with that of Haydn; it is the spirit that is different. Suavity, tenderness and grace rather than overflowing animal spirits are now the prevailing characteristics. It is in Mozart's concerted instrumental works (serenatas, etc.) that his minuets must be chiefly studied; they are singularly rare in his pianoforte compositions. Of seventeen solo sonatas only two (those in E $\flat$  major and A major) contain minuets; while out of forty-two sonatas for pianoforte and violin minuets are found in only four as intermediate movements, though in the earlier works a "tempo di minuetto" often forms the finale. In many of the earlier symphonies also we find only three movements, and even in several of the later symphonies (e.g. K. 297, 338, 444, 504) the minuet is wanting. On the other hand, in the serenades and divertimenti especial prominence is given to this movement. Frequently two minuets are to be found and in some cases (K. 100, 203, 250) three are to be met with. The variety of character and colouring in these minuets is the more striking as the form is approximately the same in all. In the Divertimento in D major (K. 131) for strings, flute, oboe, bassoon and four horns there are two minuets, the first of which has three trios and the second two. The first minuet (in D major) is given to strings alone; the first trio (also in D major) is a quartet for the four horns; the second (in G) is a trio for flute, oboe and bassoon; while the third (in D minor) is for the seven wind instruments in combination. After the last repetition of the minuet a coda for all the instruments concludes the movement. The three trios are as strongly contrasted in musical character as in orchestral colour. Many similar instances might easily be given from Mozart's works.

To Beethoven we owe the transformation of the minuet into the scherzo. Still Beethoven does not entirely abandon the older minuet. Out of sixty-three examples of the minuet or scherzo (not counting the scherzos in common time) to be found in his works, seventeen are entitled "Minuet" or "Tempo di minuetto". Besides this, in two works (the violin Sonata in G, Op. 30 No. 3, and the pianoforte Sonata in E $\flat$ , Op. 31 No. 3) the "tempo di minuetto" takes the place of the slow movement; in the Sonata Op. 49 No. 2 it serves as finale (as with Haydn and Mozart); in the Sonata Op. 54 the first movement is a "tempo di minuetto". In these minuets we sometimes find a grace akin to that of Mozart (Sonata Op. 10 No. 3; Septet), sometimes, as it were, a reflection of the humour of Haydn (Sonata Op. 22), but more often the purest individuality of Beethoven himself. In some cases a movement is entitled "Minuet" though its character is decidedly that of the

scherzo (e.g. in the first Symphony). The only one of the nine symphonies in which a minuet of the old style is to be seen is No. 8.

The transformation of the minuet into the scherzo has had an important influence on subsequent composers. In the large majority of works produced since the time of Beethoven the scherzo has replaced its predecessor. E. P.

**THE DANCE IN ENGLAND.**—The minuet was introduced at the court of Charles II by the Marquis de Flamarens, but only gradually became fashionable, as Charles, not an outstanding dancer, preferred the somewhat easier passepied. Minuets began to appear in English musical publications in the latter part of the 17th century; one is in Salter's 'Genteel Companion for the Recorder' (1683). In the first half of the 18th century they were a feature in English dancing. The period of their greatest popularity was about 1730–70, owing, no doubt, to their court patronage. Annually, on the king's birthday, a special minuet was composed for the occasion, and this, with the other French dances, was published in a small oblong volume issued yearly by such publishers as Walsh and Wright. Later, other music sellers brought out similar yearly collections. The earliest of these issues of minuets appears to be for 1716 and the latest, Thompson's, for 1791. After that date the decline of the minuet as a dance caused such yearly sets to be abandoned. Though so greatly in favour, much of this minuet music was decidedly uninteresting, and as an example of the type common at the middle of the 18th century the following is appended; it is notable as having been used at the Coronation ball of George III in 1761:

#### THE CORONATION MINUET

From 'Thompson's Minuets for 1762'.



Other minuets of greater musical quality were Martini's, that from Handel's 'Arianna', Foot's, etc.; these were in great favour for flute and fiddle pieces. F. K., rev.

**BIBL.**—ADRIO, ADAM, 'Menuett und Scherzo' ('Der Musikerzieher', Year XXXV, Bk. viii, 1940).  
BLOM, ERIC, 'The Minuet-Trio' (M. & L., XXII, 1941, p. 162).

GUTHRIE, JOHN, 'Historical Dances for the Theatre' (Worthing, 1950).

See also Form (Minuet and Scherzo). Scherzo.

**MINUTA** (Ital., ornamental division). See ORNAMENTS, D.

**MIOLAN.** French family of musicians.

(1) **Marie (Caroline Félix) Miolan (-Carvalho)** (b. Marseilles, 31 Dec. 1827; d. Puys, Seine-Inférieure, 10 July 1895).

French soprano singer. She received instruction from her father, François Félix Miolan, an oboe player, and from Duprez at the Paris Conservatoire (1843–47), where she obtained the first prize in singing. She made her début in the first act of Donizetti's 'Lucia' and in the trio of the second act of Halévy's 'La Juive', at Duprez's benefit on 14 Dec. 1849. She appeared at the Opéra-Comique, on 29 Apr. 1850, in Auber's 'L'Ambassadeur', on 22 May in A. Thomas's 'Le Caïd' and on 20 July in Adam's 'Giralda', and made her reputation as Isabelle in Hérold's 'Le Pré aux clercs', as the heroines on the respective productions of 'Giralda' and Massé's 'Les Noces de Jeannette', 20 July 1850 and 4 Feb. 1853. In the latter year she married Léon Carvalho, then engaged at the same theatre. From 1855 to 1866 she sang at the 'Théâtre-Lyrique' during her husband's management, first in two successful creations, 'La Fanchonnette' (Clapissou) and 'La Reine Topaze' (Massé). She made a great effect as a Mozart singer, e.g. Cherubino, Zerlina and Pamina, and by her creation of the heroines in Gounod's operas. Chorley said of her:

'The opera stage has rarely seen a poet's imagining more completely wrought than in the Marguerite of Mme Miolan-Carvalho . . . I had . . . watched the progress of this exquisitely finished artist with great interest . . . finding in her performances a sensibility rarely combined with such measureless execution as hers . . . but I was not prepared for the delicacy of colouring, the innocence, the tenderness of the earlier scenes, and the warmth of passion and remorse and repentance which one then so slight in frame could throw into the drama as it went on. . . . Those know only one small part of this consummate artist's skill that have not seen her in this remarkable 'Faust'.

From 1868 to 1883 she sang alternately at the Opéra and Opéra-Comique (as Isabella in 1872 on the 1000th performance of 'Le Pré aux clercs', one of her greatest successes) until her retirement on 9 June 1883. She first appeared in England at the Royal Italian opera as Dinorah, with great success, on the production of that opera (Meyerbeer's 'Pardon de Ploërmel') on 26 July 1859. She sang every season until 1864 inclusive, and again in 1871–72, and worthily maintained her reputation—viz. as Margaret on the production of 'Faust', Oscar ('Ballo in maschera'), the Zerlinas (Mozart and Auber), Matilde, Donna Elvira, Rosina ('Barbiere' and 'Nozze'), Catarina ('L'Étoile du nord'), etc., and in the small part of the Happy Shade in 'Orfeo'. She also sang in Berlin, St. Petersburg, Brussels, Marseilles and elsewhere.

**BIBL.**—**SPOLL**, 'Mme Carvalho: notes et souvenirs' (Paris, 1885).

See also Bizet (deds.).

(2) **Amédée Félix Miolan** (b. ?; d. New Orleans, ?), orchestral conductor.

(3) **Alexandre Miolan** (b. ?; d. Paris, 26 Apr. 1873), teacher of the organ and harmonium, and as such attached to the Théâtre-Lyrique for several years. A. C.

**"MIRACLE" SYMPHONY.** The distinguishing name of Haydn's Symphony No. 96, in D major, written for Salomon's concerts in London in 1791. The name is due to an accident which happened at the first performance, when a chandelier fell into the auditorium, but the audience miraculously escaped injury.

**MIRECKI, Franciszek** (b. Cracow, 1 Apr. 1791; d. Cracow, 29 May 1862).

Polish composer. He began his career at a very early age in 1800. In 1814 he went to Vienna and became a pupil of Hummel. In 1820 he returned to Poland, and after many attempts his operetta 'Cyganie' ('The Gypsies'), to a libretto by Kniaźnin, was performed in Warsaw. But the musical atmosphere of his native country did not suit him, and he moved to Italy. Shortly after his arrival there he was commissioned to write three ballets ('Octavia', 'Castle at Kenilworth' [after Scott] and 'Baccanali aboliti') and in 1824 to compose an opera for Genoa. This was 'Evandro in Pergamo' (libretto by A. Peracchi), produced there on 26 Dec. that year. It was received with great enthusiasm and given for twenty-six nights running.

Mirecki became conductor of an Italian opera company, with which he went to Portugal and produced his new opera, 'I due forzati'. In 1831 he settled at Genoa as a teacher of singing. In 1838, however, he returned to Cracow, where immediately after his arrival he founded a private school of singing. The suggestions he submitted to the town council of Cracow were for many years ignored, but at last he succeeded in his attempts and the council organized a school and bursary consisting of both vocal and instrumental classes. The rules allowed the management of the school to accept twenty pupils as stipendiaries and forty students paying for their course. During this troublesome period Mirecki composed an opera, 'Nocleg w Apeninach' ('A Night in the Apennines'), to a libretto written by N. Ekielski, an adaptation of a comedy by Count Fredro. It was performed by Mirecki's pupils in 1845. Shortly afterwards a vocal score of this opera with Polish and Italian words was published at Milan.

Mirecki's operatic works were greatly influenced by the Italian masters. Besides operas he wrote some church music and

numerous pianoforte pieces such as polonaises, krakowiaks and mazurkas, sonatas and sonatinas, also some compositions for violin and pianoforte. His music is now completely forgotten. He also wrote a musical treatise published at Milan in 1825 under the title of 'Trattato intorno agli stromenti ed all' istruzione'. C. R. H.

**MIREILLE.** Opera in 3 (orig. 5) acts by Gounod. Libretto by Michel Carré, based on the Provençal poem 'Mirëio' by Frédéric Mistral. Produced Paris, Théâtre-Lyrique, 19 Mar. 1864. 1st perf. abroad, London, Her Majesty's Theatre (in Italian), 5 July 1864. 1st in U.S.A., Chicago (in English), 13 Sept. 1880.<sup>1</sup>

**MIRITU** (Instrument). See BABYLONIAN MUSIC.

**MIRROR CANON or FUGUE.** A canon or fugue in which two parts, or more than one pair of parts, are so devised as to appear simultaneously upside down as well as right side up, their appearance on paper being that of a thing reflected in a looking-glass.

**MIRY, Karel** (b. Ghent, 14 Aug. 1823; d. Ghent, 5 Oct. 1889).

Belgian composer. He was a pupil of Martin - Joseph Mengal at Ghent and of Gevaert in Brussels. At the age of twenty-two he suddenly sprang into fame with his patriotic song 'De Vlaamse Leeuw'. He became professor of composition at the Ghent Conservatory and on the retirement of Jean Andries in 1859 he succeeded him as director.

Miry was one of the earliest Belgian composers who set Flemish words and wrote music of a folkly character in the manner later cultivated by Peter Benoit. His opera 'Bouchard d'Avesnes', produced at Ghent on 5 Feb. 1864, had an enormous success in its time. He wrote 17 other operas and opérettas, including 'Wit en zwart', 'Brigitta', 'Annemie', 'Karel V', 'Maria van Burgondie' and 'Brutus en Cesar'. He also produced many choruses and songs. E. B.

See also National Anthems (Belgium).

**Mirza-Schaffy.** See Franz (4 songs). Frid (chorus).

**MISERERE.** Psalm LI in the Hebrew and English reckoning, or L in the Latin, "Miserere mei Deus", has special musical importance in the Roman liturgy from its position at the end of the Office of Tenebrae.

There is reason to believe that the idea of adapting the Miserere to music of a more solemn character than that generally used for the psalms, and thus making it the culminating point of interest in the service of Tenebrae, originated with Pope Leo X, whose Master of Ceremonies, Paride Grassi, tells us that it was first sung to a faburden in 1514. No trace of the music used on that occasion

<sup>1</sup> Ther. had been a performance of the first two acts only, in German, at Philadelphia on 17 Nov. 1864.

can now be discovered. The earliest example we possess was composed in 1517 by Costanzo Festa, who distributed the words of the psalm between two *falsi-bordoni*, one for four voices and the other for five, relieved by alternate verses of plainsong — a mode of treatment which has survived to the present day. Festa's *Miserere* is the first of a collection of twelve, contained in two celebrated manuscript volumes preserved among the archives of the Pontifical Chapel in Rome.

The other contributors to the series were Luigi Dentice, Francesco Guerrero, Palestrina, Teofilo Gargano, Francesco Anerio, Felice Anerio, an anonymous composer of very inferior ability, Giovanni Maria Nanini<sup>1</sup>, Sante Naldini, Ruggiero Giovanelli and lastly Gregorio Allegri, whose work is the only one of the twelve now remaining in use in the papal chapel. Later works by Tommaso Bai (produced 1714) and Giuseppe Baini (1821) have shared in the fame of Allegri's *Miserere* as performed by the Sistine choir.

W. S. R., rev.

**MISKIEWICZ, Maciej Arnulf** (b. ?; d. ?, c. 1685).

Polish composer. He became a substitute at the Capella Rorantistarum in 1651. Two years later he was promoted to the post of a Roratist and soon afterwards became the *Praepositus* of the chapel. In the archives of the Cracow Chapter one of Miskiewicz's works was found: 'Jesu dulcis memoria' for mixed chorus, dated "3. Junii 1668". G. R. H.

**MISSÓN, Luis.** See MISSÓN.

**MISSA.** See MASS.

**MISSA DE ANGELIS.** See MASS.

**MISSA, Edmond (Jean Louis)** (b. Rheims, 12 June 1861; d. Paris, 29 Jan. 1910).

French composer. He was a pupil of Massenet at the Paris Conservatoire, where he took the Prix de Rome in 1881, also the Prix Cressent. His works include choruses, orchestral works, pianoforte pieces, songs and especially works for the stage: pantomimes, operettas ('La Belle Sophie', 1888), incidental music for Shakespeare's 'King Lear' and the following operas:

'Juge et partie', Paris, 1886.

'Lydia', Dieppe, 1887.

'Le Chevalier timide', Paris, 1887.

'La Princesse Nangara', Rheims, 1892.

'Mariage galant', Paris, 1892.

'Dinah' (founded on Shakespeare's 'Cymbeline'), Paris, 1894.

'Ninon de Lenclos', Paris, 1895.

'L'Hôte', Paris, 1897.

'Babette', London, Covent Garden Theatre, 22 Oct. 1900.

'Muguette' (based on Ouida's 'Two Little Wooden Shoes'), Paris, Opéra-Comique, 18 Mar. 1903.

'Maguelone', London, Covent Garden Theatre, 20 July 1903.

A. L.

**MISSA PARODIA.** See PARODY MASS, also PAIX (? first use term).

<sup>1</sup> Nanini's work is little more than an adaptation of Palestrina's with an additional verse for nine voices.

**MISSA SOLEMNIS** (or *Solemnis*) (Lat. = solemn Mass, high Mass). A title used by various composers for a mass of a particularly elaborate or festive kind (also in French, as *Messe solennelle*), but now particularly associated with Beethoven's Mass in D major, Op. 123, of which the history is as follows:

It was known in 1818 that the Archduke Rudolph was to be appointed to the Moravian see of Olomouc (Olmütz), and in that year Beethoven began to compose this Mass with a view to its performance at the ceremony of installation. When the ceremony took place in Mar. 1820 the composition had proceeded no farther than the Credo. In 1821 Beethoven opened dealings with Simrock as if the Mass were a completed work; but two more years passed before he ceased to revise and reshape it. During this time Beethoven was negotiating the sale of the Mass to six publishers; promises and even contracts were made, and then ignored or forgotten. In the end the work went to a seventh publisher, Schott, who brought it out in 1827. Publication was delayed in order that Beethoven might drive a quick trade in manuscript copies. These were offered at fifty ducats to a number of European courts, and there were ten purchasers, including the courts of Russia, Prussia, Saxony, Denmark and France (Louis XVIII also sent a gold medal inscribed "Donnée par le roi à Monsieur Beethoven"). A letter to Goethe asking him to interest the Duke of Saxe-Weimar in the purchase of the Mass brought no reply. No invitation was sent to the court of England.

The first performance took place in Vienna on 7 May 1824, without the Gloria and Sanctus, at the concert which also saw the first performance of the ninth Symphony.

W. M.

**MISSÓN (Misón), Luis** (b. ? Barcelona, ?; d. Madrid, 13 Feb. 1766).

Spanish woodwind player, conductor and composer. In 1748 he was admitted to the royal orchestra in Madrid as a player on the flute and oboe, and he soon gained a reputation for virtuosity, especially on the flute. He became conductor in 1756. He is regarded as the inventor of the *tonadilla*. His first stage piece of the kind dates from 1757. It is a duet between the landlady of an inn and an itinerant Bohemian, and was so successful that it was followed by many others, for various numbers of voices and written by various composers. Missón takes as his subject some simple scene of popular life (usually in Madrid) and draws out of it all the music of which the scene is capable. His writing is strongly national and inspired by popular songs (e.g. *seguidillas*); his works are genre pictures, the musical counterpart of the paintings and tapestries of Goya.



The Bibl. del Ayuntamiento, Madrid, contains four manuscript scores of Missón, including 'Lo que puede verse . . .' (for 5 voices), which may be translated 'Things seen in the street on a public holiday'. Missón also composed 3 comic operas, one in Italian and two in Spanish: 'La festa cinese', 'El tutor enamorado' and 'El amor a todos vence', *zarzuelas* (lost) and 6 sonatas for flute and bass (Library of the Duke of Alba, Madrid).

J. B. T., adds.

**MISTER WU** (Opera). See ALBERT, (E. b').

**MISTICANZA** (Ital., lit. mixture). An old Italian term for a quodlibet.

**Mistler, Jean.** See Milhaud ('Conquérant', incid. m.).

**Mistral, Frédéric.** See Bizet ('Calendal', opera project). Gounod ('Mireille', opera). Milhaud (voc. duets). Mireille (Gounod, opera).

**MISURA** (Ital., lit. measure = time; also bar). The word appears mainly in the direction *senza misura* (without time), and indicates that a given passage is to be performed without strict regard for the prescribed tempo.

*Misura* is also the American "measure" and the English "bar" in the same sense.

**Mitchell, Clement** (Clement Mitchell's Virginal Book). See Virginal Music.

**MITCHELL, Donald (Charles Peter)** (b. London, 6 Feb. 1925).

English critic. He attended Dulwich College in 1939-42 and did military (non-combatant) service in 1943-45. He is largely self-taught in music, but studied for a year at Durham University under Arthur Hutchings and A. E. F. Dickinson (1949-50). Meanwhile, from 1945, he taught at a private school in London, his numerous subjects including music, but since 1950 he has been exclusively occupied with music criticism, broadcasting, lecturing, etc.

Mitchell's chief musical interests include modern music (especially Benjamin Britten) and Austrian and German composers of the late 19th century and their 20th-century followers. He has made a special study of Max Reger and devised twelve programmes of works by that composer for the B.B.C. Third Programme in 1951. In 1947 he founded the quarterly review 'Music Survey', which he edited, from 1949 in collaboration with Hans Keller, until its cessation in 1952. His book on Mahler's life and works was in the press late in 1953 and his published writings include the following:

#### BOOK

'Benjamin Britten: a Commentary on all his Works from a Group of Specialists', ed. with Hans Keller (London, 1952).

#### ARTICLES

'Gustav Mahler and Hugo Wolf' ('Chord and Discard', Vol. II, No. 5, New York, 1948).

A Note on "St. Nicholas": some Points of Britten's Style' ('Music Survey', Vol. II, No. 4, London, 1950).

'Kurt Weill's "Dreigroschenoper" and German Cabaret-Opera in the 1920s' ('Chesterian', Vol. XXV, No. 163, London, 1950).

'Max Reger: an Introductory Musical Portrait' (M. Rev., Vol. XII, No. 4, Cambridge, 1951).

'Some Observations on William Walton' ('Chesterian', Vol. XXVI, Nos. 160-70, London, 1952).

'The Later Development of Benjamin Britten: Texture, Instrumentation and Structure' (*ibid.*, Vol. XXVII, Nos. 171-72, London, 1952).

'Delius: the Choral Works' ('Tempo', No. 26, London, 1952-53).

'Bruckner, Mahler and Reger' ('Listener', Vol. XI, IX, No. 1260, London, 1953).

E. B.

**Mitchell, Joseph.** See Ballad Opera ('Highland Fair').

**MITCHELL, William (John)** (b. New York, 21 Nov. 1906).

American musicologist. He studied at the Institute of Musical Art from 1925 to 1929 and in 1930-32 had lessons privately with Dr. Hans Weisse. At Columbia University, where he was a Clarence Barker Fellow, he won the Joseph H. Bearns Prize in musical composition and obtained the A.B. in 1930 and the A.M. eight years later. He has been associated with that University ever since, being appointed an assistant in 1932, lecturer a year later and instructor, in Barnard College, from 1934 to 1940. In 1941-46 he was an Assistant Professor there and since 1947 he has been an Associate Professor and Assistant to the Dean of the University. In 1933 he was an instructor at the Surette Summer School of Music and in the spring of 1950 was appointed a special lecturer at the University of California. He has been Secretary of the American Musicological Society since 1949 and in that year also became a member-at-large of the Society for Music in the Liberal Arts College. In 1950 he was appointed a member of the Board of Directors of the Walter W. Naumburg Foundation.

Mitchell has written a technical book, 'Elementary Harmony', published in 1939 (2nd ed. 1948) and translated and edited Herriot's 'The Life and Times of Beethoven' (1935) and C. P. E. Bach's 'Essay on the True Art of Playing Keyboard Instruments' (1949). He has also published articles, including 'H. Schenker's Approach to Musical Detail' ('Musicology', 1946), 'C. P. E. Bach's Essay: an Introduction' (M.Q., 1947) and an article and review on H. J. Moser's 'Bernhard Ziehn' (M.Q., 1951). His detailed review of Einstein's 'The Italian Madrigal' ('Romanic Review', 1950) also amounts to a considerable piece of scholarly work.

M. K. W.

**Mitchison, Naomi.** See Easdale ('Corn King', opera).

**Mitford, Mary Russell.** See Rienzi (Wagner, opera). Wagner (R., do.).

**MITHOU.** See CHAMPION (3).

**MITJANA Y GORDON, Rafael** (b. Málaga, 6 Dec. 1869; d. Stockholm, 15 Aug. 1921).

Spanish diplomat and musical historian. He studied music with Pedrell and Saint-Saëns; but his importance lies less in his operatic works (e.g. 'La buena guarda') than in his historical research. A far better writer than Pedrell, hardly less learned and more accurate, he was able to give a clearer account of the course of Spanish musical history, while his diplomatic appointments enabled him to discover in foreign libraries new information of great importance. He was particularly fortunate in his discoveries in Sweden, where he found and described an unknown *cancionero* (song-book) dating from the mid-16th century: 'Villancicos de diversos autores' (2-5 voices), printed at Venice by H. Scotus, 1556 (Univ. Lib., Uppsala). He also discovered two early and unknown secular cantatas by Morales and published a catalogue of printed music at Uppsala.

Mitjana was responsible for the Spanish volume of the 'Encyclopédie du Conservatoire'; but owing to unforeseen causes his manuscript, dated 1914, was printed only in 1920. Many printers' errors remained uncorrected, especially in the musical illustrations, while the indispensable index and table of contents were omitted. The final results of his researches will be found in the following, published subsequently:

'Estudios sobre algunos músicos españoles del siglo XVI' (Madrid, 1918), including Morales and Victoria.

'Don Fernando de las Infantas' (Madrid, 1918).

'Francisco Guerrero' (Madrid, 1922).

Mitjana also wrote valuable articles on secular music in Spain in the 16th and 17th centuries for the 'Revista de Filología Española' and a short life of Morales. This, however, has not been published. J. B. T.

**MITRIDATE EUPATORE** (Opera). See SCARLATTI (A.). ZENO.

**MITRIDATE, RE DI PONTO** (Opera). See MOZART.

**MITROPOULOS, Dimitri** (b. Athens, 1 Mar. 1896).

Greek conductor, pianist and composer. He studied at the Athens Conservatory under I. Wassenhoven (pianoforte) and Armand Marsick (harmony and counterpoint), graduating in 1918 with a gold medal for the pianoforte. Mitropoulos showed exceptional gifts in composition and while still a student he composed, among other works, the symphonic poem 'La Mise au tombeau du Christ', given in 1916 under his own direction. In 1920 his opera 'Sœur Béatrice' was performed in Athens. Soon after he went to Brussels and studied composition with Paul Gilson for one year (1920-21). He continued his studies at the Berlin High School for Music in Busoni's master class (1921-24), serving at the same time as coach at the State Opera.

In 1924 Mitropoulos returned to Athens

and was appointed conductor of the symphony orchestra of the Hellenic Conservatory (1924-1925) and afterwards of the orchestra of the Concert Society (1925-27), being at the same time director of studies of the Hellenic Conservatory. After the dissolution of the Concert Society in 1927 he was appointed conductor of the orchestra of the Athens Conservatory — which in 1943 became the State Symphony Orchestra — sharing the direction for the first two years (1927-29) with Jean Boutnikoff. From 1929 he became sole permanent conductor, exercised considerable influence in raising the standard of orchestral playing in Greece and contributed greatly to the musical education of the public by introducing a great number of important works by old and modern composers.

In the meantime he continued composing, and in 1927 he introduced at one of his concerts a 'Passacaglia e fuga' for pianoforte, an 'Ostinata' in three parts for violin and pianoforte and the cycle 'Hedonica'. In 1928 Boutnikoff conducted his 'Fête crétoise', orchestrated by N. Skalkotas, and in 1929 his important symphonic work 'Concerto grosso' was given its first performance.

In 1930 he was appointed professor of composition at the Athens Conservatory and on 6 Mar. 1933 he was elected extraordinary member of the Academy of Athens.

The year 1930 marks a turning-point in Mitropoulos's career as a conductor: on 27 Feb. he conducted with great success the Berlin Philharmonic Orchestra, appearing at the same time as soloist in Prokofiev's C major pianoforte Concerto. Since then he has appeared as guest conductor in many countries of Europe; in 1934 he made a very successful tour of 24 concerts in Italy, France, Belgium, Poland and U.S.S.R. In 1936 he made his American début as guest conductor of the Boston Symphony Orchestra and in 1937 he was appointed permanent conductor of the Minneapolis Symphony Orchestra, a post he kept until 1949; in the meantime he conducted concerts in New York, Philadelphia and other cities of the U.S.A. In 1949 he was invited to share with Stokowski the direction of the New York Philharmonic Orchestra, and after the resignation of Stokowski (Dec. 1949) he became its sole permanent conductor. In 1950 he appeared at the Edinburgh Festival.

Mitropoulos received the honorary degree of Ph.D. from Harvard University.

The following is a catalogue of the principal compositions by Mitropoulos:

#### OPERA

'Sœur Béatrice', setting of Maurice Maeterlinck's play (1920).

#### INCIDENTAL MUSIC

'Electra', Euripides.

'Hippolytus', Euripides.

## ORCHESTRAL WORKS

Symph. poem 'La Mise au tombeau du Christ' (1916).  
'Concerto grosso' (1929).

## CHAMBER MUSIC

String Quartet 'The Fauns'.

## VIOLIN AND PIANOFORTE

Sonata, C ma.  
'Ostinata' (1927).

## PIANOFORTE MUSIC

'Béatrice' (1915).  
Scherzo, F mi. (1919).  
'Fête crétoise' (1919).  
3 Dances of Kythera.  
'Passacaglia e fuga' (1927).  
Sonata, E♭ ma.

## SONGS

'Hedonica', cycle of inventions, canons and fugues  
(Costas Kavafis) (1927).  
'Kassiani' (1936).  
'Pan.'  
'Virgin Mary of Sparta.'

## ARRANGEMENTS

Bach's organ Fantasy and Fugue, G mi., for orch.  
Bach's organ Prelude and Fugue, B mi., for orch.  
S. M.

**MITSCHA.** See *Ми́сча*.

**MIZLER.** See *MIZLER*.

**MITSUKURI, Shukichi.** See JAPANESE MUSIC (MODERN).

**Mitusov, Stepan Nikolayevich.** See Stravinsky ('Nightingale', lib.).

**MIXED CADENCE.** See CADENCE.

**MIXED MODES.** Writers on plainsong apply this term to tonalities which embrace the entire compass of an authentic mode in combination with that of its plagal derivative. (See MODES.) W. S. R.

**MIXED VOICES.** The English term for a combination of women's and men's voices in works for vocal solo teams or for chorus. E. B.

**MIXOLYDIAN MODE.** See MODES.

**MI'ZAF** (pl. *Ma'ázif*). An Arabic name for an "instrument of open strings", later used sometimes for a string instrument in general. Al-Laith b. al-Muẓaffar (8th cent.) calls it an instrument of "many strings". Al-Mufaḍḍal b. Salama (9th cent.) says that the *mi'zafa* was "not common with the Arabs, except among the people of the Yemen, Sana, the Janad, Nejran, Tabala and Juraish". Al-Khwārizmī (10th cent.) describes it as an "Iraqian string instrument". More precise is Al-Fārābī (d. c. 950), who includes *ma'ázif* among the two classes of instruments with "open strings", which Kosegarten guesses to be *phorminges* in one place and *nablia* in another, both terms leaving us as wise as before. Since Al-Fārābī's other class concerned harps (*sumij*, sing. *sanj*), it is not unlikely that *ma'ázif* were psalteries. The word itself belongs to the primitive past, since 'azf and 'azif stood for the "voice of the *jinn* and the sand"; hence an instrument which produced such sounds was a *mi'zaf* and a psaltery was just the kind of instrument that

could function as an aeolian harp. The name did not survive long after this. Both Ibn Sīnā and Ibn Zayla (11th cent.) ignore it. Only the puritanic contemners of music use the word as one of the signs of "the end of the world".

H. G. F.

BIBL.—FARMER, HENRY G., 'Mi'zaf' ('Encyclopaedia of Islam', Leyden, 1913-38, III, 528).

See also Canon (2). Qánún.

**MIZLER (Mitsler) VON KOLOF, Lorenz (Christoph)** (b. Heidenheim, Württemberg, 25 July 1711; d. Warsaw, Mar. 1778).

German writer on music. He was educated at the "Gymnasium" of Ansbach and the University of Leipzig. He was one of Bach's scholars. In 1734 he became a magistrate, and he was generally a cultivated and prominent person. His claim to perpetuity is his connection with the "Association for Musical Science" which he founded at Leipzig in 1738 and kept together. Among its members were Handel, Bach and Graun. Bach composed a 6-part canon and the canonic variations on 'Vom Himmel hoch' as his diploma pieces.

Mizler edited a periodical, the 'Neueröffnete Musik-Bibliothek' (1739-54), and wrote a treatise on thorough-bass, 'Die Anfangsgründe des Generalbasses', in which he seems to have pushed the connection of music and mathematics to absurdity.<sup>1</sup> He translated Fux's 'Gradus' into German (1742). G.

BIBL.—WOHLKE, FRANZ, 'Lorenz Christoph Mizler: ein Beitrag zur musikalischen Gelehrten-geschichte des 18. Jahrhunderts' (Würzburg, 1940).

See also Art of Fugue (Bach). Bach (J. S., 32) *passim*. Bach (W. F., 33).

**MIZMAR** (Instrument). See ZAMR.

**MLADA.** Opera in 4 acts by Rimsky-Korsakov. Libretto by the composer, based on an earlier libretto for a joint opera to be written with Borodin, Cui and Mussorgsky. Prod. St. Petersburg, 1 Nov. 1892.

See also Minkus (for ballet music).

**MLYNARSKI, Emil** (b. Kibarty, 18 July 1870; d. Warsaw, 5 Apr. 1935).

Polish violinist, conductor and composer. He studied under Auer (violin), Rimsky-Korsakov (theory) and Liadov (composition) at the St. Petersburg Conservatory in 1880-1889. He made his début there as a violinist in 1889 and then toured in Germany. In 1890 he appeared for the first time in London, giving a violin recital at the Prince's Hall. After his return to Poland he became assistant conductor at the Warsaw Opera, where he remained for only two seasons, moving on to Odessa to take up the post of teacher at the Music School there. In 1899 he returned to Warsaw, being appointed the first conductor of the Opera. From that time he ardently participated in the foundation of the Warsaw Philharmonic Orchestra; he also

<sup>1</sup> See Spitta, 'Bach', English trans., III, 22-25.

became its principal conductor (1901-5). He was appointed director of the Warsaw Conservatory (1904-9).

Młynarski again appeared in England in 1907, this time as conductor, giving a series of concerts in London and other towns with the London Symphony Orchestra. In 1910 he became director of the Scottish Orchestra, with which he did much important work. He gave symphony concerts in London (June 1914) and a concert of British composers in 1915. During the first world war he lived in Russia, but in 1919 he returned to his native country and became director of both the State Opera and the Conservatory. Three years later, however, he relinquished both these posts after having introduced many important innovations in the curriculum of the Conservatory. As guest conductor he visited England and Scotland (for the last time), Paris, Vienna and other European cities. In 1929 he was engaged by the Curtis Institute of Music at Philadelphia, also as conductor of the Philadelphia Grand Opera. On account of ill-health he returned to Warsaw in 1931, where he died four years later.

Młynarski was undoubtedly among the best conductors of the time. His compositions include a Symphony in F major (Op. 14) based on many national airs (*e.g.* Bogurodzica<sup>1</sup>), two violin concertos, the first of which, in D minor, was awarded first prize at the Leipzig Paderewski competition in 1898, a comic opera, 'A Summer Night', which was performed in Warsaw in 1923, and many pieces for violin and pianoforte.

G. R. H.

**MOBERG, Carl-Allan** (*b.* Östersund, 5 June 1896).

Swedish musicologist. He studied history of music with Tobias Norlind at Uppsala in 1920-23 and afterwards held a Gunnar Wennerberg stipend which enabled him to study counterpoint with Alban Berg in Vienna in 1924, Latin paleography with Franz Steffens in 1924-25 and Gregorian chant with Peter Wagner at Fribourg in 1924-27. He has also carried out bibliographical studies in several European countries and has lectured extensively at home and abroad. He graduated Ph.D at Uppsala in 1928. In 1927 he became lecturer in history and theory of music at the University of Uppsala and in 1946 was appointed to the newly founded professorship of musical research at the same University. He took part in an expedition to Runö (Gulf of Danzig) to note down folk variants of Swedish chorales (1938) and went with Professor Collinder's expedition to Lapland in 1943 to investigate native music. He is a member of the Academy of Music (1943) an honorary doctor of theology (1945) and a corresponding member of the Société Fran-

çaise de Musicologie. In Sept. 1948 he represented Sweden at the first general conference of the International Folk Music Council at Basel and in 1949 he was appointed an active member of the Gesellschaft zur Herausgabe von D.T.Ö.

His many writings include studies of Swedish choral music, Gregorian music and the history of music and musical instruments. Some have appeared in German and Swiss musical journals. He published 'Die liturgischen Hymnen in Schweden' (1947) and 'Bachs Passioner och Höga Mässa' (1949).

K. D.

**BIBL.**—DAVIDSSON, A., 'Svensk Musiklitteratur 1800-1945' (Uppsala, 1948), containing a full list of publications up to 1945.

**MOBERG, Ida (Georgina)** (*b.* Helsingfors, 13 Feb. 1859; *d.* Helsingfors, 2 Aug. 1947).

Finnish composer. She studied music in St. Petersburg (1883-84) and Dresden (1901-1905). Her compositions are an opera, 'Asiens ljus' ('The Light of Asia'), a Symphony, orchestral pieces, choruses and songs.

A. R.

**Moberg, V.** See ALFVÉN ('Manskinna', film m.). Anderberg ('Rid i natt', incid. m.).

**MOCK TRUMPET.** See TRUMPET MARINE.

**MOCKE (Mooke), Marie.** See PLEVEL (3).

**MOCQUEREAU, (Dom) André (O.S.B.)**

(*b.* Tessoualle nr. Cholet, 6 June 1849; *d.* Solesmes, 18 Jan. 1930).

French musical scholar. He was educated in Paris and joined the Benedictine Abbey at Solesmes in 1875. There he studied plainsong under Dom Joseph Potier (1835-1923), author of 'Les Mélodies grégoriennes' (1880), editor of the new 'Liber Gradualis' (1883) and, a few years later, of the 'Liber Antiphonarius'. These editions differed melodically and rhythmically from the 'Editio Medicea', then in use, which was mistakenly believed to have the authority of Palestrina. Dom Pothier's editions were heavily criticized by the adherents of the old chant-books, but in 1889 Dom Mocquereau came to his aid by founding the 'Paléographie Musicale', which has been appearing in quarterly fascicles since its foundation. Fifteen of the seventeen volumes of this series (thirteen of the main series and two of the second) were published under the editorship of Dom Mocquereau. His most important theoretical work is 'Le Nombre musical' (Vol. I, 1908; Vol. II, 1927).

Dom Mocquereau's musical theory is based on the fact that a number of early plainsong manuscripts from the Scriptoria of St. Gall and Metz contain a large number of signs and letters as guides to the singers' execution. All these signs indicate rhythmical nuances, the neumes without signs being of equal value.

In addition to these major works Dom Mocquereau started, in 1910, a series of

<sup>1</sup> See BOGURODZICA.

'Monographies grégoriennes', in which he and his principal collaborator, Dom Joseph Gajard, developed the methods of the school of Solesmes in detail. In 1911 he also started the 'Revue Grégorienne' with the object of popularizing the ideas which were expounded in the 'Paléographie Musicale'.

Dom Mocquereau had the good fortune of seeing the results of his work put into practice. The need for a new edition of the chant-books, based on the manuscripts which were nearest to the time of Gregory the Great, was generally recognized. The privilege of the so-called *Neo-Medicea* had expired and the newly crowned Pope Pius X was personally interested in the revival of plainsong and entrusted to the monks of Solesmes the new 'Editio Vaticana'. In preparing this, Dom Mocquereau collected photographs of the earliest plainsong manuscripts and came to the conclusion that those deriving from the Scriptoria of St. Gall and Metz represented the best melodic tradition. Moreover, some of them, particularly the 10th-century Hartker Codex, showed a great number of rhythmical, dynamic and agogic signs directing the execution of the singers. These St. Gall manuscripts, therefore, were chosen as the basis of the 'Vaticana', but the commission appointed by Pope Pius was afraid to introduce the rhythmical signs intended by Dom Mocquereau. They are omitted in the 'Vaticana' and are to be found only in the Solesmes editions, which, however, are widely in use. The exclusion of the rhythmical signs from the official 'Vaticana' did not deter Dom Mocquereau from continuing his work. In the last twenty-five years of his life he produced innumerable articles and essays in which he discussed the question of the rhythmical nuances in plainsong. These studies were based on an unsurpassed knowledge of the manuscripts and of the various types of neumes, to which he drew the attention of his collaborators, stimulating them to study them in detail. Some of the work he planned was published only after his death, for example the 'Antiphonale monasticum' (1934), which will be followed by a new Gradual on which work is now (1954) being done.

Dom Mocquereau's share in the reform of plainsong is important enough to secure him a place among the leading musicologists of our time, but his influence reaches far beyond. His method of studying the manuscripts and tracing out the significance of each neume in the course of the melody is now generally accepted by students of early medieval music, and there is no doubt that it inaugurated a new phase in the study of Christian chant, both Eastern and Western.

See also *Paléographie Musicale*.

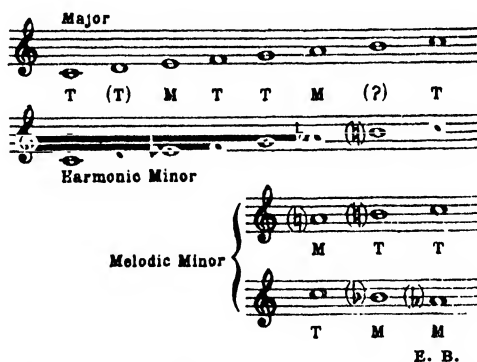
**MOCZYŃSKI, Zygmunt** (b. Bydgoszcz, 1871; d. Germany, 1941).

Polish organist, chorus master and composer. He wrote many partsongs, of which his 'Hymn pomorski' ('Hymn of Pomorze') enjoyed great popularity; also a Mass for a mixed chorus and organ. For his pedagogic and musical activities the Gold Medal of Merit was conferred upon him. He died in a German concentration camp during the second world war.

C. R. H.

### MODAL AND TONAL DEGREES.

Terms used by Walter Piston (and worth adopting) for the degrees of the major and minor scales. He calls the degrees which are common to both scales "tonal" and those which differ — and which therefore determine the mode — "modal", though he does not go all the way, calling only the fourth and the fifth "tonal" and the third and sixth "modal". The second, being also constant, may be added to the "tonal" degrees and is therefore marked (T) in the diagram below. The seventh, on the other hand, though clearly "tonal" in the major scale, is doubtful in the minor, since in the harmonic and in the ascending melodic minor scale it is a major interval, while in the descending form of that scale it is a minor one. If we wish to resolve the doubt, we may say that in the melodic minor scale the major seventh is a "tonal" degree and the minor seventh a "modal" degree, since it is the latter which, by flattening the leading-note, differentiates minor from the major at that point. The following sketch, where T stands for "tonal" and M for "modal", will make the matter clear:



**MODENA.** The musical life of this Italian town, once the capital of the Este family's duchy, was centred in the past in the ducal court and the musical establishment at the cathedral. To either or both of these some of the most notable composers, performers and musical scholars were attached, among the most important of whom, from the 15th century onward, were the following:

Giulio Segni, called Giulio da Modena (1498–1561), organist, harpsichordist and composer.

Jacobo Fogliani (1468-1548), composer, brother of

Lodovico Fogliani (15th-16th cent.), theorist ('Musica theorica').

Orazio Vecchi (1550-1605), master of polyphony, composer of sacred music, madrigals and canzonets for several voices. His "madrigal opera" 'L'Amfiparnaso' (1594), 'Le veglie di Siena' (1604) and various dialogues ('Cicirlanda', 'I vari linguaggi', etc.) were the first attempts at comedy in music, musical character-drawing and a *buffo* style.

Giovanni Maria Bononcini (1642-78), theorist ('Il musico pratico') and composer of instrumental music.

Giovanni Bononcini (1670-1755), composer of symphonies, duets, cantatas, oratorios and operas; Handel's rival in London.

Giuseppe Colombi (1635-94), violinist and composer.

Alessandro Stradella (1642-82), considered the creator of the form of the *concerto grosso*, who also wrote intermezzi, oratorios, operas, symphonies and about 200 cantatas. His opera 'Il trespolo tutore' (posth. pc.f. 1686) is regarded as the first complete example of *opera buffa*.

Antonio Maria Pacchioni (1654-1738), composer of church music and oratorios.

Luigia Boccabadati (1800-50), famous soprano singer and teacher.

Antonio Sighicelli (1802-83), violinist and conductor.

Luigi Gordigiani (1806-60), composer of operas and 'Canti popolari toscani'.

Giuseppe Sgarbi (1818-95), renowned violin maker.

Carlo Andreoli (1835-1908), pianist and composer; founder of the Concerti Popolari at Milan; the first to introduce Bach to Italy.

Rodolfo Ferrari (1865-1919), distinguished orchestral conductor.

Not born at Modena, but attached to the service of the court or active as *maestri di cappella* at the cathedral, were the following:

Benedetto Ferrari (1597-1681), famous poet and composer, author of the libretto of Manelli's opera 'Andromeda' with which the first public theatre at Venice (San Cassiano) opened in 1637.

Don Marco Uccellini (? 1603-80), famous violinist and composer.

Giovan Battista Vitali (c. 1644-92) and his son

Tommaso Vitali (1665-?), both famous violinists and composers.

Musical life at Modena flourished with particular splendour in the second half of the 17th century under Duke Francesco (II) d'Este. During that period, too, the musical presses (Cassiani, Soliani, Torri) made great progress.

The first operas by Paisiello were produced at Modena.

The Modena of to-day possesses two theatres: the Teatro Municipale (1841) and the Teatro "Storchi" (1895). The teaching-institution is the Liceo Musicale bearing the name of Orazio Vecchi. There is also a flourishing concert society, Amici della Musica, founded in 1919.

The Biblioteca Estense possesses some thousands of compositions of every kind and period, some of them extremely rare, and a rich and very valuable collection of anti-phonaries and choir-books. G. R. (ii).

BIBL. — FERRARI-MORENI, G., 'Cronistoria dei teatri di Modena dal 1873 al 1881' (Modena, 1883).

GANDINI, A., 'Cronistoria dei teatri di Modena dal 1539 al 1871' (Modena, 1874), supplemented to 1873 by Ferrari-Moreni and Valdrighi.

PANGALDI, E. & RONCAGLIA, G., 'Maestri di cappella del duomo di Modena' (Boll. Deput. St. Patr., 1937-48).

TARDINI, V., 'I teatri di Modena' (Modena, 1899-1902). For bibliographies of the musicians mentioned above see their own entries.

**MODERATO** (Ital., moderately). This direction is used either singly as a mark of time or as qualifying some other mark of time, as in *allegro moderato*, *adagio moderato*, etc., when it has the result of lessening the force of the simple direction. Thus *allegro moderato* will be slightly slower than *allegro* alone, and *adagio moderato* slightly faster than *adagio*.

*Andante moderato*, however, is ambiguous, since *andante* (going, walking) is not, properly speaking, an indication of speed.

J. A. F.-M., adds.

**MODERNE, Jacques** (b. ? Pinguente<sup>1</sup>, Istria, ?; d. Lyons, ?).

French 16th-century composer and music publisher, (?) of Italian birth. He was *maître de chapelle* at the church of Notre-Dame du Confort at Lyons, where he established a music-printing business and published between 1532 and 1567 several books of masses, motets, chansons, including motets and chansons of his own composition which appear to be lost. E. V. d. S.

**MODES.** All medieval art-music is based upon a system of eight modes. Since these modes bear in seven cases names (Dorian, Hypodorian, Phrygian, Hypophrygian, Lydian, Hypolydian, Mixolydian) which are found in the musical theory of the ancient Greeks and the name of the eighth is adapted from the Greek (Hypomixolydian), it has been assumed by many authorities that the medieval modes, often called church or ecclesiastical modes, were lineal descendants of Greek scales. This view finds support in the fact that the church modes are octave scales, differing in their series of intervals, and the names Dorian, Phrygian, etc., are applied by Greek theorists to the species of the octave. It is true that the names are differently em-

<sup>1</sup> He was nicknamed "Pinguente", apparently after this town in Istria. Another nickname was "Grand Jacques", on account of his stoutness.

played in Greek and in medieval theory, as the following table shows:

Greek octave-species (diatonic)		Medieval modes
B-b	Mixolydian	g-g'
c-c'	Lydian	f-f'
d-d'	Phrygian	e-e'
e-e'	Dorian	d-d'
f-f'	Hypolydian	c-c'
g-g'	Hypophrygian	B-b
a-a'	Hypodorian	A-a
	(Hypomixolydian)	d-d')

The difference can, however, be explained by an error, through which the names were applied in descending instead of ascending order. Such an error was certainly made, and the cause of it was probably a confusion between octave-species and *tonoi*, the seven *tonoi* of Ptolemy having the same names and the same pitch-order as the medieval modes, but being essentially different scales.<sup>1</sup> Whether the responsibility for the confusion rests with the 6th-century Latin writer Boethius or with the medieval theorists who derived their knowledge of Greek theory from his work may be regarded as uncertain.

The use of Greek names for octave scales does not in itself prove an historical connection, nor does the confusion of nomenclature in itself disprove it. But, as will be seen, the medieval modes possessed not only a certain range of notes and sequence of intervals but fixed points which served as final and dominant (a modern term, to which some writers prefer "tenor", "tuba" or "reciting-tone"). The octaves could be analysed into pentachords and tetrachords and were related in pairs (Dorian and Hypodorian; Phrygian and Hypophrygian; Lydian and Hypolydian; Mixolydian and Hypomixolydian); of each pair one mode was authentic, the other plagal, according as the pentachord lay below or above the tetrachord; authentic and plagal shared the same final, but had different dominants. If it could be shown that the same or similar relationships prevailed among the Greek scales also, the case for lineal descent would be greatly strengthened. But the evidence on the Greek side is scanty. Such as it is, it hardly squares with the medieval system. For instance, the analysis of the octave-species into tetrachords and pentachords which is found in one late Greek theorist does not agree with the medieval analysis. Such evidence as is provided by extant Greek musical documents suggests that the tonal centre of the Greek diatonic E and D octaves was the fourth note ascending, not the fifth. The whole question is, however, obscure and controversial<sup>2</sup>, and a fuller discussion is perhaps out of place in a dictionary.

R. P. W.-I.

THE ROMAN SCHOOL.—The developments

<sup>1</sup> See GREEK MUSIC (ANCIENT).

<sup>2</sup> See (e.g.) A. Auda, 'Les Modes et les tons de la musique'; O. Gombosi, 'Studien zur Tonartenlehre des frühen Mittelalters', I-III, 'Acta Musicologica', 1938-42; G. Reese, 'Music in the Middle Ages', 149 ff.

in the West between the 6th and the 9th centuries are bound up with the great music school (*Schola Cantorum*) of Rome. They go forward in silence; for it is only when the Roman chant reaches the Frankish Empire that the silence is broken by fresh writings of theorists, called forth here, as in the case of the liturgy, by the new ways recently imported from Rome. The early Roman Church was pre-eminently Greek in character and personnel; therefore its church music was not different in this respect from the Roman secular music which clung closely to the Greek traditions. From the 6th century onwards the music school of the Roman Church grew in importance and organization. The bulk of the so-called Gregorian music was composed in these surroundings, and whatever importations there were at this period from outside were from Greek sources. Full discussions of the character of this music will be found elsewhere<sup>3</sup>, but one or two points must be taken into account here.

The bulk of the music falls into two classes and is either responsorial or antiphonal in its style. Now the responsorial music, which is the older class of the two, is characterized by a dominant note, which serves as the note on which the greater part of the text is recited; but it sets no great store on the final. The antiphonal style was of later introduction, coming from the East in the 4th century. Here the final is of greater moment, for the antiphon consists of a melody which has no reciting-note and in which, therefore, tonality is largely determined by the close. It is safe, therefore, to suppose that with the progress of the antiphonal style there went along a growth in the conception and importance of the final.

Meanwhile a transformation from simple to elaborate music was taking place, as musical proficiency grew within the Roman school. The responsorial class of music was more affected by it than the antiphonal. The elaborate embroideries which decorated the chant of the graduals and other responds tended to obscure the primitive reciting-note; the final, however, was only brought into greater prominence by the process of elaboration. Consequently, as the music grew more ornate, tonality came to depend more upon the newly conceived final and less upon the older conception of the dominant. This change is one which may safely be said to have come about during this intervening period from the 5th to the 8th centuries in which the theorists are silent.

A more difficult change to account for is that by which the so-called "plagal" modes came into existence in their medieval form, since the Greek "Hypo" scales were not accounted

<sup>3</sup> See GREGORIAN MUSIC. PLAINSONG.



of a different class from the rest, the prefix merely denoting that they were in pitch a fourth removed from the scale with the simple designation. Each plagal mode depended upon the corresponding authentic mode; it had the same final and was so closely related to it that, when the modes came to be denoted by numbers, it was at first thought more natural to put the two under one number, only distinguishing them from one another by the term "authentic" and "plagal". The Latins, as they emancipated themselves from Greek influence, came to denote them by the numbers from one to eight (*see below*).

This arrangement of eight modes in four pairs must be subsequent to the evolution of the idea of the final; for it is the final that is made the main link between each pair of modes. It also seems to be subsequent to the decay of the dominant in importance; for the dominants of the plagal modes are determined only with reference to the corresponding authentic Dominant, being normally a third lower.

The eighth (or fourth plagal — Hypomixolydian) mode, it will be observed, occupies the same octave (D-d) as the Dorian, but, its dominant and final being on different notes, it is quite unlike it in any other respect.

There is also conceived to be a structural difference between authentic and plagal. Each authentic mode was looked upon as a pentachord with a tetrachord above it. This pentachord it shared with its plagal brother; and thus a plagal mode was conversely viewed as a tetrachord with a pentachord above it. In the former case the dominant (or "media" as the Latins called it, = μέση) was the hinge or meeting-point of the two, and in the latter case the final.

TABLE OF EIGHT MODES.

1st Mode. *Primus* or *Authentus Protus*.

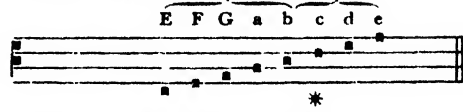


2nd Mode. *Secundus* or *Plagius Protus*.



1st.	First Mode	{ Authentic
2nd.		{ Plagal
3rd.	Second Mode	{ Authentic
4th.		{ Plagal
5th.	Third Mode	{ Authentic
6th.		{ Plagal
7th.	Fourth Mode	{ Authentic
8th.		{ Plagal

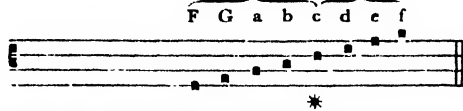
3rd Mode. *Tertius* or *Authentus Deuterus*.



4th Mode. *Quartus* or *Plagius Deuterus*.



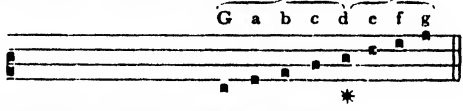
5th Mode. *Quintus* or *Authentus Tritus*.



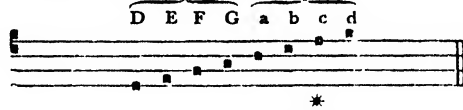
6th Mode. *Sextus* or *Plagius Tritus*.



7th Mode. *Septimus* or *Authentus Tetrardus*.



8th Mode. *Octavus* or *Plagius Tetrardus*.



This brief analysis tends to show that, though the exact genesis of the dual system of authentic and plagal modes cannot be traced, it proceeded along very natural lines and arrived at a very convenient and symmetrical result. Its date is a matter of more difficulty. The earliest literary mention of the system of eight modes, or Octoechos as the latest Greeks called it, is found in a table given in some editions of Boethius; but as there is no mention of it in the text it must be taken to be a later addition. The next mention is to be found in a passage of Alcuin of the end of the 8th century, where the system is spoken of as a matter of common knowledge. Among Greek writers (so far as they have been explored) an even greater conspiracy of silence prevails. So literary evidence is entirely

		Range	Dominant	Final
	(Dorian)	D-d	a	D
	(Hypodorian)	A-a	F	D
	(Phrygian)	E-e	b	E
	(Hypophrygian)	B-b	a	E
	(Lydian)	F-f	c	F
	(Hypolydian)	C-c	a	F
	(Mixolydian)	G-g	d	G
	(Hypomixolydian)	D-d	c	G

wanting. The history of the Schola Cantorum suggests the 6th or 7th century as a suitable date for such a settlement; and this view of the case is amply borne out by an examination of the Gregorian music itself.

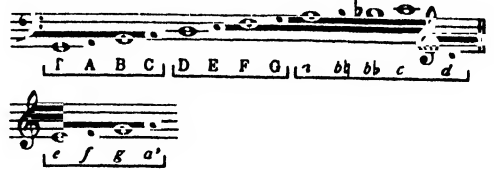
The older class, the responsorial music, demands in its highly elaborated form an eight-mode system. The Responds of the Hours, though they use various reciting-notes for the respond, employ normally for the "verse" one of eight set formulae corresponding to the modes. Similarly in the antiphonal music there are the eight Gregorian tones corresponding also to the modes.<sup>1</sup> These two facts alone are enough to prove that the music, as we now have it, presupposes the eight-mode system. Now there are many lines of evidence that converge to show that the main bulk and nucleus of this music is to be dated as belonging to the 6th century. A persistent tradition ascribes the final regulation of it to St. Gregory (590-604). The festivals and other occasions for which the music was written are as a rule earlier than his date; and the festivals of later origin differ markedly from the pre-Gregorian festivals in having borrowed music instead of original music provided for them; this is especially the case in regard to the Mass. Further, the text of the Latin Bible employed is an ancient one that was for most purposes superseded in the 5th and 6th centuries. These and other considerations all point in the same direction. From them it may be concluded, though with some considerable hesitation owing to the difference of views among students of the question, that the eight-mode system lay behind the great plainsong compositions that form the musical *corpus* of the western Church, and must therefore have arisen at least as early as the 6th century.

**FRANKISH THEORISTS, NINTH CENTURY.**—When literary evidence as to the modes again becomes available in the Carolingian era, the system is regarded as an old-established tradition. Greek theory still holds the field, and Aurelian, the first of a new group of writers who gives any full discussion or statement of the modes, quotes Greek teachers as his authorities. In fact the theory was already so ancient that some of it was no longer intelligible to the Greek teachers, and the actual practice of liturgical singers had in some respects moved away from it. One of the difficulties, therefore, that confronted the Franks, as new disciples of the *cantilena romana*, was that of reconciling the practice and the theory; indeed, we owe the treatises written in the 9th century, by such writers as Aurelian, Regino and Odo, to the fact that such discrepancies existed, and that the Franks desired to reconcile them.

<sup>1</sup> See PSALMODY.

It will be well to sum up what was clear and fixed at this important epoch before going on to discuss what was doubtful or what was changing in practice.

(1) The Greek Perfect System was the basis of all. This gave the following possibilities:



The range was ample for vocal purposes; it was even extended on occasions one further note downwards ( $\phi$ ), and several notes upwards; while the use of the  $\flat$  gave an opportunity not only for transposition but also for obtaining some variety by the use of an accidental. Moreover, by combining transposition and the use of the  $\flat$  some further chromatic effects could be obtained, and were in fact employed.

(2) This range was subdivided into tetrachords, and this arrangement accorded with the position of the eight modes, for the lowest tetrachord comprised the four lowest limits of the plagal modes; the next comprised the four finals, and was always so described; the third in fact comprised the four dominants (*mese*) of the authentic modes, but it was not so described.

(3) The doctrine of the final was very clearly held, though the doctrine of the dominant had almost entirely dropped out of sight.

(4) The distinction between authentic and plagal was clearly drawn in theory, though it was being found a difficult task to draw the line in practice. No tradition survived as to the origin of the distinction. (The fable that St. Ambrose made the authentic modes and St. Gregory the plagal is of much later date.) It is only supposed that the plagal were devised to include the melodies of lower range, and no significance is attached to the difference of dominant between the authentic and plagal.

Yet even with all these four points clear, there remained much for the new musicians to do in the way of exposition and development of the modal system. They had before them (1) a great collection of masterpieces which had been in use two hundred years and more, (2) an eight-mode system of unknown antiquity, which even their Greek teachers could not fully explain, and (3) works of theorists (such as we have already had in review) extending down to only the 5th or 6th century and exhibiting the theory at an inchoate stage of development.

The works of Boethius and the rest of the

theorists were, so far as the modes went, far more a source of mystification than of enlightenment. Valiant and clumsy attempts were made by the writers of the 9th and 10th centuries to reconcile the earlier with the later, the past theory and the actual practice (e.g. in the nomenclature of the modes); but they only resulted in much confusion both at the time and since. When, however, this element is eliminated from their writings, there remains a real development and a true exposition of the modal system to be found even in the earliest of the Frankish writers; and when once Guido d' Arezzo had had the courage to say that "the book of Boethius is of no use to singers, but only to philosophers", emancipation had come and the road of progress lay open to future generations.

The chief features of the modal system which we have already brought to light, e.g. the combination of pentachord and tetrachord in the authentic and its inversion in the plagal, were duly expounded by these writers. They have also the credit of having resisted an attempt to make twelve modes instead of eight; they rightly pointed out that twelve were quite unnecessary, granted the power to transpose and the use of the B $\flat$ . They laboured to expound and maintain the real tonal independence of the modes; and this in itself was no easy task in the days before Guido when the singers had in the neums no absolute guide as to the intervals and notes which they were to sing.

The chief innovation for which this period was responsible was the change of the dominant of the third mode from the dubious note B to C; it took place in the 10th or 11th century, and though the improvement was universally accepted in theory and the innovation was adopted in the most prominent position possible, i.e. in the case of the reciting-note of the third tone, which thenceforward was C not B, the change was never carried out thoroughly, and plenty of traces of the old use of B as dominant have survived.<sup>1</sup>

The main difficulties that the writers of this period had to face lay in two very practical directions, and were caused by a change in practice. Both the antiphons and the responds had ceased to be used in the old way, and much trouble was caused to the singers in consequence. In many of the responds the custom had arisen of repeating, after the verse or verses, only the latter part of the respond itself instead of the whole. It thus became necessary to lay down rules for the establishing of a proper musical relation between the end of the verse and the opening notes of the repeat. A similar process of shortening had caused the antiphon to be repeated no longer after each

verse of the psalm, but only once or twice in the course of the psalmody. Now the endings of the tones had always been carefully adapted so as to fit on to the opening phrases of the antiphons; but when the repetition of the antiphon decayed, this close intimacy was no longer so necessary. This change of custom affected also the view taken of the tonality of the antiphon. As originally used, its opening phrase was all-important, and it was assigned to this or that mode (and associated therefore with this or that tone) according to the character of its opening. When, however, it came to be used rarely, or only once at the end of the psalm, the end of the antiphon and its final became far more important than its opening; consequently, according to the newer plan, its tonality was determined no longer by its *incipit* but by its last note.

The difficulty with the responds was soon settled once for all by making, where necessary, some slight but permanent accommodation in the music. But the other difficulty was a more or less permanent one: the medieval tonals continued to offer varying solutions of it, and out of it there grew such further developments of modal theory as the settlement of the absolute initials, i.e. certain notes in each mode on which a melody may suitably begin.

The development that produced the sequences entailed a further modification in the modal theory that went far to break down again the distinction between authentic and plagal.<sup>2</sup> In many cases the sequence-melodies were written, as it were, in two registers; their compass, therefore, exceeded the normal limits assigned to any one mode by the theorists of the 10th to 12th centuries (who in this respect were much more strict than the original writers of the music had been); it then became usual to regard them as being both in the authentic and in the corresponding plagal mode.

LATER INFLUENCES.—This was the last modification of any great moment that plain-song brought to the theory of the modes. Such other modifications as came to \* between the 12th and the 16th centuries were due principally to two other causes: (1) the invasion of popular music or the spirit of folksong and (2) the growth of harmonized and measured music.

The tonality that was congenial to folksong, especially in France, was one that had always been uncongenial to the classical plain-song, viz. the scale which resulted from the uniform use of the B $\flat$  with the fifth and sixth modes and is identical with the modern major scale. This pair of modes had always been the least used of all the four; without the flat there was too much tritone in it, even for medieval ears

<sup>1</sup> The Monastic Antiphona of 1939 restored B as the reciting-note for psalms in the third mode.

<sup>2</sup> See SEQUENCE.

that were not so sensitive in that respect as modern ones; with the flat the mode did not much differ from the fourth pair except in having a semitone below the final, *i.e.* in possessing a leading-note, which from the point of view of unharmonized music was rather a disadvantage than an advantage. The major scale, however, is the joy of folksong, and as such it tended to invade the art music and even to claim a place cheek by jowl with the severe ecclesiastical plainsong.

This tendency was still further emphasized by the growing art of harmony. When at last the perfect close was invented it became the centre of the harmonic art, and the leading-note became a necessity. The F mode with B $\flat$  and the C mode without it became favourites; other modes had to submit to chromatic alteration in the interests of harmony. For a surprisingly long time the feeling for the old tonality was so strong that this alteration had to be disguised<sup>1</sup>, yet it was clear that eventually it would have to yield before the steady pressure of the advancing art of harmony. The period of the rise of harmony is thus the period of the decay of the old tonality and of the modal system. The ancient modes gradually disappeared until only the major and minor modes remained. A good deal of richness in melodic beauty was sacrificed in the process, and modern melody, even with all its chromatic freedom, has not such a wide range of variety as the old modal system afforded. No one will doubt that the gains in harmony more than compensated for the losses in melody; but it must be emphasized that all was not clear gain.

The modal system as handled and transformed by the pioneers of modern harmony is a matter of far less interest, for all was in a

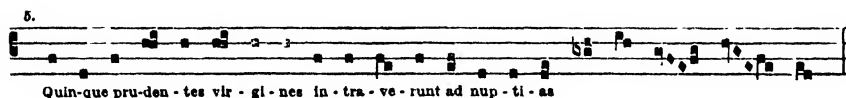
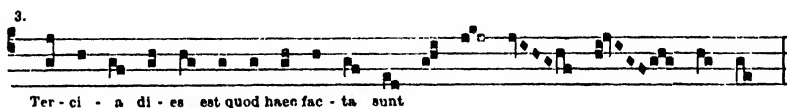
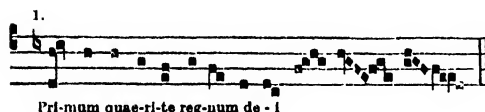
continual state of transition; and though at certain points a halt seems to be called and a permanent interest stirred by the genius of Dunstable, or of the great Flemings, or Palestrina and his contemporaries, yet from the point of view of harmony the old modal system cannot be regarded as anything else but a slavery, from which it was desirable that the polyphonic school should work its escape as soon as possible.

In the closing stages of the decay an attempt was made to revive the proposal to reckon twelve (or even fourteen) modes.<sup>2</sup> There was much more to be said for this from the point of view of polyphony in the 16th century than there had been in the 9th from the point of view of plainsong; but the modes were then a vanishing quantity, and the enumeration is only misleading if it is applied to the classical plainsong of earlier days. The Renaissance sent the musicians back afresh to the old writers on musical theory, but the attempts of Gafuri and his followers to combine the old and new were as little successful in the 16th century as they had been in the 9th; they added nothing but some fresh elements of confusion to the theory of the modes.

The following were the additional modes:

		Final
9th. Aeolian	A-a	A
10th. Hypoaeolian	E-e	A
11th. Hyperaeolian or Locrian (rejected)	B-b	B
12th. Hyperphrygian (rejected)	F-f	B
13th. Ionian	C-c	C
14th. Hypoionian	G-g	C

The following are the eight representative melodies (or neums) devised in the later middle ages in order to show off the special characteristics of each mode:



<sup>1</sup> See MUSICA FICTA.

<sup>2</sup> See DODECACHORDON.

6.

Sexta ho-ra se-dit u-per pu-te-um

7.

Sep-tem sunt spi-ri-tus an-te thronum do-i

8.

O-m-ni sunt be-a-ti-tu-di-nes

W. A. F., rev.

THE 16TH CENTURY.—The history of the modes in the 16th century is mainly concerned with their transformation into something close to the major and minor scales of the diatonic system. This process is discussed at some length elsewhere<sup>1</sup>, in articles which also touch upon the question of tonality in the modes. It remains to give some account of the traditional modal system in practice during the period.

The old ecclesiastical tradition recognized eight modes only: the Dorian, Phrygian, Lydian and Mixolydian, authentic and plagal forms. Glareanus ('Dodecachordon', 1547) formulated a theory of fourteen possible and twelve actual modes (the two modes of which B would be the final, the Locrian and Hypolocrian, being regarded as impracticable). Conservative writers in the 16th century seem to have kept largely to the eight-mode practice.

The difference between the authentic and plagal forms of the same mode in polyphony for unequal voices is solely one of range. The tenor (traditional *canto fermo*) compass decides whether the mode is authentic or plagal. The last note of the bass shows the final of the mode. If the tenor and treble are of authentic compass, the bass and alto will normally be plagal, yet the mode of the work will be conventionally regarded as authentic.

All modes could in the 16th century be taken in a transposed form a fifth below or a fourth above the normal range; a B $\flat$  as key-signature is used in such cases and is sufficient evidence of the transposition. Other transpositions are rare in Italian church music, though not uncommon in secular work, and even in the church music of the English school.

The chromatic notes of the 16th-century modal system are the direct product of what is known as *musica ficta*—the raising or lowering of a note by a semitone. "Music is called *ficta* when we make a tone to be a semitone, and, conversely, a semitone to be a tone."<sup>2</sup> There are few experts in complete agreement upon this thorny topic. The following remarks must be regarded as no more than rough generalizations.

The main reason for the use of *musica ficta*

seems to have been melodic in the first place. Later the tendency to use major thirds in cadences gave rise to an extension of the practice. (Jeppesen, however, argues that harmonic considerations were the origin of *musica ficta*.)<sup>3</sup> The tritone and diminished fifth were forbidden intervals. They could be corrected by the lowering or raising of one or other of the notes: for example, F-B or B-F could be corrected by singing F-B $\flat$  or B $\flat$ -F, or B-F $\sharp$  or F $\sharp$ -B. The tendency to shorten the interval of a returning major second (above or below) was an equally strong incentive: for example A-B-A and A-G-A tended to become A-B $\flat$ -A and A-G $\sharp$ -A.

The chromatic notes available in the strict system of the 16th century were B $\flat$ , E $\flat$ , F $\sharp$ , G $\sharp$  and G $\sharp$ , and to this list Palestrina adheres with very few exceptions; a D $\sharp$  in 'Peccantem me quotidie' at the words "Timor mortis conturbat me" is an exceptional piece of word-painting. Jeppesen also quotes a G $\sharp$ =D $\sharp$  in the G-Dorian madrigal 'O che splendor'. A $\flat$ , according to him, does not occur in Palestrina at all, though a written A $\flat$ , equivalent to E $\flat$  (transposed Dorian, B $\flat$  signature) in the madrigal 'Amor, senza il tuo dono' is cited.

In the 14th and 15th centuries considerably more chromatic licence had been common. Jeppesen quotes Cesaris, 'Bonte biale', for A $\flat$  and D $\flat$ , and the same notes occur in Obrecht, 'Missa super Maria zart'. He comments<sup>4</sup>:

... it is not unlikely that there may be a slow and gradual liquidation of chromatic elements in the time prior to Palestrina, at any rate in Church music,—whether this liquidation had any psychological features in common with the process of diatonic evolution which took place in the 11th and 12th centuries in plainsong, or whether it was directly due to Gregorian influence—the latter being more distinctly evident, the nearer we approach the culmination of vocal polyphony.

The madrigalists on the Continent, and English polyphonists, were indulging quite freely in chromaticism through most of the latter part of the 16th century. The use of simple chromatic alterations in Palestrina was a strong contributory factor to the levelling out of the modes and the evolution of the diatonic tonal system, but any great increase in chromaticism in the modal system, where the sense of definite tonality was as yet lacking,

<sup>4</sup> Jeppesen, 'The Style of Palestrina and the Dissonance'.  
<sup>5</sup> *Op. cit.*

<sup>1</sup> See POLYPHONY, TONALITY and MODULATION.

<sup>2</sup> See also MUSICA FICTA.

<sup>3</sup> Coussemaker, 'Scriptores', III, 23; quoted by Wooldridge in O.H.M.

would naturally tend to lead away from diatonic tonality, and Jeppesen is probably stating a very sound theory when he says: " . . . it does not seem improbable that Palestrina's art may one day, when all the facts have been finally investigated and collated, be recognized as the keystone of a great process of diatonic development". H. K. A.

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See also Blainville ("Mode hellénique").

**MODINHA.** A type of Portuguese (and thence Brazilian) song, as distinctive if as unimportant a product of its country as the English "royalty ballad" was at about the turn of the 20th century, and now as completely outmoded. It was extremely popular, but in no sense a type of folksong, dating back no earlier than the first half of the 18th century and being generally attributable to a composer. Up to about the end of the 19th century the *modinha* was the only kind of art-song produced by Portugal, and it was a direct offspring of Italian opera. Though written by trained musicians and sung by educated people, as regards neither form nor character can the *modinhas* be ranked high as artistic music. Still, they retained their popularity from the early 18th century to the end of the 19th and beyond, and were written as a matter of course by every Portuguese composer of that period.

These Portuguese romances are of a literary as well as a musical form.<sup>1</sup> The first mention of them occurred in the so-called "Jewish operas"<sup>2</sup> which rapidly became popular. In the burgher classes *modinhas* remained simple sentimental melodies; but at court and among the more educated classes they developed into highly elaborate arias, and celebrated composers and poets did not disdain to use this form. In Neves's 'Cancioneiro de musicas populares' there are twelve songs (*modinhas*) from Gonzaga's 'Marília de Dirceu', which, according to good evidence<sup>3</sup>, were set to music by Marcos Antonio Portugal (Portogallo). In

<sup>1</sup> *Op. cit.*

<sup>2</sup> The derivation of the word is doubtful. Some say it came from *mote* or *moda*, and that it had its origin in Brazil. We certainly read in a folio dated 1729 (Annals of the Bibl. of Rio de Janeiro, II, 129) that on a wedding-feast of the viceroys "um alegre divertimento musico de cantigas e modas da terra, de que ha abundancia n'este paiz". Also many travellers of that time describe with admiration the *modinhas brasileiras*. For further information see T. Braga's 'Historia da litteratura portugueza', XX, 603 *et seq.*

<sup>3</sup> Thus named from Antonio José da Silva, born in 1705, a baptized Jew from Brazil, who wrote Portuguese comedies interspersed with *modinhas*.

<sup>4</sup> Braga, *op. cit.*, XV, 604, note.

1793 F. D. Milcent published a monthly 'Jornal de modinhas' at Lisbon<sup>5</sup>, from which the following example is taken to show the brilliant type of *modinha*:

*Moda a Solo del S. Ant. da S. Leite M. de Capela no Porto.*



Since the 16th century, when Portugal colonized Brazil, there has been continual intercourse between these countries; and during the first quarter of the 19th century, while the Portuguese court was domiciled in Brazil, the *modinhas* were as fashionable there as in Portugal. But they differed in character; the *modinhas brasileiras* were always very primitive in form, devoid of workmanship, somewhat vulgar, but expressive and gay. In short, a mixture between the French *romance* of the 18th century and *couplets* from the vaudeville. And this description applies to the type of Portuguese *modinhas* of the turn of the 20th century, which were written for one or two voices, strophic in form, with easy guitar or pianoforte accompaniment. This decline rapidly led to extinction.

A complete list of greater and lesser composers who tried their hand at this form of song is too long to give, but the following are among the most celebrated. In the 18th century M. A. Portugal and also Cordeiro da Silva and João de Sousa Carvalho; a little later, Rego, Bomtempo, Soares, Pereira da Costa, Coelho, Cabral and João de Mesquita. At Coimbra<sup>6</sup>, José Mauricio; at Oporto, Silva Leite, Nunes, Pires, João Leal and Edolo<sup>7</sup>; in the middle of the 19th century Domingos Schiopetta, the two monks J. M. da Silva and José Marques de Santa Rita, Frondoni (an Italian, long resident in Lisbon) and nearer our own time, R. Varella and Vasconcellos e Sá. But the most popular *modinhas*, such as 'A Serandinha', 'O Salvia', 'As Penciras', 'Mariquinhas meu Amor' and 'Tem minha amada' are anonymous. An exception is Vasconcellos e Sá's *canção*, 'Margarida vai

<sup>5</sup> Similarly named collections were published by A. José de Rego in 1812 and by José Edolo in 1823. Antonio J. Ferreira brought out a 'Collecção de modinhas portuguezas e brasileiras' in 1825.

<sup>6</sup> The *modinhas* vary somewhat in the different districts.

<sup>7</sup> Between 1820 and 1840 José Edolo, a violinist at the opera, was the favourite contributor to the 'Jornal de modinhas'.

à fonte', which was for long the favourite *modinha*.

See also Palomino (J.).

A. H. W., rev.

**MODISTA RAGGIRATRICE, LA** (Opera). See PAISELLO.

**MODULATION.** The procedure in composition known as modulation is generally defined as the art of passing from one key to another in a logical and convincing manner. Strictly the term should be applied only to the actual process by which key changes may be effected. For the purposes of this article it has been thought expedient to consider not only modulation in this strict sense, but also the much more important problems of key change and key relationship with which it is inextricably bound up.

In music built on the major and minor keys, to which this article must chiefly confine itself, since real modulation depends on at least a considerable measure of diatonic tonality, key changes are essentially a problem of structure. The various mechanical processes by which they may be wrought are much simpler matters and may well be dealt with first.

One preliminary matter must be discussed briefly: the question of the establishment of a key. Music of the harmonic age from c. 1600 to c. 1900 is mainly founded upon the diatonic key system in which harmonic progressions are related to a definite tonic, which is regarded as the tonal centre of gravity. This tonic may change from time to time as the music progresses; the essential point is that each chord and progression must have a definite relationship to a tonic, whether it be that of a work or movement as a whole or one temporarily predominant. The time-honoured ruling that a key has been established, that is to say recognized as the harmonic centre of gravity in being, when the Dominant (V)-Tonic (I) progression has been used is a convenient rule of thumb. It is by no means the whole truth, and is open to challenge on various grounds<sup>1</sup>, but it may be accepted as a general guide for the immediate purpose.<sup>2</sup>

The most important of the various mechanical processes used in modulation is the Pivot Chord. This is simply a chord which is related both to the key already established and to the new key to which the modulation is made. Upon the placing and timing of this pivot depends the definition and smoothness of the modulation. The pivot chord may be only lightly touched upon, with the result of a very transitory or indefinite modulation, or it may

be emphasized and dwelt upon so that the ensuing modulation becomes a complete shift of key centre of major structural importance.

Modulation by means of the pivot chord is generally divided into three classes: (1) Diatonic; (2) Chromatic; (3) Enharmonic.

(1) In the Diatonic class the pivot chord is diatonic in both the keys under discussion: that is to say, its notes belong to the scales of each key. An example will show the process in its simplest form:

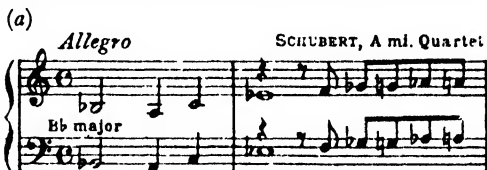


Here the chord marked \* is the tonic of G minor, the key already established. It is also the submediant chord of B♭ major; it is quitted as this chord and the process is completed by a dominant-tonic progression in the new key of B♭.

(2) The Chromatic class must be further subdivided into:

- (a) Cases where the pivot chord is diatonic in the first key and chromatic in the second.
- (b) Cases where the pivot chord is chromatic in the first key and diatonic in the second.
- (c) Cases where the pivot chord is chromatic in both keys.

Three examples in which the chromatic major triad on the flat supertonic is involved will demonstrate each of these classes in turn:



The pivot chord \* (B♭ major, first inversion) is approached as the tonic chord of the established key. It is then regarded as the first inversion of the major triad on the flat supertonic of A minor (the Neapolitan sixth) and is followed by a perfectly normal resolution of that chord in the new key, the modulation being completed by a perfect cadence in A minor.

<sup>1</sup> Schenker's 'Concept of Tonality', for example, denies essential modulatory suggestion in what is termed the applied dominant.

<sup>2</sup> See TONALITY. Hindemith's ruling that a cadence consisting of at least three chords of a tonality, of which the last is the tonic, is necessary for the establishment of a new key, is little better than the old rule. The surest guide to the identity of the key of a given passage is its musical effect in performance in its context.



(b)



Here the pivot chord is approached as the Neapolitan sixth of C minor (the established key) and quitted as an inversion of the subdominant chord of A $\flat$  major (the new key).

(c)



In the third example the C $\flat$  major triad is, in the first place, a chromatic chord on the flat submediant of E $\flat$  major. It becomes the major triad on the flat supertonic of B $\flat$  major, and is normally resolved in this new key.

(3) In the Enharmonic class one or more notes of the pivot chord change not only their names but also their identities. This is an important point, since there is much loose thinking on the subject of enharmonic change, and mere altered spelling (or expedient false notation as it is sometimes termed) is too often held to be the same thing as enharmonic alteration, which is certainly untrue when we think in terms of equal temperament.

The subdivisions of the enharmonic class are exactly the same as those of the chromatic class. The chords most susceptible to this treatment are augmented sixths, diminished sevenths and augmented fifths. Examples of the German sixth in each of the three subdivisions will give a clear picture of the process.

(A)



In example (A) \* the pivot chord is, from the point of view of the established key of A $\flat$  major, a (diatonic) dominant seventh, the C $\sharp$  being equivalent to a D $\flat$ . From the point of view of G minor, the new key, it is a German sixth on the flat submediant (chromatic).

(B)



Example (B) shows the reverse process. The pivot chord is approached as a German sixth on the flat submediant of A major. The D $\sharp$  becomes an E $\flat$  and the chord a dominant seventh in the new key (B $\flat$  major).

(C)



The last example shows a pivot chord \* chromatic in both keys. In the first key it is the tonic chromatic seventh (a minor-seventh E $\flat$  added to the tonic major chord). By enharmonic change the E $\flat$  becomes D $\sharp$ , and the chord is resolved as a German sixth on the flat supertonic of E minor.

This short account must suffice to give some idea of the use of the pivot chord in classical modulation. Although it is undoubtedly the most important modulatory process, it is by no means the only facet of the art which must be taken into account. Before other methods are examined the question of key relationships must be considered.

In the diatonic scale-system each chord within the key has a definite and fixed relationship to the tonic. A similar relationship exists in the case of the accepted chromatic chords. Some of these chordal relationships when used in harmonic progression sound in themselves satisfactory and complete; for example the tonic and subdominant common chords. Others are less satisfactory in themselves

and seem to require further progression to complete the harmonic process begun; for example, the tonic and supertonic common chords or the tonic common chord and any discord. The chief factors which seem to govern the effectiveness of such progressions in the case of concords are root relationships and the presence of a note common to both chords of the progression.

In the wider sphere of key relationships exactly the same conditions appear. The same rules apply to key progressions which apply to any harmonic progression. It is clear, therefore, that the relationship of any new key to the established key is the same as that of any concord diatonic or chromatic to the tonic. Those progressions to or from the tonic which are in themselves complete and satisfactory within the key find an equally satisfactory counterpart in the wider sphere of modulation.

In practice it will be found that keys whose tonics are a minor second (Neapolitan sixth relationship), a major or minor third or a perfect fourth above or below the existing tonic have a natural affinity, just as the corresponding common chords, whether diatonic or chromatic, can be used with good effect in direct harmonic progression.

This theory of preconceived key relationships explains what may be called the direct jump modulation. It will be found on close examination that in almost every case of this type a chord which could be regarded as a recognized pivot is either present or suggested. The difference between this direct method and the standard pivot chord process is that here the pivot chord is no longer a kind of "no man's land" between the two keys, but is immediately the tonic (or dominant, etc.) of the new key.<sup>1</sup>

The following quotation shows very clearly a direct jump from C major to A♭ major (a major third below) and later the reverse process, A♭ to C major:

*Allegro* SCHUBERT, A minor Quartet

The score shows a piano introduction in C major, marked *Allegro*. It then shifts to A♭ major, marked *pp*. The key change is indicated by a star (\*) and a double bar line. The music returns to C major later in the piece.

<sup>1</sup> See TRANSITION.

A musical score snippet showing a C major chord in the right hand and a bass line in the left hand. A star (\*) is placed below the bass line, indicating a key change.

The affinity of this definite key-change to the normal chromatic use of an A♭ major chord in the key of C can be seen at once by comparing the passage with the simple harmonic progression outlined thus:

A musical score snippet showing a simple harmonic progression from C major to A♭ major. The right hand plays a C major chord, and the left hand plays an A♭ major chord.

Beethoven's second Rasumovsky Quartet opens with a striking example of a direct jump from E minor to F major (Neapolitan sixth relationship):

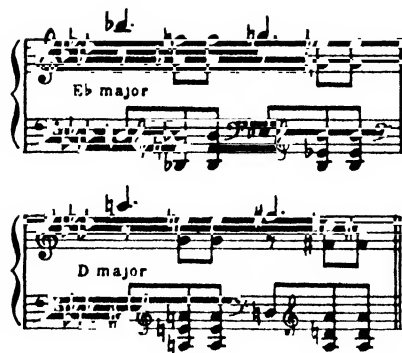
*Allegro* BEETHOVEN, Quartet, Op. 59, No. 2

The score shows a piano introduction in E minor, marked *Allegro*. It then shifts to F major, marked *1*. The key change is indicated by a double bar line.

This direct method of modulation works equally well when the jump from the established key is to some chord other than the tonic of the new key. This is often found in sequential passages. The following example shows the direct leap from the tonic of the established key to the dominant of the new key (minor second or Neapolitan sixth relationship):

*Allegretto* CHOPIN, Prelude 17, Op. 28

The score shows a piano introduction in E major, marked *Allegretto*. It then shifts to F major, marked *1*. The key change is indicated by a double bar line.



The PIVOT NOTE is a device often used as an adjunct to modulation but not really as a means of modulating in itself. It is generally found in conjunction with the direct jump type where the key relationship is clearly established. It may also be used as part of the pivot chord method. It consists of a sustained or repeated note common to the two chords immediately involved in the key change:



The above example shows an E used as a pivot note in a direct leap modulation to a key a minor third lower.

This device is of the greatest artistic importance in modulation. Many cases come to mind where by its use the timing of the change-of-key outlook is superbly controlled and the effect of the modulation vastly intensified. Several notable examples occur in Wagner's 'Siegfried Idyll'. A very memor-

able moment in Elgar's 'Gerontius' is brief enough to quote here:



COMPOUND MODULATION is a term sometimes used by theorists to describe a process in which several subsidiary keys are suggested, but not usually established, either in sequence or in the course of some real shift of key centre. The usual method is the employment of a succession of pivot chords each of which takes, as it were, an unexpected turning, and instead of resolving so as to establish the expected new key, proceeds to a chord which is in itself a pivot to a further key change. A very common example of this is the typical sequential passage of "dominant sevenths" so often found in the Mozart-Haydn period:



Bach also makes striking use of the process.

The development of this use of transitions is clearly seen in tightly packed modulatory passages like the following:





The use of a prominent scale passage for the purpose of binding together remote chromatic harmonies within one established key is well known. Exactly the same use may be made of it in subsidiary modulations. The downward chromatic scale in the following passage illustrates the point:



**HISTORICAL AND FORMAL ASPECTS.** These may well be considered together, as they are very closely connected, if not interdependent.

Modulation in the modern sense, as has been stated, presupposes the diatonic scale system, and for its more chromatic phases a tempered scale. In 16th-century modal polyphony the phenomenon which looks like modulation is really no more than the formation of cadences upon various degrees of the mode which itself remains constant throughout the work or section of the work. Yet those cadences were of great structural importance, and may be regarded as the starting-point from which the road led to the establishment of the diatonic system, the development of harmonic and key relationships, real shifts of key centre and the organization of form and key structure.

As the modal system gradually gave way to something more nearly akin to diatonic major and minor scales, composers, especially those of the English school, became increasingly

aware of the possibilities of key change. The experiments in this direction seem to take two forms: the use of transitory modulation (from the modern point of view) for expressive or illustrative purposes and the shifting of key centre, often without connecting modulation in the modern sense, for structural reasons. An example of the first of these uses from Weelkes's 'Gloria in excelsis' will illustrate the point:

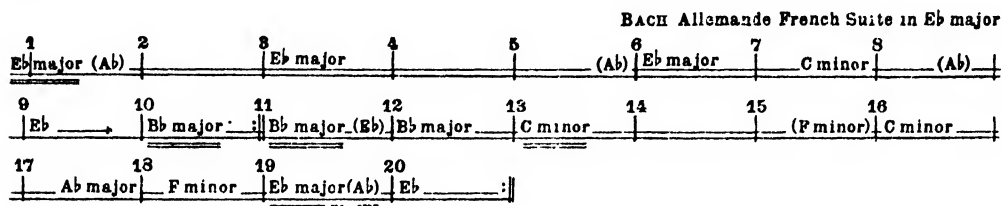


The use of key contrast in tentative shape becomes fairly common towards the end of the 16th century. An early example can be found in Tallis's Lamentations. The work as a whole is in the Phrygian mode, but the section "Beth" is surprisingly in the diatonic key of Bb major. The previous section ends with a cadence in D major (Dorian mode with the "tierce de Picardie"). Viewed from a modern standpoint the key relationship is that of a major third below:





A much more definite example of key structure is to be seen in Byrd's splendid carol



'This day Christ was born' (1611). The opening is in the key of G with an F♯ (Mixolydian). In the second section the key changes to C major and the rhythm to a quick triple time ("This day the just rejoice"). At the words "saying, Glory be to God on High" a complete change of mood takes place: the time reverts to a dignified four-beat measure and the key changes to A minor, from which key centre various related keys are touched almost in the manner of two centuries later. A completely convincing return to the original key is made in the final section. Such use of key structure is by no means rare in the work of the later English polyphonists.

The 17th century saw the rise of instrumental music and the acceptance of the diatonic key system. The inevitable counterpart of these changes was the development of form and harmonic and key sense. By the time of Bach and Handel the diatonic scale system and its harmonic and key implications had become firmly settled. Modulations to nearly related keys were a normal part of the language of music. Bach's solution to the problems of tuning had thrown open the way to the extreme keys, yet most composers seemed reluctant to avail themselves of the possibilities thus provided and remained content with their newly found mastery of the diatonic system and its simple chord and key relationships. Handel's great choruses, notably "Hallelujah" from 'Messiah', show what tremendous things could be done within the limits of almost wholly diatonic harmony and a few

very brief excursions to closely related keys. Bach was a more adventurous spirit and on occasion made magnificent use of extreme modulations and shifts of key centre with complete mastery, yet even he seemed for the most part to be content with the limited and simple modulations which were the common property of his contemporaries.

The relationship of form and key scheme at this period is of vital importance. Typical "suite" movements illustrate this very clearly, for in them the thematic material is generally little more than the contrapuntal development of a figure or group of figures, and it is the key scheme which makes the structure of the movement. A brief key analysis of one such movement will show the structure:

The keys which are an essential part of the structure are underlined. The first section begins in E♭ and after twice hinting at A♭ and a brief excursion to C minor (bar 7) and a further suggestion of A♭ makes a definite shift of key centre to B♭ (the dominant). The second section begins in B♭ and after a hint at E♭ settles down into the key of C minor. A transient modulation in bar 15 to F minor does not disturb the tonality. The return to E♭ is made via A♭ major and F minor (bars 17 and 18), keys well on the flat side of the eventual tonic. The general shape of the structure may be described as an outgoing journey to the sharp side in the first section and a return by way of the flat side in the second. There are many variations of this plan, but it may be taken as fairly characteristic of this type of movement. The most important thing to notice about the structure is the disposition and balancing of the main shifts of key centre and the relative unimportance from a structural point of view of the subsidiary modulations which occur either within one of the main key centres as extensions of some diatonic or chromatic harmony or as incidents in the course of a structural key change.

The Mozart-Haydn period, with its adoption of the recently developed "sonata" form, shows even more clearly the close interdependence of key and structure. The tonic-dominant or tonic-relative major key relationship is the foundation of the typical "first movement" exposition. Key balance in the "development" section, and the re-establishment of the original tonic in the recapitulation,

are structural necessities. In Haydn's work the second subject is often identical with the first in the dominant key (for example, in the D major Symphony, No. 6 of the Salomon set). Parry sums up the matter well when he says, speaking of Haydn and Mozart:

In the work of these two great composers we find at once the simplest and surest distribution of keys . . . each successive key which is important in the structure of the work is marked by forms both of melody and harmony, which, by the use of the most obvious indicators, state as clearly as possible the tonic to which the particular group of harmonies may be referred.

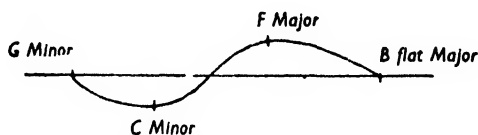
This clarity in key definition is the factor which produces the unmatched formal lucidity in their work; equally the balance of key distribution gives it its perfectly contrived proportion.

Two matters of technical importance may be considered in connection with sonata form at this period. First, the methods employed in bringing about a real shift of key centre. It has already been made clear that the mechanical means of modulation do not necessarily in themselves effect such a structural change. The matter is really one of timing and approach. Some of the methods used in the period in establishing the really important key shifts show this clearly. One obvious method is the repetition of the new dominant chord or perfect cadence in the new key so that it becomes the focal point of interest in the passage; this may be regarded as a rather crude example of timing. Another much more satisfactory way is the device of going, as it were, one step beyond the key to which the modulation is being made and then returning to it; this method is frequently used in key shifts to the sharp side; the dominant key of the *new* key is touched upon in this case. An example taken at random will show how effective this approach can be:

*Allegro assai* MOZART, G minor Symphony

C minor F major B♭ major

The whole of the passage from which these nine bars are taken deserves close study, for it illustrates a very important principle in the art of key management. The structural shift of key at this point in the movement is from G minor to B flat major. C minor, a subsidiary key on the flat side of both the main keys involved, is used as a vantage-point from which to approach the new key. The shift of key centre is clinched by a further digression to the sharp side immediately before the establishment of B♭, the whole process being perfectly balanced and timed:



This method of approach from the flat side of the new key is of great interest. It was very frequently used in modulations of structural importance throughout the classical period.

The other matter which requires consideration is the use of subsidiary keys and transient modulations as relief from long passages in one key, as for example between the restatement of the first and second subjects of a sonata-form movement in the recapitulation. A good example may be found in Mozart's pianoforte Sonata in D major (K. 576). These "modulatory digressions" (as Parry terms them) are very much akin to an extended use of chromatic harmony within a main key centre:

*Allegro molto* MOZART, G minor Symphony

G minor B♭ major G minor B♭ major

For the remainder of the period with which we are concerned the main interest in modulation centres round this use of modulatory digression. Beethoven makes much use of the device often at the very beginning of a movement before the main key has been definitely established. The openings of the pianoforte Sonata Op. 90 or of the string Quartet Op. 95 are good examples. In such cases the subsidiary keys remain entirely subordinate to the main key which, when it is established,

seems to gain force and definition from this method of introduction. In fact this initial key-vagueness became a typical feature of introductions to movements. (The introduction to Schubert's Octet illustrates this.)

The eventual development of modulatory digression is seen in Wagner's later work, especially 'Tristan', where the structural key centres seem to be a synthesis of constantly shifting modulatory digressions.

The evolution of the art of modulation is perhaps the greatest technical achievement of the harmonic age. The importance of its structural and expressive powers can hardly be overestimated. Whatever the direction the future development of music may take, it seems almost inconceivable that composers could sacrifice the great potentialities of key relationships and contrasts, which from the later days of the 16th century onwards have proved themselves to be the very mainspring of musical expression.

H. K. A.

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**MODULATIONS, REGULAR and CONCEDED** (Lat. *modulationes [vel clausulae] regulares et concessae*). See MODELS.

**MODULATOR.** See TONIC SOL-FA.

**Moe, Jørgen.** See GRIEG (song). Lindeman (3, mus. suppl. to folklore book).

**MOERAN, E. J. (Ernest John)** (b. Heston, Middlesex, 31 Dec. 1894; d. nr. Kenmare, Co. Kerry, Ireland, 1 Dec. 1950).

English composer. It is significant that his father was born in Ireland and his mother in Norfolk, for the predominant influences in his music are the scenery and folk music of Ireland and East Anglia. His father was an Anglican clergyman, and almost all the music Moeran heard in his earliest years was church music; indeed, apart from learning to play the violin, his youthful musical training consisted of teaching himself to play the pianoforte from hymn-books. When he was fourteen years old he entered Uppingham School, where he was encouraged to develop his musical instincts. It was there that he first heard much classical music; and his experience was practical as well as appreciative for, as a member of the school string quartet, he was able to study many works as a performer. The result of his sympathetic treatment at Uppingham was the composition of his first work, a cello Sonata of considerable length.

In 1913 he entered the R.C.M., where he remained for eighteen months until, on the outbreak of war in 1914, he joined the army as a despatch rider. The following year he was commissioned as an officer in the Norfolk Regiment, and two years later he was so badly wounded as to be unfit for further active service. On his demobilization in 1919 he went back to his school as music master, but, determined to resume his career as a composer, he gave up the post and in 1920 went to London to compose and receive guidance from John Ireland, which continued until 1923.

In his earlier, formative years Moeran, instead of having the usual young composer's background of standard works, heard much genuine folksong sung by the inhabitants of the Norfolk village where his father was vicar. (He collected many of these songs, and some were published in the Folk Song Society's Journal in 1922.) Folksongs, which had thus become part of his mental environment, formed the basis of his musical thought as a matter of course when he began to compose, and his music has a natural, unassuming manner rare among the work of composers who have used folk music as the basis of their style. This was recognized by John Ireland, who encouraged Moeran to continue as a composer and helped him to develop his harmonic sense — a dangerous procedure, for Ireland's own harmonic idiom is as attractive to the young romantic composer as G. K. Chesterton's prose style is to the young writer — and as full of traps for the unwary exponent. It was inevitable, therefore, that Moeran should fall under the Ireland spell for a time, as in the early pianoforte pieces and the 'Ludlow Town' song cycle; at its worst this produced the blocks of chords which detract from the dramatic beauty of the 1923 violin Sonata, and at its best the earlier Ireland-like harmony became mellowed and clarified by later influences, so that it is now an essential part of Moeran's distinctive and very personal style.

Of his early music some orchestral works, string quartets, sonatas and other chamber works have been discarded, but the 'Ludlow Town' cycle (1920), the pianoforte Trio (1920, revised 1925), the symphonic impression 'In the Mountain Country' (1921), the string Quartet (1921), the violin Sonata (1923) and several pianoforte pieces remain to testify to his poetic imagination and sure grasp of technique. The first work to be published was the set of three pianoforte pieces of 1919, but his first substantial introduction to the musical public came when, in 1924, Sir Hamilton Harty played at a Hallé concert in Manchester the first orchestral Rhapsody — a work which had already been played in



London and Bournemouth. This was followed in the same year by a performance at the Norwich Festival of the second Rhapsody, which was to be included in the 1929 Promenade Concerts, and in 1925 Moeran organized a series of chamber concerts at the Wigmore Hall which increased his status not only with the public but also with that remarkable group of composers and critics which included Bernard van Dieren and Peter Warlock. It was through his friendship with members of this group that more influences became apparent in his music. The simpler harmonies of Delius had clarified those inherited from John Ireland, and van Dieren's brilliantly expounded theories and astonishing personality had considerable influence on him, although this is not so immediately apparent. The realization of his gifts by these musicians had already resulted in his concentrating his attention on the composition of songs, and about 1924 he had begun to arrange folk-songs of his own collecting for performance in the series of song recitals given by John Goss.

From then until about 1930 Moeran composed little but songs, in which he excelled. His melodic and harmonic gifts admirably fitted him for the task and his folk-music instincts enabled him to compose songs which always had freshness of outlook despite the distinctive harmonic style that at first had threatened to dominate the vocal line. His admirable folksong arrangements, of which the finest are the 'Six Norfolk Folksongs' (1923) have the distinction of being personal in idiom without crushing the spirit of the originals. The culmination of this period of intense song composition was the cycle which, in the opinion of many, has remained Moeran's finest achievement in this field — the 'Seven Poems of James Joyce' (1929). The combination of the poet's cultivated Irish spirit and the composer's inherent appreciation of things Irish resulted in these settings, which are unsurpassed by other composers' settings of Joyce. It is in this cycle that the influence of Peter Warlock is most apparent, and it is significant that the last of the songs is a descendant of Warlock's setting ('The Curlew') of another Irish poet — Yeats.

It has been noted that Moeran's primary gifts were melodic and harmonic and that his most successful compositions up to this point in his career were those in which they predominated. Moeran now decided to elaborate his technique, and he retired to the Cotswolds to devote himself to further study. The most immediate results were the Sonata for two unaccompanied violins and the string Trio composed the following year (1931), which combined the composer's new developments in style with his older, spontaneously

melodic traits. The Trio has a charm and vivacity which mark it as a descendant of the earlier string Quartet and have made it universally recognized as Moeran's best (and most popular) chamber work. 1931 also saw the production of two beautiful pieces for small orchestra, 'Whythorne's Shadow' and 'Lonely Waters', both rhapsodies built upon old melodies. The first is based on a song by the Elizabethan composer Thomas Whythorne and the second on a Norfolk folksong which Moeran had already arranged for the voice. 'Lonely Waters', one of the few Moeran works to be based on an actual folk tune, has a poignant finale where a male voice is used as an orchestral instrument, singing a verse of the folksong.

The most important works of the next five years were choral and include a setting for baritone and unaccompanied chorus of Robert Nichols's poem 'Blue-eyed Spring' (1931). The most outstanding of these choral works was the cycle for unaccompanied voices, 'Songs of Springtime' (1934), consisting of settings of Elizabethan poems which caught, as the title indicates, the exuberant spirit of the words — without, however, falling into any of the pitfalls of style which hamper many composers in their settings of familiar lyrics. In the same year Moeran composed a Nocturne for baritone, chorus and orchestra (the words from a play by Robert Nichols) in memory of Delius, who had just died. It was Moeran's open acknowledgment of Delius's contribution to his artistic development, but it is not so successful as the works in which he does not deliberately imitate features of Delius's style, but does so unconsciously (e.g. the pianoforte Trio of 1920).

The year 1937 saw the completion of Moeran's largest work — the Symphony in G minor. It was first performed at a Royal Philharmonic Society concert on 13 Jan. 1938, when it was conducted by Leslie Heward. Many English composers at that time were greatly interested in Sibelius; it was thus hardly surprising that Moeran's first work in the form in which Sibelius excels should bear traces of his influence, particularly as his accustomed bleak surroundings have affinities with the desolate beauty of the wintry Norfolk and Irish coasts which were Moeran's chief sources of inspiration. The Symphony, however, had to bear much criticism. It was found to be undisciplined and to bear traces of the composer's inexperience of the form. But the true inspiration, sincerity and freshness of the ideas in it have proved to be more important.

After the Symphony came a period of rest, broken by the composition in 1939 of the unaccompanied choral suite 'Phyllida and Corydon'. These settings of 16th- and 17th-

century poets have been more widely performed than the 'Songs of Springtime' of five years before. They have been criticized because the "imitation" contrapuntal elements in it were held to be foreign to the composer, but the conceit is entirely in spirit with the times in which the poems were written.

Following the 'Four Shakespeare Songs' of 1940 came the violin Concerto (1942), a work of romance and jollity with a distinctly Irish flavour. It was often played by Arthur Catterall, for whom it was written, and it was found to be delightful and infectious by the audiences of the troubled times in which it appeared. Moeran composed little during the war period, and his only work referring to war was the 'Overture for a Masque' composed for E.N.S.A. in 1944.

The three-movement 'Sinfonietta' (1944) has a lighter touch than the Symphony, but only in that respect can it be held to be a lesser work. The two are counterparts, for what the shorter work loses in stature by comparison it gains in technique. An interesting feature of the 'Sinfonietta' is the theme which is present in various degrees of importance in all the movements, providing a unifying element — and perhaps a hint of the composer's favourite rhapsodic form. The 'Sinfonietta' is a well-knit and vital work, and had an immediate success when it was first performed on 7 Mar. 1945 (B.B.C.).

In 1945 Moeran married the violoncellist Peers Coetmore and this led to the composition of two large-scale works for the cello — a Concerto (1945) and a Sonata (1947). Both are as lyrical and imaginative as was to be expected from this composer's writing for that instrument. The Concerto received its first performance (with the composer's wife as soloist) in Dublin on 25 Nov. 1945. A later work of importance, the enjoyable Serenade in G major for orchestra, pleased both critics and audience when first performed at the Promenade Concerts on 2 Sept. 1948.

Moeran loved country life and had for some years lived in the Cotswolds. He was especially fond of Ireland, and it was there that he met with sudden death. He was found dead in the river Kenmare, but it was shown at the inquest that he was not drowned, but must have been dead before he fell into the water.

In recent years Moeran's music has increased in popularity, probably because he is one of the few 20th-century composers to be primarily inspired by nature. His work therefore represents something stable in a world of instability and is that rare thing in modern art — music that compels warm sympathy rather than cool admiration in its hearers.

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STATHAM, HEATHCOTE, 'Moeran's Symphony in G minor' (M. Rev., I, 1940, p. 245).

## CATALOGUE OF WORKS

### CHURCH MUSIC

- Anthem 'Praise the Lord, O Jerusalem' (1930).  
Magnificat and Nunc Dimittis, D ma. (1930).  
Te Deum and Jubilate, E♭ ma. (1930).  
Unaccompanied Anthem 'Blessed are those servants' (1938).

### CHORAL WORKS

(unaccompanied unless otherwise stated)

- 'Weep you no more' (Herrick) (1922).  
'Gather ye rosebuds' (Herrick) (1922).  
'Robin Hood borne on his bier' (traditional) (1923).  
'Blue-eyed Spring' (Robert Nichols) (1931).  
'Alsation Carol' (traditional) (1932).  
'The Echoing Green' (Blake) for 2 voices and pf. (1933).  
'Songs of Springtime' (1934)  
1. Under the greenwood tree (Shakespeare).  
2. The River-God's Song (John Fletcher).  
3. Spring, the sweet Spring (Samuel Daniel).  
4. Love is a sickness (Thomas Nashe).  
5. Sigh no more, ladies (Shakespeare).  
6. Good Wine (William Browne).  
7. To Daffodils (Herrick).  
'Nocturne' (Robert Nichols) for baritone, chorus & orch. (1934).  
'Phyllida and Corydon' (1939)  
1. Madrigal: 'Phyllida and Corydon' (Nicholas Breton).  
2. Madrigal: 'Beauty sat bathing' (Anthony Munday).  
3. Pastoral: 'On a hill there grows a flower' (Breton).  
4. Air: 'Phyllis Inamorata' (Lancelot Andrewes).  
5. Ballet: 'Said I that Amaryllis' (anon.).  
6. Canzonet: 'The treasure of my heart' (Sidney).  
7. Air: 'Where she lies sleeping' (anon.).  
8. Pastoral: 'Corydon, arise' (anon.).  
9. Madrigal: 'To Meadows' (Herrick).

### ORCHESTRAL WORKS

- Symphonic Impression 'In the Mountain Country' (1921).  
Rhapsody No. 1, F ma. (1922).  
Rhapsody No. 2, E ma. (1924; also completely revised version for smaller orch., 1941).  
2 Pieces for small orch. (1931)  
1. Lonely Waters.  
2. Whythorne's Shadow.  
Suite, 'Farrago' (1932).  
Symphony, G mi. (1937).  
'Overture for a Masque' (1944).  
'Sinfonietta' (1944).  
Serenade, G ma. (1948).

### SOLO INSTRUMENT WITH ORCHESTRA

- Concerto for vn. & orch. (1942).  
Rhapsody No. 3, F♯ ma., for pf. & orch. (1943).  
Concerto for cello & orch. (1945).

### CHAMBER MUSIC

- Trio for vn., cello & pf., D ma. (1920).  
String Quartet, A mi. (1921).  
Sonata for vn. & pf., E mi. (1923).  
Sonata for 2 vns., A ma. (1930).  
Trio for vn., viola & cello, G ma. (1931).  
Prelude for cello & pf. (1948).  
Fantasy Quartet for oboe, vn., viola & cello (1946).  
Sonata for cello & pf., A mi. (1947).

### PIANOFORTE SOLO

- 3 Pieces (1919)  
1. The Lake Island.  
2. Autumn Woods.  
3. At a Horse Fair.

- Theme and Variations (1920).  
 'On a May Morning' (1921).  
 'Stalham River' (1921).  
 Toccata (1921).  
 'Fancies' (1922)  
 1. Windmills.  
 2. Elegy.  
 3. Burlesque.  
 'Two Legends' (1923)  
 1. A Folk Story.  
 2. Rune.  
 'Bank Holiday' (1925).  
 'Summer Valley' (1925).  
 Arrangements of 2 Irish Folk Songs  
 1. An Irish Love Song (1926).  
 2. The White Mountain (1927).  
 'Berceuse' (1933).  
 Prelude, G mi. (1933).

## SONGS

- 'Ludlow Town', song cycle (A. E. Housman) (1920)  
 1. When smoke stood up from Ludlow.  
 2. Farewell to barn and stack and tree.  
 3. Say, lad, have you things to do?  
 4. The lads in their hundreds.  
 Spring goeth all in white' (Robert Bridges) (1920).  
 Twilight' (John Mascheld) (1920).  
 When June is come' (Bridges) (1922).  
 The Day of Palms' (Arthur Symonds) (1922).  
 The Beanflower' (Dorothy L. Sayers) (1923).  
 Improptu in March' (D. A. E. Wallace) (1923).  
 Commendation of Music' (Richard Strode) (1924).  
 Under the broom' (traditional) (1924).  
 Troll the bowl' (Thomas Dekker) (1925).  
 Come away, death' (Shakespeare) (1925).  
 The Merry Month of May' (Dekker) (1925).  
 In Youth is Pleasure' (R. Wever) (1925).  
 Far in a western brookland' (Housman) (1925).  
 'Tis time, I think' (Housman) (1925).  
 Christmas Day in the Morning' (traditional) (1925).  
 Maltworms' (Still) (1926) (in collaboration with Warlock).  
 Rosefrail' (James Joyce) (1929).  
 Seven Poems of James Joyce' (1929)  
 1. Strings in the earth and air.  
 2. The merry greenwood.  
 3. Bright Cap.  
 4. The Pleasant Valley.  
 5. Donnycarney.  
 6. Rain has fallen.  
 7. Now, O now, in this brown land.  
 'Loveliest of Trees' (Housman) (1931).  
 'Blue-eyed Spring' (Robert Nichols) (1931).  
 'Four English Lyrics' (traditional) (1933)  
 1. Cherry Ripe.  
 2. Willow Song.  
 3. The Constant Lover.  
 4. The Passionate Shepherd.  
 'Rosaline' (Thomas Lodge) (1937).  
 'Diaphenia' (Henry Constable) (1937).  
 'Four Shakespeare Songs' (1940)  
 1. The Lover and his Lass.  
 2. Where the bee sucks.  
 3. When daisies pied.  
 4. When icicles hang.  
 'Invitation in Autumn' (Seumas O'Sullivan) (1944).  
 'Six Songs of Seumas O'Sullivan' (1944)  
 1. Evening.  
 2. The Poplars.  
 3. A Cottager.  
 4. The Dustman.  
 5. Lullaby.  
 6. The Herdsman.  
 'Rahoon' (Joyce) (1947).

## FOLKSONG ARRANGEMENTS

(all for voice and pf. except where otherwise stated)

- 'Six Norfolk Folksongs' (1923)  
 1. Down by the riverside.  
 2. The Bold Richard.  
 3. Lonely Waters.  
 4. The Pressgang.  
 5. The Shooting of his Dear.  
 6. The Oxford Sporting Blade.  
 'The Sailor and young Nancy' (1924).  
 'Jail Song' (1924).  
 'Sheep-Shearing Song' (1924).

- 'Can't you dance the polka?' (1924).  
 'Mrs. Dyer, the baby farmer' (1924).  
 'The Little Milkmaid' (1925).  
 'The Jolly Carter' (1925) (also version with accomp. for stgs.).  
 'Six Suffolk Folksongs' (1931)  
 1. Nutting Time.  
 2. Blackberry Fold.  
 3. Cupid's Garden.  
 4. Father and Daughter.  
 5. The Isle of Cloy.  
 6. A Seaman's Life.  
 'Ivy and Holly', unaccomp. part-song (1932).  
 'I'm weary, yes, mother darling', Greek folksong (trans. M. D. Calvocoressi) (1946).

K. A.

See also Warlock (collab. in song).

**MOESCHINGER, Albert** (b. Basel, 10 Jan. 1897).

Swiss composer. Having studied at Berne, Leipzig and Munich (with Courvoisier), he settled at Berne, where he taught theory and pianoforte until 1943, when he retired to Saas-Fee (Valais). He is one of the most striking and independent personalities among Swiss composers. Without adopting any purely constructivist tonal system and without, on the other hand, merely following in the wake of late romanticism, he succeeds in his numerous works in creating a personal style of convincing force, and his compositions often seem to reflect the problematic severity of the present-day world's affairs. But it is characteristic of him that here and there, as in his sacred works, he should be able to transcend worldly problems and attain through an ardent vitality to inner serenity (cf. the two choral works with organ, Opp. 50 and 59, or the 'Dialogue', Op. 47).

While Moeschinger's earliest works (up to Op. 9) did show strong late-romantic traits, those from Op. 10 onwards more and more clearly testify to a stylistic intention and a physiognomy all his own. Harmonic elements are gradually combined with an increasingly wilful and powerful polyphony. If this linear style induces certain affinities with baroque texture and form that cannot be ignored in certain works (e.g. the organ music), Moeschinger nevertheless continues to strive after an individual solution of such problems (e.g. the pianoforte concertos). The new and highly original choral style he has succeeded in creating is to be found at its finest in his works for women's voices.

After 1940 Moeschinger's music is felt to have begun to owe something to the influence of French impressionism. The late contact he thus made with a world fundamentally opposed to his austere and philosophical nature bore admirable fruit in the enchanting sonorities of the 'Élégie pastorale', Op. 60, and in the pianistically most effective 'Cahier valaisan', Op. 63. That Moeschinger is also capable of writing in small forms and in a folksong-like and extremely humorous vein is shown by many pianoforte pieces, choruses and songs, as well as by two works privately

printed (and therefore not mentioned in the catalogue that follows): 'Clementi-Hüttenbuch' and 'Postkartenalbum'. Wittily parodistic elements are also to be found in his work (e.g. Op. 52).

At the centre of Moeschinger's work stands his output in chamber music. From Op. 5 down to Op. 74 he has again and again been preoccupied with this species of composition, and it is there that he has been particularly successful in solving the problem of the modern sonata without falling into historic dryness on the one hand and into artificial "modernity" on the other. Among his finest works in that line are the first cello Sonata, Op. 61, and the violin Sonata, Op. 62. In the later 1940s a new development set in: Moeschinger began to take a new interest in opera and symphony; but it is as yet too early to attempt a judgment of this phase of his work.

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## CATALOGUE OF WORKS

### OPERA

- Op. — 'Die sieben Raben', after Grimm (1946).

### INCIDENTAL MUSIC

- 'Das singende Knöchlein', puppet play (Schible) for stg. 4tet (1941).  
— 'Tasso' (Goethe) for stg. 4tet (1942).  
— 'Ada' (Clénin) for oboe, clar. & pf. (1942).

### RADIO MUSIC

75. 'Die kleine Seejungfrau', radio opera, after Andersen (1948).

### CHORAL WORKS

- 'Das Posthorn' (Lenau) for men's chorus, 4 horns & stgs. (1928).  
14. Motet (Stefan George) for unaccomp. chorus (1929).  
19a. 'Wer je die Flamme umschritt' (George), for unaccomp. men's chorus (1930).  
43. Motet 'Eucharistische Sehnsucht' for unaccomp. chorus (1939).  
46. Cantata 'Tag unsres Volkes' (Faesi) for solo voices, chorus, organ & orch., for the National Exhibition (1939).  
50. 'Der Sieg Christi' (Revelations) for chorus & organ (1940).  
51. Fantasy for orch. on a chorale, with final chorus (1940).  
59. Mass for chorus & organ (1940).  
67. 5 Motets for unaccomp. chorus (1952).  
69. 'Herbst des Einsamen' (Trakl) for women's chorus & stgs. (1944).  
— 'Ode to Aphrodite' (Sappho) for women's chorus & orch. (1946).  
— 'Minnelied' (O. von Grandson) for chorus & lower stgs.

Also several choruses for mixed, women's & men's voices, folksong arrangements, &c., without opus numbers.

### ORCHESTRAL WORKS

32. Variations and Fugue on a Theme by Purcell for stgs., trumpets & drums (1933).  
43. Suite (Divertimento) for stgs. (1934).  
45. 3 Pieces ('Dies academicus') for stgs. (1938).  
— Suite for full orch. (1943).  
— 'Fantasie 1944' for stgs. (1945).  
71. Symphony No. 1 "à la gloire de . . ." (1946).  
73. Symphony No. 2 (1947).  
76. Symphony No. 3 (1949).

### SOLO INSTRUMENTS AND ORCHESTRA

- Op. 18. Pf. Concerto No. 1, with chamber orch. (1929).  
23. Pf. Concerto No. 2, with chamber orch. (1930).  
40. Vn. Concerto, with stgs. (1935; rescored for full orch., 1949).  
42. Pf. Concerto No. 3, with stgs. (1938).

### SOLO VOICES AND ORCHESTRA

47. 'Dialogue' for tenor, baritone & stgs. (1939).  
52. 'Visions du moyen-âge' for tenor, clar. & stgs. (1941).  
— 'Metten-Kantate' for soprano, bass & stgs. (1945).  
— 26 Folksongs for soprano, baritone & chamber orch. (1949).

### CHAMBER MUSIC

5. String Quartet No. 1 (1921-23).  
6. String Quartet No. 2 (1921-23).  
7. String Quartet No. 3 (1921-23).  
8. String Quartet No. 4 (1921-23).  
10. String Trio (Divertimento) (1925; arr. for wind, 1949).  
11. Octet for 3 wind insts., & 5 stgs. (1922).  
— Trio No 1 for flute, clar. & bassoon (1930).  
24. Cantata (Angelus Silesius) for soprano, vn. & pf. (1932).  
— 'Introduzione e scherzo' for 2 vns. & viola (1933).  
38. Trio No. 1 for vn., cello & pf. (1934).  
39. 8 Movements for stg. 4tet (1934).  
41. Quintet for 2 vns., viola, cello & pf. on a Swiss folksong (1935).  
48. String Quartet 'Colloqui' (1940).  
49. String Quartet 'Die Horen' (1940).  
53. Quintet for wind insts. on Swiss folksongs (1941).  
54. 'Fantasia pastorale' for flute, oboe, clar., bassoon & stg. 4tet (1943).  
55. Trio No. 2 for vn., cello & pf. (1943).  
57. Quintet (Divertimento) for clar. & stgs. (1943).  
60. 'Élégie pastorale' for flute, oboe, cello & harp (1943).  
— Trio No. 2 for flute, clar. & bassoon (1950).  
— Divertimento for oboe, clar. & bassoon (1952).

### VIOLIN AND PIANOFORTE

25. 'Esquisses valaisannes' (1931).  
26a. 'Variationen über ein einfaches Thema, Élégie und Caprice' (1930).  
37. 'Drei Humoresken' (1933).  
— 5 Pieces (1942).  
62. Sonata (1944).  
— 'Variations sur un Noël français' (1944).

### VIOLIN AND ORGAN

70. Sonata (1946).

### VIOLONCELLO AND PIANOFORTE

61. Sonata No. 1 (1943).  
74. Sonata No. 2 (1947).

### CLARINET AND PIANOFORTE

65. Sonatina (1945).

### PIANOFORTE MUSIC

- 'Zehn Klavierstücke für Anfänger' (1930-35).  
28. 'Vier Klavierstücke' (1931).  
29. 'Drei Klavierstücke' (1931).  
30. 3 Pieces  
(a) Toccata No. 1 (1932).  
(b) Toccata No. 2 (1934).  
(c) Rondo a capriccio (1929).  
31. 'Neun kleine Klavierstücke' (1931).  
— 'Sieben Kinderlieder am Klavier' (1932).  
35. 'Vision und Verinnerlichung' for 2 pfs. (1932).  
63. 'D'un cahier valaisan', suite (1944).  
66. Sonatina (1945).  
— 'Sonatina ad diem nativitatis Christi' (1945).  
72. Toccata No. 3 (1947).  
— 'Veränderungen über ein Thema von Stravinsky' (1949).  
— 'Vier Fünfstückchen (dem Andenken Adrian Leverkühns gewidmet)' (1949).

Also numerous other pf. pieces without opus numbers.

## ORGAN MUSIC

Op.

1. Passacaglia (1919).
2. Prelude and Fugue, C# mi. (1921).
4. Toccata, Grave and Fugue, D mi. (1920).
17. Introduction and Double Fugue (1929).
21. Variations and Fugue on a Theme by Purcell (1930).
44. Suite (1934).
58. Toccata (1943).
68. 'Kanonische Stucke' (1944).
- Fugue on a Theme by F. Gersbach (1944).
- Prelude and Fugue, C mi. (1944).
- 28 Preludes (1946).

## SONGS

- 5 Songs (Lenau) (1923).
16. 6 Songs (Lenau) (1928).
- 36a. 10 Songs (old German poems) (1933).
- 2 Songs with organ.

Numerous other songs without opus numbers.

K. V. F.

**MOFFAT, Alfred** (b. Edinburgh, 4 Dec. 1866; d. London, 9 June 1950).

Scottish musical editor and composer. He studied composition for five years in Berlin under Ludwig Bussler and remained there for another five years working for most of the large music-publishing firms. He settled in London about the end of the 1890s, turned his attention to the forgotten British violin composers of the 18th century and earlier, and had a hard fight to get any one to believe there had been a school of English violin composers. In fact it was only after Simrock had published so many of the old English sonatas, arranged by Moffat, that he induced Novello to embark on his 'Old English Violin Music' series, mostly of forgotten works. He arranged much of Purcell's works and others of the old English school of vocal and instrumental music. His 'Meisterschule der alten Zeit' (Simrock) embraces 36 classical violin sonatas, 18 cello sonatas and 22 trio sonatas, and contains many old English works. His 'Kammersonaten' (Schott) contains 30 violin sonatas, brought to light for the first time. His French 18th-century music (Schott) contains 18 numbers and his English 18th-century music (Schott) 24 numbers.

Moffat's arrangements of British music are comprised in 'The Minstrelsy of England', 'The Minstrelsy of Scotland', of Wales, of the Highlands, and a valuable book, 'The Minstrelsy of Ireland', all enriched with historical notes. There are many others of his arrangements of the English and Scottish vocal and instrumental music published in book-form.

In 1925 he was engaged upon a series of books of 'Melodious Scotland'. One of his notable books is 'Songs and Dances of all Nations', edited in conjunction with J. D. Brown. He had a fine and unique library of early violin music (17th-18th centuries), including many rare works.

F. K.

**MOGLIE CAPRICCIOSA, LA** (Opera).

See GAZZANIGA.

**MOGUCHAYA KUCHKA.** See FIVE, THE.

**MOHAMMEDAN MUSIC.** In the Islamic east there is no mosque music in the same sense as the Christian west speaks of church music. Islam is a religion so personal and intimate that it requires no such intermediaries as a priesthood or choir between the individual and God. Yet vocal music, in praise of Allah, has always found a place, both inside and outside the mosque, in the "reading" of the *Qur'ân*, the cantillation of the *adhân* or "call to prayer" and the religious chants of the people, to say nothing of the music, both vocal and instrumental, which is of such moment to the *sûfî* and *dârwîsh* fraternities.<sup>1</sup>

The *Qur'ân*, being constructed in rhymed prose, almost suggested a chanting (*tarannum*) when "reading" it from the very first. This "reading", which is called *qirâ'a* in Arabic, was accomplished in modulated tones, but in order to remove any risk of this *qirâ'a* being considered "singing" (*ghinâ'*), the modulated "reading" of the *Qur'ân* was termed *ta'bîr*, i.e. "interpreting", a proceeding which satisfied the puritans who condemned singing as a worthless pastime, if not a sin. The distinction between them was apparently determined in this wise: if it were a plain and simple melody it was "chanting", whereas that which was decorated and embellished was "singing". In its earliest form it consisted of a dirge-like cantillation (*tartîl*, *muzamzim*), but by the year 700 the Christian chant (*ruhbanîya*) and Arab secular melodies (*alhân*) were being used. One of the latter, a secular song called 'The Sand Grouse', is actually mentioned. Thus Islam was no different from Christianity in this respect, since the Romanists later used 'L'Homme armé' or 'The Western Wind' for the Mass and the Protestant reformers had 'John come kiss me now' for the Psalms. Although the prosodic punctuation of the *Qur'ân* had been fixed since the time of Ibn al-Jazarî (d. 1429), the actual cantillation was left to individual interpretation, the result being that from Morocco to Turkestan there are as many different melodic versions of this "reading" as there are "readers" (*qurrâ'*).

Of a similar character musically is the *adhân* or "call to prayer". Since the mosque has no clapper or bell to call the faithful to their devotions, as in the eastern and western Christian churches, a public vocal call — the *adhân* — which nowadays is chanted from the minaret, was instituted during the year 622. Before the 10th century it was, like the preceding *qirâ'a* of the *Qur'ân*, merely a plain-chanting in Egypt; but there, as well as elsewhere, it soon became decorated and was even called by a purely secular name — *taṭrîb*. In the course of time we find the

<sup>1</sup> See *Sûfî* and *Dârwîsh* Music.

duties so onerous that the "caller to prayer" (*mu'adhdhin*) had to be reinforced by others, while within the mosque all these combined in chanting the "second call" known as the *iqāma*. In Turkey, in the 17th century, there were 700 *mu'adhdhins* in a professional guild which had Bilāl, the first *mu'adhdhin*, as their *pīr* or patron saint. As with the cantillation of the *Qur'ān*, the *adhān* is found in many forms, from the plain and unaffected chant — such as that of the Maliki rite — to the highly festooned coloratura as heard in Egypt.<sup>1</sup>

Yet religious music finds expression even in the social activities of the peoples of Islam, for religion and life are one to them. Hymns (*masha'id*) abound. The chanting of the *Qur'ān*, which is taught in the schools, continues to be an edifying accomplishment among the womenfolk and in general is a constant feature of most festivals. On such occasions the chanting of the *takbīr*, or "confession of faith", dominates in the popular repertory. Indeed, from the very cradle, when the *adhān* is hummed into the ear of the newly born, as in Mecca, down to the funeral rites, when the *sūrat al-an'ām* and the *burda* are chanted, as in Egypt, the religious song is ever with those who say "There is no God but Allah".

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**MOHAUPT, Richard** (b. Breslau, 14 Sept. 1904).

German conductor and composer. He studied at the University of Breslau and afterwards became successively coach and conductor at several German opera-houses. Later he toured as conductor in Russia. One of his ballets was produced in Berlin in 1936 and the opera 'Die Wirtin von Pinsk' at Dresden on 10 Feb. 1938. But he failed to ingratiate himself with the Nazi rulers and refused to divorce his Jewish-born wife, so that in 1939

he was forced to emigrate. He settled in New York.

Mohaupt's works include another opera (for children), 'Boleslav der Schamhafte'; the ballets 'Die Gaunerstreiche der Courasche' (after Grimmelshausen) and 'Lysistrata' (after Aristophanes), as well as a ballet for children; a Symphony, a Concerto, 'Drei Episoden' and 'Stadtpfeifermusik' (on Dürer's mural 'Nürnberger Stadtpfeifer') for orchestra; a pianoforte Concerto, a violin Concerto, etc.

E. B.

**MOHOON, Joseph.** See MAHOON.

**MOHR, Ernst** (b. Basel, 4 Mar. 1902).

Swiss musicologist. After studying natural science he soon turned entirely to musical scholarship, studying the subject at the Universities of Basel (Karl Nef), Berlin (Abert) and Paris (Pirro). In 1927 he took the Ph.D. degree with a dissertation on the Allemande, important equally for the history of dance and of the suite. In 1928 he became teacher of theory and style history at the Basel Conservatory and in 1931 at the Swiss Orchestral School. In 1947 he was appointed lecturer in musical theory and modern music at the University of Basel. He also lectures at the Volkshochschule there and has become widely known through numerous series of broadcast talks. Since 1946 he has been president of the Swiss Musicological Society; he is also chairman of the Examinations Board of the Schweizerischer Musikpädagogischer Verband and assistant secretary of the I.S.M.

Mohr has done his best work, both verbally and in writing, on behalf of modern music. His most important publications are as follows:

- 'K. Nef und sein Werk' (in 'Festschrift Karl Nef', 1932).  
 'Die Allemande: eine Untersuchung ihrer Entwicklung von den Anfängen bis zu Bach und Händel' (Zürich, 1942).  
 'Die schweizerischen Orchester' (in 'Schweizerisches Musikbuch', 1939).  
 'Das Problem der Form in Schoecks Liederzyklen' (Schweiz. Mus. Ztg., 1943, No. 3).  
 'Richard Strauss und die Schweiz' (*ibid.*, 1944, No. 6).  
 'Betrachtungen zum Stil W. Burkhardts' (*ibid.*, 1947, No. 1).  
 'Das Werk Walter Geisers' ('Musica', 1949).  
 'Werk und Persönlichkeit Willy Burkhardts' (Schweiz. Mus. Ztg., 1950, No. 5).

K. V. F.

**MOÏSE ('Moses').** Opera in 4 acts by Rossini. Libretto by Giuseppe Luigi Balochi and Victor Joseph Étienne de Jouy, based on the Italian libretto of the original version, 'Mosè in Egitto'. Produced Paris, Opéra, 26 Mar. 1827. 1st perf. in Italy (as 'Mosè nuovo'), Perugia, 4 Feb. 1829. 1st in England, London, Covent Garden Theatre (in Italian, as 'Zora'), 20 Apr. 1850. 1st in U.S.A., New York (in Italian), 7 May 1860.

See also *Mosè in Egitto*.

<sup>1</sup> For examples of the former, from Algiers, Oran, Laghwat and Tunis, see Lavignac, pp. 2818-20. For the more decorative type see Lavignac, p. 2820; Parisot, 'Une Mission scientifique en Turquie d'Asie', pp. 203-4, from Homs and Damascus; and Villoteau (see Bibli.), pp. 705-6, from Egypt. A good gramophone record is H.M.V., FX 7.

**MOISEIVICH (Moiseiwitsch<sup>1</sup>), Benno** (b. Odessa, 22 Feb. 1890).

British pianist of Russian birth. His early musical education was received at the Imperial Music Academy, Odessa, where he won the Rubinstein prize at the age of nine. Later he went to Vienna to study under Leschetizky, and he exemplifies the teaching of that master by his superb technical equipment and his vivid interpretation of works by composers of the romantic school. He made a successful début in England on 1 Oct. 1908 and settled there during the first world war, becoming a naturalized British subject in 1937.

In 1919 Moiseivich began a series of extended concert tours, which subsequently carried him to nearly every corner of the civilized world. In addition to having played in most of the principal countries of Europe, he made numerous concert tours in the U.S.A. and Canada, Australia and New Zealand, S. Africa, S. America and the Far East, including India, Java, Malay, China and Japan.

His repertory in his early days was large and catholic, and in one season he played as many as twenty different concertos. He was always ready to study new works for first performances, but later his great popularity forced him to restrict his repertory mainly to a small number of favourite works. His playing, however, always distinguished by great fluency and brilliance, gained in depth and maturity.

E. H. R., adds.

See also Kennedy (Daisy, 1st wife).

**MOISSONNEURS, LES** (Opera). See DUNI.

**MOJSISOVICS, Roderich von** (b. Graz, 10 May 1877).

Austrian composer. He comes, on his father's side, of an old Hungarian aristocratic family, his mother being German. Both his parents' families had produced numerous artists and scholars. Mojsisovics himself, although from childhood deeply attracted by music, and a student under E. W. Degner at Graz, F. Wullner and O. Klauwell at Cologne and L. Thuille at Munich, decided, for practical reasons, to take his degree as a doctor of law and enter the Civil Service. But he did not persevere in it for more than eight weeks. Then, encouraged by Max Reger, he embraced the career of a musician. In 1903-5 he was conductor of the male choral society at Brno. He then returned to Styria and, after an engagement in the little town of Pettau, was appointed in 1912 head of the Steiermärkischer Musikverein of Graz, a post which he held until 1931. In 1934 he was awarded the

Austrian State Prize for music. In 1935 he went to live at Munich.

In his compositions Mojsisovics starts from the "New German School" of Wagner, Liszt, Bruckner and Humperdinck, showing a predilection for bold harmonies. His greatest interest is in comic opera, where he succeeds in creating attractive portraits of characters with all their peculiarities. As a symphonic composer he is inspired by visual impressions, and he claims to be strongly influenced by colours, the tonalities chosen by him corresponding with certain mixtures of colours present in his mind while he is working on a composition.

Mojsisovics is also an editor of old music, such as the ballet 'Die Liebesprobe', attributed to Mozart, which he discovered at Graz.<sup>2</sup> His compositions include:

#### OPERAS

- 'Tantchen Rosmarin.'
- 'Messer Ricciardo Minutolo.'
- 'Der Zauberer.'
- 'Die Locke.'
- 'Anno Domini.'
- 'Die roten Dominos.'
- 'Norden in Not.'
- 'Viel Lärm um Nichts' (after Shakespeare).

#### BALLETS

- 'Phantastisches Tanzspiel.'
  - 'Chorisches Tanzspiel.'
- Also incidental music to several plays.

#### CHORAL WORKS

- 'Eine Weihnachtsskantilene', cantata.
- 'Totenmesse.'

#### ORCHESTRAL WORKS

- 2 Overtures.
- 2 Serenades.
- 5 Symphonies
  1. In den Alpen.
  2. Eine Barock-Idylle.
  3. Deutschland.
  4. Frühling.
  5. Michelangelo.

#### CONCERTOS

- 2 for pf.
- 1 for vn.

#### CHAMBER MUSIC

- 3 String Quartets.
  - 1 String Trio.
  - 2 Violin Sonatas.
  - 1 Viola Sonata.
  - 2 Organ Sonatas.
  - 'Festmusik' for organ & brass.
  - 'Waldphantasie' for 2 pfs.
- Many organ & pf. works.

K. G.

**MOKRANJAC, Stevan** (b. Negotin, Serbia, 1855; d. Skoplje, 1914).

Yugoslav composer. He studied music at Munich, Leipzig and Rome. Returning from abroad, he became choirmaster and conductor of the Belgrade Singing Society in 1887, a post he held until his death. With that choir Mokranjac gave numerous concerts in Yugoslavia and also made frequent tours abroad,

<sup>1</sup> This German transliteration of the name was used by him before he settled in England and, having by that time become familiar, was retained by him and his family, including his daughter Tanya, who is a well-known stage designer.

<sup>2</sup> This is a mere pasticcio. The music consists of a number of Mozart's orchestral dances and some interspersed numbers not to be found among Mozart's works and unquestionably spurious.



visiting Germany, Austria-Hungary, Russia, Turkey, Greece, etc. In 1889 he founded a string quartet (in which he chose always to play second violin), and in the same year he founded a School of Music in Belgrade, whose director he remained until his death and which still flourishes to-day. In 1896 he set out on an extended "melographic" tour of Macedonia, where he collected many hundreds of national melodies which were later to be the basis of his choral compositions.

The name of Stevan Mokranjac is perhaps the most important in the history of Serbian music. His compositions are, with little exception, all choral works, and they are significant not only for their own beauty and distinction, but also for the profound influence they exercised on all subsequent Serbian composers. Mokranjac was the first to realize the value of the extraordinarily rich and varied folk music of his country and to have the technical skill and understanding to make artistic use of it. His 15 volumes of 'Rukoveti' ('Bouquets') are models of their kind. These 'Rukoveti' are tastefully chosen and contrasted folksongs set for unaccompanied voices and linked together, for consecutive performance, with masterly skill. With deep insight into the type of harmony inherent in Yugoslav folk melody and with a sure touch in realizing his effects chorally, he produced in these 'Rukoveti' a definite art-form far removed from banal "pot-pourris" of tunes.

In addition to the 15 'Rukoveti' Mokranjac wrote a considerable number of original choral compositions, songs for voice and pianoforte and some incidental music. In the sphere of church music his most important works are the Liturgy (published posthumously in London in 1919 with an English text), a Requiem and a manual of Serbian Orthodox Church singing.

K. T.

**MOKRUSOV, Boris** (b. Nizhny-Novgorod, 27 Feb. 1909).

Russian composer. He was a pupil of Miaskovsky. His first works were a 'Pioneer Suite' for pianoforte, a Suite for brass, a string Quartet, a trombone Concerto, a tone-poem for orchestra and incidental music for a few plays. A 'Song of Stalin' with orchestral accompaniment and an 'Anti-Fascist Symphony' followed. Later he worked at an opera, 'Tchapyayev' (the name of the Soviet general who took the city of Ufa in 1919), the characters in which include Lenin and Stalin.

M. D. C.

**Molander, H.** See Beekman ('En lyckoriddare', incid. m.).

**Molière (Jean-Baptiste Poquelin).** See Andriessen (5, 'Tartuffe', incid. m.). Ariadne auf Naxos (Strauss). Assoucy ('Malade imaginaire'). Auric ('Fâcheux', incid. m. & ballet). Ballard Opera ('Mock Doctor'). Ballet. Ballet de Cour. Barrows ('Bourgeois Gentilhomme', incid. m.). Bartók (F., 2, do.). Bizet ('Amour peintre', opera). Burghauer ('Lakmeec' ['L'Avare'],

opera). Capdevielle (suite 'Molière' for orch.). Charpentier (M. A., 'Mariage forcé' & 'Malade imaginaire'). Cohen (J., 'Psyché', incid. m.). David (K. H., 'Sizilianer', opera). Demuth ('Misanthrope', incid. m.). Desaugiers ('Médecin malgré lui', opera). Dibdin (1, 'Dr. Ballardo', play with music; Garrick, 'Metamorphoses'). Dutilleux (incid. m. for plays). Ec le (2, 'Metamorphosis' [Corey], incid. m.). Farmer (T., m. for 2 plays). Fiorillo (I., 'M. de Pourceaugnac', intermezzo). Franchetti ('Signor di Pourceaugnac', opera). Galuppi ('Virtuose ridicole' & 'Alcimenà', operas). Gluck ('Don Juan', ballet). Gounod ('Médecin malgré lui', opera; 'Bourgeois G.' & 'George Dandin', incid. m.). Grétry ('Amphitryon', opera). Hart (F., 'Forced Marriage', opera). Hasse (2 intermezzi). Haug ('Tartuffe' & 'Malade imortel', operas). Herberigs ('Amour médecin', do.). Jolivet (incid. m. for 2 plays). Joncières ('Sicilien', opera). Kosa ('Tartuffe', do.). Kraus (J. M., 'Amphitryon', incid. m.). Lattuada ('Prezioso ridicole', opera). Laverne ('Princesse d'Élide', do.). Listov ('Bourgeois G.', incid. m.). Lully (m. for 12 stage works). Matassins (use in 'M. de Pourceaugnac'). Mathieu ('George Dandin', opera). Milhaud ('Médecin volant', incid. m.; 'Apothéose de M.', harpsichord & stgs.). Napoli ('Malato immaginario', opera). Obousier ('Amphitryon', opera). Ollone ('George Dandin', opera). Poise ('Amour médecin' & 'Médecin malgré lui', operas). Purcell (4, 'Female Virtuosos', incid. m.). Rieti ('École des femmes', incid. m.). Roger-Ducasse (Madrigal for chorus). Rózikci (L., 'Malade imaginaire', incid. m.). Saint-Saëns (Madrigal for chorus). Sautget (incid. m. for 5 plays). Sauzay ('George Dandin' & 'Sicilien', incid. m.). Schulhoff (E., 'Bourgeois G.', do.). Shaporn ('Tartuffe', do.). Skerjanc (incid. m. for plays). Snel ('Pourceaugnac', ballet). Strauss (R., 'Burger als Edelmann' ['Ariadne auf Naxos']). Szymanowski ('Mandragora', ballet). Veretti ('Medico volante', opera). Wolf-Ferrari ('Amore medico', opera). Wolfurt ('Tanz um den Narren', opera). Zich (O., 'Précieuses ridicules', opera).

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**Molina, Gabriel Tirso de.** See Tirso de Molina.

**MOLINARA, LA.** Opera by Paisiello (lib. by Giovanni Palomba), prod. Naples, Teatro Fiorentino, summer 1788, under the original title of 'L' amor contrastato'; first performance abroad, Madrid, 16 May 1789; first in England, London, Pantheon, 21 May 1791.

The opera became better known as 'La molinara' or 'La molinarella', and in German as 'Die schöne Müllerin'.

Beethoven used two airs from 'La molinara' for pianoforte variations, 'Quant' è più bello' and 'Nel cor più non mi sento' (both 1796). The song, 'Hope told a flattering tale', adapted from the latter, became, near the close of the 18th century, one of the most favourite English sentimental songs. It was introduced by Mara in a revival of Arne's 'Artaxerxes' and was republished in all imaginable forms.

A. L. & F. K.

**MOLINARI, Bernardino** (b. Rome, 11 Apr. 1880; d. Rome, 25 Dec. 1952).

Italian conductor. He studied with Renzi and Falchi at the Liceo di Santa Cecilia of his native city. After gaining valuable experience elsewhere he was appointed in 1912 artistic director and conductor of the Augusteo concerts in Rome.

Molinari conducted in most of the important

musical centres in Europe and America. He was also the author of several transcriptions, including one of Carissimi's oratorio 'Jonah' and one of Monteverdi's 'Sonata sopra Sancta Maria'.

F. B.

BIBL.—MUCCI, E., 'Bernardino Molinari' (Lanciano, 1941).

**MOLINARO, Simone** (b. Genoa, c. 1565; d. ?).

Italian composer. He was taught music by his uncle, G.-B. della Gostena, whom he succeeded in 1605 as *maestro di cappella* of Genoa Cathedral. His fame as a musician must have been considerable, for his motets, sacred concertos, madrigals and canzonets were first published at places as far apart as Venice, Milan and Genoa, and selections were republished at Copenhagen, Nuremberg and Speyer. A fine book of lute music was published at Venice in 1599; a complete modern edition has been made by Gullino (Florence, 1940). Molinaro's music is simple and fluent, and he makes little use of elaborate counterpoint. Some of his lute music contains extravagant modulations of the kind which Gesualdo later found so irresistible; a link between the two composers is provided by Molinaro's edition of Gesualdo's six books of 5-part madrigals in score (1613). This is the last of Molinaro's musical activities.

R. T. D.

BIBL.—DART, THURSTON, 'Simone Molinaro's Lute-Book of 1599' (M. & L., XXVIII, 1947, p. 258).

See also Gesualdo.

**Moline, Pierre Louis.** See Gluck (2 libs.). Orphée (Gluck, lib.).

**Molino, Antonio.** See Gabrieli (A., *greghesche*)

**MOLIQUE, (Wilhelm) Bernhard** (b. Nuremberg, 7 Oct. 1802; d. Cannstadt nr. Stuttgart, 10 May 1869).

German violinist and composer. His father, a member of the Nuremberg town band, at first taught him several instruments, but he soon made the violin his special study. Spohr<sup>1</sup> relates that while staying at Nuremberg, in 1815, he gave some lessons to the boy, who already possessed remarkable proficiency on the instrument. Molique afterwards went to Munich and studied for two years under Rovelli. After having lived for some time in Vienna, as member of the orchestra of the Theater an der Wien, he returned in 1820 to Munich and succeeded his master Rovelli as leader of the orchestra. From Munich he made several tours through Germany and soon established his reputation as an eminent virtuoso and a solid musician. In 1826 he accepted the post of leader of the royal orchestra at Stuttgart, where he remained till 1849. In that year he went to England, where he spent the remaining part of his professional life.

<sup>1</sup> Autobiography, I, 228.

The sterling qualities of Molique as a player and his sound musicianship soon procured him an honourable position in the musical world of London. His first appearance at the Philharmonic was on 14 May 1840, when he played his own A minor Concerto. With the general public he was equally successful as a soloist, quartet player and teacher, while the serious character and the fine workmanship of his compositions raised him high in the estimation of connoisseurs and musicians. His oratorio 'Abraham' was performed at the Norwich Festival of 1860. He gave a farewell concert in London at St. James's Hall, on 3 May 1866, and five days later he retired to Cannstadt.

As an executant Molique showed a rare perfection of left-hand technique, but his bowing appears to have been somewhat wanting in breadth and freedom. His style of playing was usually very quiet, perhaps deficient in animation. In his compositions the influence of Spohr is evident, not only in the character of most of his subjects, but also in his manner of treating and working them out; yet some of his works — especially the first two movements of his third Concerto, in D minor, and of the fifth, in A minor — are fine compositions. His other works, though evincing the same technical mastery, are very inferior in interest to these concertos — they bear hardly any traces of inspiration and had no great or lasting success.

Molique's principal published works, apart from 'Abraham', are the following:

- 2 Masses.
- Symphony.
- 6 Violin Concertos.
- 8 String Quartets.
- 2 Trios for vn., cello & pf.
- Duos for 2 vns.
- Duos for flute & vn.

P. D.

BIBL.—SCHRODER, FRITZ, 'Bernhard Molique und seine Instrumentalkompositionen' (Stuttgart, 1923), with a catalogue, partly thematic.

See also Regondi (concerto for concertina).

**MOLL** (Ger.). Minor, in the sense of tonality, as *Dur* is major.

**MOLLE, Henry** (b. ?; d. ?).

English 17th-century composer. He went to King's College, Cambridge, and was Public Orator to that University while Cosin was Master of Peterhouse (1635-40). His English Litany was "made for Cosin". One of the madrigals in Thomas Tomkins's 'Songs' of 1622 is dedicated to Molle. In the Tudway Collection (B.M. Harl. MSS 7337-42) are 2 Evening Services by Molle: the first, in D major, written in 1636, and the second in F major, dated 1639 and "... commonly called Molle's 2nd Service". In P.H. are the following compositions by him:

Latin T.D. and L., English L., M. and N.D., Second M. and N.D. a 4, and an anthem, 'Great and marvellous'.

The words also of another anthem by him are given in Clifford's 'Collection' (1663).

J. M. (ii).

**MOLLENHAUER, Edward** (b. ?; d. ?).

American 19th-century violinist. He was established in New York in the latter half of the century and introduced an "improvement" in violin construction which was patented in England (1881, No. 621).

The invention consists in placing a board between the sounding-board and the back of the instrument, and parallel to these two boards, so as to divide the interior into two compartments. This intermediate board is provided with sound-holes and a bass bar.

This contrivance was considered of sufficient importance by Count Luigi Francesco Valdrighi to form the subject of No. 9 of his 'Musurgiana' under the title 'Strumenti ad arco rinforzati' (Modena, 1881). E. H.-A.

**MOLLER, Joachim.** See BURCK, JOACHIM Å.

**MÖLLER, Johann** (b. ?; d. ?).

German 16th-17th-century organist and composer. He was town and court organist at Darmstadt. Among his compositions are German motets for 5-8 voices (1611), a 6-part 'Vater unser', 2 books of pavans, galliards, etc., for 5 instruments (1610 and 1612), etc.

E. V. d. S.

**MOLLER VON BURCK, Joachim.** See BURCK.

**MOLNÁR, Antal** (b. Budapest, 7 Jan. 1890).

Hungarian critic, musicologist, violist and composer. He studied composition with Viktor Herzfeld at the Academy of Music, Budapest, and gained the Haynald Prize for his 'Missa brevis' in 1910. He made a few folk-music collecting expeditions before he joined the Waldbauer String Quartet, of which he was violist from 1910 to 1913 and with which he took part in the first performance in Budapest of Debussy's string Quartet, attended by the composer. He was also violist of the Dohnányi-Hubay Pianoforte Quartet for two years (1915-17). Having taught composition, history and *solfège* at the Municipal School of Music from 1912 to 1918, he was appointed to the Academy of Music in the spring of 1919, and there he has been teaching theory and harmony ever since. In 1914 he was awarded the Franz Joseph Prize for Composition and in 1938 the literary Baumgarten Prize for his 'Musical Aesthetics', then in preparation. From 1933 to 1940 he edited the series 'Népszerű Zenefüzetek' ('Popular Musical Pamphlets'), which included Bartók's 'Hungarian Folk Music and Folk Music of Neighbouring Peoples' and Szabolcsi's 'Short Summary of the History of Hungarian Music'. For a time he was deputy president of the Hungarian Association of Musicians re-established in 1946.

A sincere poetic feeling and discriminating

taste are revealed in Molnár's music: its sensitive lyricism and emotional restraint are nourished by romantic traditions. His conservative disposition is shown especially in the constructive elements of his idiom and his respect for tradition is particularly evident in the purity and balanced proportions of his designs. Save for various arrangements of folk tunes, folksong has not appreciably influenced his style, although he took part in the earlier collecting expeditions; yet in some of his compositions he resorted to the representative Hungarian instrumental idiom of the 19th century (*i.e. verbunkos* music), regarding it rather as an unconventional flavour than a determining factor of his personal style.

His original approach to instrumental and vocal colour is displayed in the 'Kuruc muzsika', which combines four *tárogatós* with a chamber orchestra, and in the trio for women's voices, 'The Danaides', which is among his best compositions. His 'Suite for Double String Orchestra' and his string quartets — of which the third was first performed by the Waldbauer Quartet at a broadcast concert of the B.B.C. on 5 Oct. 1926 — demonstrate his technical and expressive powers applied to symphonic designs. That he is essentially a miniaturist is shown by his music for voice or voices with or without accompaniment. Purity of style and clarity of texture are the main characteristics of his choral music; his lyrical gifts are shown most convincingly in his songs. He turned chiefly to the Hungarian *avant-garde* poets for words: compared with his instrumental music these settings are far more enterprising in the use of new expressive resources.

Molnár's literary contributions are regarded as considerably more important than his music: his writings have provided enlightenment to the entire Hungarian musical public in recent times, amateurs and professionals alike. He has applied the principles of a European outlook to the various aspects of musical life in Hungary, but although he is an exceptionally prolific writer, he has rarely contributed to the daily press. There is hardly an aspect in the whole field of music which he did not enrich with his penetrating critical insight, true knowledge and awareness of cultural values. He was among the first to perceive the greatness of Bartók and Kodály and their extraordinary significance both to Hungarian and to European music. His attention has not been confined to Hungary: his assessment of Schoenberg or Stravinsky, for example, and of the new developments in European music show extraordinary understanding and have proved to be surprisingly accurate in the light of later developments.

The list of Molnár's compositions and writings given below is not exhaustive. Most

of the former have remained in manuscripts, of which many are kept in various music libraries and some are in private possession.<sup>1</sup>

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'Stabat Mater' for unaccomp. chorus (? 1930).  
Psalm XXII for unaccomp. chorus (? 1931).  
Psalm LI for unaccomp. chorus (1931).  
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Psalm LXXXIV for 2 voices, horn & harp (? 1935).

### CHORAL WORKS

- 'Gyermekek' 10 children's choir Op. 2.  
Hungarian Songs for women's voices ('1928).  
'Magyar népdalfantázia' ('Hungarian Folksong Fantasy') for men's chorus (1932).  
Psalm I for double chorus (1934).  
'Prophetus' (Endre Ady) for unaccomp. chorus (1937).  
'Fonség éj' ('Majestic Night') (Sándor Petőfi) for women's chorus.  
Also various folksong arrangements.

### ORCHESTRAL WORKS

- 'Marche grotesque', Op. 11.  
Hungarian Dances for small orch., Op. 18 (? 1917).  
Variations on a Hungarian Theme (1927).  
Suite for double stg. orch. (1928).  
Hungarian Comedy Overture (1931).  
'Tavaszkeringő' ('Spring Waltz').  
Fantasy 'Napkeleti monda' ('Oriental Fable') for small orch.  
'Budapest' Overture.  
'Operett Zene' ('Operetta Music').  
Suite 'Volt egyszer egy király...' ('Fairytale').

### SOLO INSTRUMENTS AND ORCHESTRA

- Cello Concerto, Op. 12.  
'Kuruc Music' for 4 tárogatós & chamber orch. (1936).

### VOICES AND ORCHESTRA

- 'A danaidák' ('The Danaides') (Mihály Babits) for 3 women's voices (1926).  
'Ora satanica', cantata (Gabriele d'Annunzio) for bass & chamber orch. (? 1935).

### CHAMBER MUSIC

- String Trio, A mi. (1910).  
'Sérénade' for clar., vn. & harp (1911).  
Quartet for flute, vn., viola & cello, Op. 1 (1912).  
Pf. Trio No. 1, F ma., Op. 14 (? 1913).  
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2. Light and Shadow.  
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### Variations for String Quartet

1. Popular Variations.  
2. Variations on a Theme by Grétry.  
Fugue on a Theme by Albinoni for stg. 4tet.  
'Suite caractéristique' for pf. 5tet.  
'Serenatina' for 2 vns.  
'Paruta e preghiera' for 8 horns.  
Also numerous pieces for one instrument (vn., viola, cello, flute, oboe, clar., trumpet, trombone) & pf.

### PIANOFORTE MUSIC

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'Danse héroïque'.  
'Melodies'.  
'Három groteszk induló' ('Three Grotesque Marches') for 2 pls.  
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'A zeneesztétika feladatai' ('Tasks of Musical Aesthetics') (Budapest, 1927).  
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<sup>1</sup> For further information regarding his writings up to 1939 and his compositions, the reader is referred to the bibliographical sketch ('Beszámoló...') compiled by himself (see Catalogue).

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**Molnár, Ferenc.** See Hughes ("S.", J. S. W., radio m.).

**MOLNÁR, Imre** (b. Péterréve, 28 Oct. 1888).

Hungarian baritone singer, critic, professor of singing and writer on music. He took a teacher's diploma and was schoolmaster in Budapest, whence he was transferred to Stubnya and later to Munács (now Munkács, Czechoslovakia). He studied singing with Ödön Farkas, obtained a doctor's degree at the University of Sciences, Budapest, with the thesis 'A cenzura története Magyarországon 1600-ig' ('History of Censorship in Hungary until 1600', Budapest, 1912). From 1919 to 1943 he was music critic to the Budapest daily 'Magyarság'; from 1921 he taught singing at the National Conservatory, where he was also librarian for a time. Since 1928 he has taken classes in singing also at the Academy of Music, and he was appointed Professor Ordinarius there in 1933. He has shown keen interest in the problems of beautiful and correct speech and organized a course of speech-technique for the actors of the National Theatre and for broadcasters. In 1943 he assisted at the clinics of the Throat Hospital. He was for a period a member of the Hungarian Radio's music council.

Molnár's voice, though not conspicuously powerful, is extremely flexible, and his voice production, allied to a clear pronunciation, is impeccable. He has given recitals frequently with old Hungarian music and folksongs as the mainstay of his programmes. He made some valuable contributions to Hungarian songs and folk music; these appeared in

print and have been the subject of many lectures. He often takes part in the meetings of the Hungarian Ethnographical Society, mainly as a performer of folksongs. He has a valuable collection of old Hungarian music and rare Hungarian books on music; his collection of Hungarian songs (running to some 30,000 items) includes both folk and art tunes which are classified in an ingenious alphabetical order both in regard to their text and their music. He edited 'A Magyar Muzsika Könyve' ('Hungarian Music Book', Budapest, 1936), an informative collection of historical essays and bio-bibliographical entries concerning Hungarian music and musicians.

His publications further include:

- 'Daloskert' ('Garden of Songs') in collab. with Aurél Kern (Budapest, 1927), an anthology of old Hungarian songs with explanatory appendices.  
 'Játékokszög' ('Toy-Land') in collab. with László Lajtha (Budapest, 1929), a collection of children's games and nursery rhymes.  
 'Eufonetika' ('Euphonics') ('Kis Akadémia Könyvtára', 51, Budapest, 1942), "a treatise on beautiful speech and singing-voice".  
 'Beszéd, ének, - magyar beszéd, magyar ének' ('Speech, Song—Hungarian Speech, Hungarian Song') (Budapest, 1942).

J. S. W.

**MOLOCH** (Opera). See SCHILLINGS.

**MOLTENI, Benedetta Emilia** (b. Modena, 1722; d. ?, c. 1780).

Italian soprano singer. Nothing is known of her career in Italy. She was in Berlin in 1742 and was appointed to the court of Frederick II ("the Great") of Prussia, to which she remained attached until 1774. In 1751 she married J. F. Agricola. E. B.

**MOLTER, Johann Melchior** (b. ?; d. Durlach, 12 Jan. 1765).

German composer. He was in service at the court of the Margrave of Baden at Durlach before 1719, when he was sent on a two years' leave to Italy (Venice and Rome). On his return he succeeded Johann Philipp Käfer as court conductor. In 1733 he went to Eisenach as church-music director, but he returned to Durlach in 1743, to occupy his former post till his death.

Molter was a prolific composer. His instrumental works comprise 169 symphonies, 95 concertos and concertini, 14 overtures, 66 sonatas for various instruments, etc., preserved in manuscript in the State Library at Carlsruhe, where are also 14 cantatas. A Passion in manuscript is in the Sondershausen Library. To these must be added three works for the stage: a *Musikalisches Drama* (no title known) performed at Eisenach in 1730; a similar work, 'Die . . . drei Hauptstände', given there in 1740; and a *dramma per musica* (in German) the undated score of which is preserved at Carlsruhe, probably belonging to his second term of service in Baden. Two clarinet concertos of not later than 1740 are more or less contemporary with Vivaldi's,

but demand a far higher standard of technique.

A. L., adds.

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Mombelli, Vincenzino Vigano. See Rossini ('Demetrio e Polibio', lib.).

Mombert, A. See Berg (Alban, songs). Knab (songs). Siegl (part songs). Szymanowski (song). Vycpálek (5 songs).

Mommssen, Theodor. See Křenek ('Fiedellieder', songs).

MOMPELLIO, Federico (b. Genoa, 9 Sept. 1908).

Italian musicologist. He studied the piano-forte and composition, taking a diploma at Parma in 1928, and is a laureate in letters (University of Genoa, 1932). He was lecturer in musical history and chief librarian at the Conservatory of Palermo (1933), at that of Parma (1934-38) and held the latter post at the Milan Conservatory from 1938 and the former in addition from 1950. Among his published works may be named 'Pietro Vinci: madrigalista siciliano' (1937), 'Il Regio Conservatorio di Musica di Milano' (1941) and a new annotated edition of Conestabile's 'Vita di N. Paganini' (1936). He published a modern edition of the 'Primo libro di madrigali a 5 voci' by Sigismondo d'India and is also the composer of vocal, symphonic and chamber-music works.

G. M. G.

MOMPOU, Federico (b. Barcelona, 16 Apr. 1893).

Spanish composer. In his early years he studied under F. Motte Lacroix, but was mainly self-taught. His first attempts date from 1909 and his first work was 'Impresiones íntimas' (1911-14). He created his own individual style of music, breaking away from bar divisions, key signatures and cadences, and he described his music by the term *primitivista*. It is significant that he should have evolved this style in Catalonia, whose musicians are full of the quaint simplicities of the 15th century, which so strongly appeal to modern taste. Mompou's ideal is to return to the Catalan primitives, but the journey must pass by way of our civilization of to-day. There is thus always a piquant contrast between modern harmonies and rhythms and traditional themes in his music. Few modern composers aim at simpler means of expression than this subtle Catalan tone-poet, of whom a French critic once said that some of his music could be dictated in words without making use of any conventional music-writing method.

It was Paris that first recognized Mompou's genius, and French critics praised his music for its exquisite subtlety and delicate line of melody. At a recital he gave in Paris in 1921 under the auspices of the 'Revue Musicale', at which he played his 'Canço i danço', 'Canto magics' and 'Suburbis',

each little impressionist tone-poem created a concentrated picture which not only conjured up the vivid life of to-day but also suggested here and there the past, thus giving a gentle underlying note of retrospective melancholy. This power of condensation reminds one of the little Christmas plays written by Thornton Wilder as examples of concise dramatic technique.

Mompou musically follows the Latin racial tradition by these impressionist musical sketches, but there are also certain qualities in his work which suggest English music of the golden age of the Elizabethan virginalists. We are also irresistibly reminded of Galuppi, whose toccatas inspired Browning. Mompou has rightly been called the "poet of the piano-forte" — a title which had in the past been applied to both Chopin and Schumann, and which so fitly describes the austere, concentrated and yet essentially lyrical music of this Mediterranean composer. "Poet of the pianoforte" was the title applied by Émile Vuillermoz to Mompou in those far-off days in Paris at the end of the first world war, and the celebrated French critic added:

This young Spaniard, who works silently in his country retreat, is a magician. He searches in music for enchantments and spells wherewith to compound his magic songs. His formulas are short, concise, concentrated, but they possess a weird, hallucinating power of evocation. If an artist possessed of such magic power had lived in the middle ages, he would have been burnt at the stake, for no matter how minutely we analyse Mompou's score, we cannot discover his secrets. This music which is so gentle and peaceful, reaches out to unexplored regions of the subconscious.

'Canto magics', 'Festes llunyanes' and indeed any of these early works by Mompou, when we hear them to-day, evoke straightway those dreamy indefinite days that followed the stern war years. They suggest the lovely lines of Enoch Soames:

Pale tunes irresolute,  
and tracteries of old sounds,  
blown from a rotting flute,  
mingle with noise of cymbals  
rouged with rust.

Thinking of the music of Mompou it is impossible not to recall Debussy, who had written:

I am sure that music up to now has been based upon false principles, for it has been composed for paper rather than for the ear. And composers torture their own minds in their reach for musical themes, instead of looking for them in the world around them.

Debussy paints nature coldly and objectively as if he were making a Japanese etching in the Hokusai style. This description of Debussy given by Constant Lambert might apply particularly to Mompou, whose music, too, may be described in the words Sir Thomas Browne wrote on the divinity of music:

for even that vulgar and tavern-music, which makes one man merry, another mad, strikes in me a deep fit of devotion, and a profound contemplation of the First Composer. There is something in it of divinity more than the ear discovers.

And Mompou's music is, as Sir Thomas

Browne adds, a kind of hieroglyphical and shadowed lesson in the world.<sup>1</sup> It is art in miniature and comes as a pleasing relief in an age when we have grown weary of the immense and the gigantic and long to see the universe reflected in a single drop of water.

Mompou is abnormally shy and shuns the world like the plague; he always gives the impression of being engaged on a secret quest. For this reason he lives apart from the world, and only occasionally emerges from his retreat to play in the drawing-room of some painter, sculptor or writer where he knows he will be surrounded by true *aficionados*. It was the critic Adolfo Salazar who was the first to proclaim his genius in 'El Sol', the Madrid daily paper, on 18 June 1921, saying that his style resembled the most slender of Debussy's preludes, though technically he was nearer to Satie; but this did not take away from the intensely individual manner in which he expressed himself musically.

Mompou's music is a reaction against a mechanized world, for he lives a cloistered life dreaming of the quaint, primitive, sunlit world that we discover in the ancient miniatures of the 14th and 15th centuries or in the chronicles describing the lives of Pedro the Ceremonious or Martin the Humane among their Aragonese and Catalan subjects. The little scenes he evokes on the pianoforte are set sometimes in cloisters and at other times in profane gardens thronged with fair maidens. Very often his miniatures consist of fragmentary dialogues, as for instance the delightful dialogue between the Fountain and the Church Bell. He was elected a member of the Royal Academy of St. George, Barcelona. In 1946 he was awarded the first National Music Prize.

In later years, in addition to pianoforte works, Mompou wrote beautiful songs for Mercedes Plantada, the well-known Catalan singer. In his 'Canciones y danzas' he deliberately harmonized popular and folk tunes of his native province, but no sooner does he pick up the popular tune than his musical daemon takes charge of it, transmogrifies it, illuminates it and finally turns it by subtle magic into an entirely original tune. In this sense Mompou is a genuinely Spanish composer like Falla, Turina or Esplá. Like them he is so steeped in the folk music of his region that when he creates original melodies they seem to have been breathed in his ear by the ghosts of his musical ancestors. w. s.

BIBL.—KASTNER, SANTIAGO, 'Federico Mompou' (Madrid, 1947).

**MONASTERO Y AGUEROS, Jesús**  
(b. Potes, Prov. of Santander, 21 Mar. 1836;  
d. Potes, 28 Sept. 1903).

<sup>1</sup> 'Religio Medici' (1642).

Spanish violinist and composer. He very early showed a strong inclination towards music and enjoyed royal patronage from the age of seven years. He was taught by the best masters in Madrid and for a time followed the career of a prodigy; but the death of his father compelled him to return to his home, and through the influence of a wealthy amateur he was sent to Brussels to study with Bériot. There he remained at the Conservatoire from 1849 to 1852, when he returned home and played in Madrid with great success. In 1861 he appeared in Belgium, Holland and Germany as a finished performer. His success in these countries and in France was remarkable; at Weimar he was offered the post of court *Kapellmeister*, but he preferred to return to his native country, and in a short time he was appointed violin professor at the Madrid Conservatory. His quartet playing was of remarkable excellence, and he introduced the works of the classical masters to the musical amateurs of Spain. He wrote many successful works for his instrument, as well as two ecclesiastical compositions without accompaniment.

J. A. F.-M.

**MONCAYO, Pablo** (b. Guadalajara, 29 June 1912).

Mexican composer. He studied with Chávez and from the first adopted a nationalist style of composition, using native elements in a percussive, neo-classical manner. In 1935, jointly with Ayala, Contreras and Galindo, he formed a Grupo de los Cuatro, designed to promote new Mexican music. He writes mostly in small forms; among his works are 'Amatzinac' for flute and strings (1935), Sonatina for violin and pianoforte (1936) and 'Huapango' for orchestra (1941). He also wrote a one-act opera, 'La mulata de Córdoba', which was performed in Mexico City on 23 Oct. 1948. n. s.

**MONCKTON, Lionel** (b. London, 18 Dec. 1861; d. London, 15 Feb. 1924).

English composer. He was the eldest son of Sir John Monckton, Town Clerk of the City of London. He was educated at Charterhouse School and at Oxford, and was a prominent amateur actor at Oxford, where he was associated with the Philo-Thespian Club and the O.U.D.S. His first compositions were heard in public at the Gaiety and other theatres under George Edwardes. He was sole composer of 'The Quaker Girl' (1910), 'The Dancing Mistress' (1912), 'The Cingalee' and 'The Country Girl'. He also contributed many popular songs to operettas by other composers.

A. W. F.

See also Caryll (collab. in 'Our Miss Gibbs').

**MONDAY POPULAR CONCERTS**  
("POPS"). See POPULAR CONCERTS. ST. JAMES'S HALL.



**MONDO ALLA ROVERSA, IL (Opera).**

See GOLDONI.

**MONDO DELLA LUNA, IL (Opera).** See GOLDONI.**MONDONVILLE, Jean de** (b. Narbonne, 15 Apr. 1716; d. ?).

French composer. To distinguish him from his elder and more famous brother he was called 'Mondonville le jeune' or 'le cadet'. He was Ordinaire de la Musique du Roi and composed a set of sonatas (1767). He is lost sight of after 1769.

M. P.

**MONDONVILLE, (Jean) Joseph (Cassanéa) de** (b. Narbonne, [bapt. 25] Dec. 1711; d. Belleville nr. Paris, 8 Oct. 1772).

French violinist and composer, brother of the preceding. He was a son of well-born but poor parents.<sup>1</sup> His taste for music showed itself early, and he acquired considerable powers of execution as a violinist. He was in Paris in 1733 and from there went to Lille, where he was well received, and still more so at the Concert Spirituel in Paris in 1737. He had returned to Paris in 1734, and he achieved success as a violinist and composer of popular chamber music and organ pieces (for Balbâtre).

Mondonville made a new departure in composition in 1738, when he began to write motets. These religious compositions appeared in the programmes of the Concert Spirituel from then until 1770. He also attempted the stage, but his first opera, 'Isbé' (Opéra [Académie], 10 Apr. 1742), failed. In 1744 he succeeded Gervais as Surintendant de la Chapelle du Roi, and under court patronage he produced at the Opéra 'Le Carnaval du Parnasse' (23 Sept. 1749), an *opéra-ballet* in three acts, containing some graceful music. When the contest between the partisans of Italian and French music, known as the *Guerre des Bouffons*, arose in 1752 in consequence of the success of Pergolesi's 'Scerva padrona', Mondonville, a *protégé* of Mme de Pompadour, was chosen champion of the national school; and his opera 'Titon et l'Aurore' (Opéra, 9 Jan. 1753) owed its success largely to this circumstance. The libretto of this *pastorale héroïque* was by the Abbé de La Marre, with improvements by Claude de Voisenon, and the prologue was by Houdar de La Motte.

'Daphnis et Alcimadure', a pastoral in the *Langue d'Oc*, in which he introduced many Provençal airs, was produced before the court at Fontainebleau on 29 Oct. 1754, and on being brought out in public at the Paris Opéra on 19 Jan. 1755 it completed Mondonville's popularity. Of this he made use to procure his appointment as director of the Concert Spirituel. That post he occupied for seven years (1755-62), showing great ability both

as an administrator and as conductor, and producing at the concerts with much success three short oratorios, 'Les Israélites au Mont Oreb', 'Les Fureurs de Saül' and 'Les Titans'. 'Les Fêtes de Paphos' (9 May 1758), originally written for Mme de Pompadour's private theatre, was the only opera performed at the Opéra during the same period. His last operas, 'Thésée' (1767) and 'Psyché' (1769, a mere adaptation of the third act of 'Les Fêtes de Paphos'), were unsuccessful. Twelve motets, a book of trios, sonatas for violin and harpsichord, etc., are mentioned, and a very amusing *jeu d'esprit* was published in 1760. It is a musical setting in cantata form of the *Privilege du Roi* which appears in all publications of the period; it has parts for strings, oboes and horns.

The following are Mondonville's chief instrumental works, arranged chronologically, of which the 'Pièces de clavecin en sonates', the first of the kind, and the 'Sons harmoniques', which for the violin were equally original, are the most important:

1. Sonatas for vn. with continuo (1733).
2. Trio Sonatas for two vns. or flutes with continuo.
3. Sonatas for clavier with vn. accomp. (c. 1734).
4. 'Les Sons harmoniques', sonatas for vn. solo with continuo (c. 1738).
5. Harpsichord pieces with voice or vn. (c. 1748).

There is a good portrait of Mondonville in pastel by La Tour, formerly in the possession of Ambroise Thomas, now in the Musée de Saint-Quentin; and another by C. N. Cochin, engraved by Saint-Aubin.

G. C., adds. M. P., rev.

See also Floquet (Requiem for M.).

**MONETARIUS, Stefan** (b. Kremnice, ?; d. ?).

Polish 15th-16th-century theorist. His treatise entitled 'Epithoma utriusque musices practicae' was published at Cracow about 1517.

C. R. H.

Money-Coutts, Francis Bardett. See Albéniz (libs.).

**MONFERRINA.** A kind of country dance, originating in Piedmont. The tunes used in Italy and Malta became fashionable in England in the early years of the 19th century, and were employed for country dances. The English name was Monfrina, Monfreda or Manfredina. The favourite tune with the title 'Italian Monfrina' was this:



Copies will be found in Wheatstone's 'Country Dances for 1810', 'Companion to the Ball-

<sup>1</sup> The only information about his youth is in the 'Nécrologie des hommes célèbres de France' (1773).

Room' (c. 1816) and other collections of country dances. F. K.

**MONGINI, ?** (b. ?; d. Milan, 27 Apr. 1874).

Italian tenor singer. He first sang in London at Her Majesty's Theatre in 1859 and again about 1862. The best part of his London career, however, dated from 1866, when the premature death of Giuglini had left Mapleson without a leading tenor possessed of any great attraction for the public. Mongini could not fill Giuglini's place, but he had a voice of extraordinary power and range, and in certain parts — Arnold in 'William Tell', Manrico in 'Trovatore' and John of Leyden in 'The Prophet' among the rest — he met with marked success. When Gye and Mapleson joined forces at Covent Garden in 1869 Mongini was one of the leading tenors in the company, and he afterwards sang under Mapleson's management down to 1873. In 1871 he was the original Radamès in Verdi's 'Aida' at Cairo. He was a typical *tenore di forza*. S. H. P.

**Moniglia, Giovanni Andrea.** See Cavalli ('Hipermestra', lib.). Cesti ('Semiramide', lib.).

**MONIUSZKO, Stanisław** (b. Ubiel, Province of Mińsk, 5 May 1819; d. Warsaw, 4 June 1872).

Polish composer. The atmosphere, the traditions and customs at the small country manor where he was born were entirely Polish. His father, Czesław Moniuszko, a former captain in the Polish army and adjutant to the King of Naples, was an owner of a small estate at Ubiel, a district of Janów in the Province of Mińsk. His mother, Elżbieta, born Madzarska, exceptionally musical, sang her baby-son folksongs and folk ballads and later gave him his first lessons in pianoforte playing. In 1827 the parents moved to Warsaw in order that their son should be taught properly. They engaged August Freyer, a former pupil of Józef Elsner, as a teacher. Their financial position, however, did not allow them to stay longer in the capital, and in 1830 they moved again, this time to Mińsk. There the young musician was taught by "provincial teachers", Piotr Karaffa-Korbut and Dominik Stefanowicz. In 1837, owing to improvements in his father's finances, Moniuszko was sent to the Berlin Singakademie, where, under K. F. Rungenhagen, he studied counterpoint and composition for two years. The musical atmosphere at the academy, the chance of listening to many oratorios and cantatas performed there, and frequent visits to the operatic performances under Spontini were the important factors in crystallizing Moniuszko's musical outlook. He returned to Poland, settled at Wilno and, having obtained the post of organist at the Church of St.

John, married Aleksandra Müller. At Wilno he began to write his first operettas and vaudevilles, partly for an amateur society and partly for the professional theatre of the town. He also taught privately and founded a choral society.

In addition to the compositions written during his studies in Berlin, including three songs published by Bote & Bock in 1838 and a vaudeville based on Count Fredro's comedy 'A Night in the Apennines', Moniuszko composed four operettas, of which the last, 'The Lottery', was produced first at Mińsk and then in Warsaw. Wishing to be present at the production of his work in the capital, Moniuszko went to Warsaw, where he made the acquaintance of W. Wolski, a young Polish poet who wrote for him the libretto for a new opera, based on a folk tale, 'Góralka', by K. W. Wójcicki. This first version of the new opera entitled 'Halka' comprised two acts and was first performed at Wilno on 1 Jan. 1848. It was received with such enthusiasm that Moniuszko began to think seriously about its production in Warsaw. All his attempts, however, were frustrated by the jealousy of N. T. Nidecki, the conductor of the Warsaw Opera. Even the latter's death, which occurred in 1852, did not lessen the difficulties, for the Opera was completely under the influence of the Italian operatic masters. At last, however, thanks to the influence of Mme Maria Muchanow-Kalergis, wife of the general manager of the Opera, and the new conductor, an Italian named Giovanni Quattrini, 'Halka' in its new version, consisting of four acts and some ballet scenes, was staged on 1 Jan. 1858, ten years to the day after the production of the first version.

This date was not only a turning-point in Moniuszko's career, but a milestone in the development of Polish opera. The enthusiastic reception accorded to 'Halka' at every performance established his reputation as the representative national composer, and he was appointed conductor of the Warsaw Opera, where he remained until his death.

'Halka' stands half-way between "traditional opera", with its separate musical numbers, and the "music-drama" as conceived as a unity by Wagner several years later. In this opera Moniuszko deliberately introduced and developed "leading motives" and above all he made his orchestra emphasize the dramatic movements of the play and speak for itself, especially in the overture based on themes from the opera.

The vocal score of 'Halka' was published soon after its first performance. Hans von Bülow, who made himself acquainted with this score, wrote in the 'Neue Zeitschrift für Musik' (12 Nov. 1858): "In Moniuszko

a highly gifted composer energetically expresses the strength of the national spirit . . . his opera also contains a striking beauty for us Germans".

By 1869, that is within eleven years after the first Warsaw performance, the libretto was translated into Czech, German, Bulgarian, Slovene, Croatian, Italian and Russian and performed in Prague, Berlin, Sofia, Belgrade, Vienna and Moscow, to name only the capitals of the countries concerned. Even now, after nearly a hundred years, 'Halka' belongs to the standard repertory of all the larger Polish operatic stages. The Highlander Dances and Mazur (ballet scenes from this opera) are frequently included in the programmes of symphonic concerts in Poland.

The year 1860 saw the first performances of two new operas by Moniuszko: on 7 Feb. the production of 'Termina' ('The Countess'), to a libretto by W. Wolski, and on 5 June that of 'Jawnuta', to a libretto by Książnin. The following opera, 'Straszny dwór' ('The Haunted Manor'), to a libretto by Jan Chęciński, was produced on 28 Sept. 1865. Although this was, from the musical point of view, the summit in Moniuszko's stage career, it never reached the popularity of 'Halka'. 'The Haunted Manor' was followed by two new operatic works: 'Paria', to a libretto based on the drama by Casimir Delavigne, produced on

11 Dec. 1869, and 'Beata', produced on 2 Feb. 1872. The unenthusiastic reception of the former and the failure of the latter worsened the composer's health and hastened his death.

Moniuszko created an original style in opera, a national style of unusual freshness, melodic wealth and singableness. But in spite of the posthumous recognition he enjoys as the greatest Polish operatic composer of the 19th century, his real domain was religious music and songs. He wrote masses, cantatas, litanies, motets and a Requiem. His songs number about 270, and 140 of them were published in twelve 'Song-Books for Home Use'. It was during his stay at Wilno that he began to publish the song-books, each consisting of several songs with piano-forte accompaniment. His hope that they would increase the general appreciation of vocal music was fulfilled, for they penetrated deeply into all ranks of the Polish community, became loved and adored, and helped to keep the spirit of the nation alive when Poland was partitioned and politically ceased to exist, and when even the use of the Polish language was forbidden.

Moniuszko did not base his music on national airs or folk melodies, but the immortal spirit of the Polish soil, inherited from his forefathers and absorbed during his childhood, is expressed by him.

The following are his chief works:

## OPERAS

Title	Libretto	Composed	Production
'Biuraliści' ('The Bureaucrats'), 1-act operetta. <sup>1</sup>	Count F. Skarbek.	1834.	
'Cudowna woda' ('Water of Life') (lost).	?	?	
'Nocleg w Apenninach' ('A Night in the Apennines'), 1-act operetta.	On a comedy by Count A. Fredro.	1838.	Wilno, 1839.
'Nowy dziedzic' ('The New Landlord'), 1-act operetta. <sup>2</sup>	Max Radziśzewski.	?	
'Walka muzyków' ('The Struggle of the Musicians'). <sup>3</sup>	W. Marcinkiewicz.	?	
'Sen wieszcz' ('The Seer's Dream'). <sup>3</sup>	Trans. by W. Syrokomla of Rosier & de Leuven's 'Le Songe d'une nuit d'été'.	?	
'Ideal czyli nowa Precjoza' ('Ideal, or The New Preciosa'), 2-act operetta.	Oskar Milewski.	1841.	
'Karmaniol czyli Francuzi lubią żartować' ('Carmagnole, or The French Like Joking').	Milewski, adapted from a vaudeville by Théaulon d'Orfegre & Jaime.	1841.	
'Żółta szlafmyca' ('The Yellow Nightcap').	P. Zabłocki.	1841.	
'Pobór rekrutów' ('The Conscription'), 1-act operetta. <sup>3</sup>	Marcinkiewicz.	1842.	
'Nowy Don Kiszot czyli Sto szaleństw' ('The New Don Quixote, or A Hundred Follies'), 3-act operetta.	On a comedy by Fredro.	1843.	Lwów, 1849.
'Loterya' ('The Lottery'), 1-act operetta.	Milewski.	1843.	
'Halka'.	W. Wolski.	1847.	Warsaw, 12 Sept. 1846. 1st version, 2 acts, Wilno, 1 Jan. 1848; 2nd, Warsaw, 1 Jan. 1858.
'Sielanka' ('Idyll') 2 acts (lost).	Marcinkiewicz.	? 1848.	
'Jawnuta', 2 acts.	F. D. Książnin.	1850.	1st version (entitled 'Cyganie' ['The Gypsies']), Wilno, 20 May 1852; 2nd, Warsaw, 5 June 1860.

<sup>1</sup> The title of this opera has often been incorrectly translated into English either as 'The Terrible Court' or as 'The Haunted Castle'.

<sup>2</sup> Only fragments remain.

Title	Libretto	Composed	Production
'Bettly', 2-act <i>opera buffa</i> .	Trans. by F. Schober of Scribe & Mélesville's 'Le Chalet'.	1852.	Wilno, 20 May 1852.
'Flis' ('The Raftman'), 1 act.	S. Bogusławski.	1858.	Warsaw, 24 Sept. 1858.
'Rokiczana', 3 acts. <sup>1</sup>	J. Korzeniowski.	1858-59.	Fragments perf. at a concert, Warsaw, 16 Dec. 1860.
'Hrabina' ('The Countess'), 4 acts.	Wolski.	1858-59.	Warsaw, 7 Feb. 1860.
'Verbum nobile', 1-act <i>opera buffa</i> .	Jan Chęciński.	1860.	Warsaw, 1 Jan. 1861.
'Straszny dwór' ('The Haunted Manor'), 4 acts.	Chęciński.	1861-64.	Warsaw, 26 Sept. 1865.
'Paria', 3 acts & prologue.	Chęciński, on a drama by Casimir Delavigne.	1859-69.	Warsaw, 11 Dec. 1869.
'Beata', melodrama.	Chęciński.	1870-71.	Warsaw, 2 Feb. 1872.
'Trea'. <sup>2</sup>	J. S. Jasiński.	1872.	

## INCIDENTAL MUSIC

- 'Hamlet' and 'The Merchant of Venice' by Shakespeare.  
 'Monte Cristo' by Dumas.  
 'Figle szatana' ('The Devil's Jest').  
 'Fedra'

## CHURCH MUSIC

- 6 Masses.  
 Requiem.  
 4 'Litanie ostrobramskie' (Litanies to the Virgin Mary at Ostra Brama, Wilno).

## CHORAL WORKS

- Three Mythological Cantatas  
 1. Milda, after a novel by J. I. Kraszewski (1847).<sup>3</sup>  
 2. Nijola.<sup>4</sup>  
 3. Krumine.<sup>4</sup>  
 'Widma' ('Phantom'), after pt. II of 'Dziady', a versified scenic tale by Adam Mickiewicz (1865).  
 'Sonety krymskie' ('The Crimean Sonnets') (Mickiewicz) for chorus & orch. (1867).  
 'Madonna' (Petrarch) for baritone, chorus & orch. (1855).  
 'Pani Twardowska', ballad (Mickiewicz) (1869).  
 'Ballada o Florianie Szarym' ('A Ballad about Florian the Grey') (J. Korzeniowski) for bass, chorus & orch.

## ORCHESTRAL WORK

- 'Bajka' ('The Fairy Tale'), concert overture (1848).

## CHAMBER MUSIC

- 2 String Quartets ded. to Józef Elsner, 1854.<sup>5</sup>

## SONGS

- 3 Songs (1837).  
 270 Songs, published in the series entitled 'Śpiewnik domowy' ('Song-Book for Home Use').

Besides, Moniuszko composed some piano-forte pieces and wrote a book on music, 'Pamiętnik do nauki harmonii' ('Textbook on Harmony').

C. R. H.

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<sup>1</sup> Set by Adam in 1834.

<sup>3</sup> Left unfinished.

<sup>4</sup> Some fragments from this cantata were later used in the opera 'Paria'.

<sup>5</sup> Based on the 'History of the Lithuanian People' by T. Narbutt (in Polish). The manuscript of Cantata No. 3 is lost.

<sup>6</sup> Composed much earlier.

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 See also Polonaise (use of). Wallek-Walewski (sequel to 'Halka').

**MONK, Edwin George** (b. Frome, Somerset, 13 Dec. 1819; d. Radley nr. Oxford, 3 Jan. 1909).

English organist and composer. He was initiated into music by his father, an amateur. He studied pianoforte playing at Bath under Henry Field and organ playing under George Field. He then went to London and learned

choral singing in Hullah's classes and solo singing from Henry Phillips. Later he studied harmony with G. A. Macfarren. After holding several appointments as organist in his native county he went to Ireland in 1844 and became organist and music master of the newly formed College of St. Columba at Stackallan, near Navan, County Meath, afterwards transferred to Rathfarnham, County Dublin. He remained there till 1846, when he was succeeded by J. B. Calkin.

In 1847 Monk settled at Oxford, when he was concerned in the formation of the University Motet and Madrigal Society. In 1848 he obtained the appointments of lay-precentor, organist and music master at the new College of St. Peter, Radley, and graduated B.Mus. at Oxford. In 1856 he proceeded D.Mus., his exercise being a selection from Gray's ode 'The Bard', which he published in the same year in vocal score. In 1859 he was appointed successor to Camidge as organist and choir-master of York Minster. He resigned in 1883 and was succeeded by J. Naylor.

Monk published a service, several anthems, a 'Veni Creator Spiritus' and other pieces, and various secular compositions. He also edited 'The Anglican Chant Book' and 'The Anglican Choral Service Book', and with the Rev. R. Corbet Singleton 'The Anglican Hymn Book', with Sir Frederick Gore Ouseley 'The Psalter and Canticles pointed for Chanting' (two series) and 'Anglican Psalter Chants'. He was the compiler of the librettos of Macfarren's oratorios 'St. John the Baptist', 'The Resurrection' and 'Joseph'. He was a student of astronomy and became F.R.A.S. in 1871.

W. H. H., adds. W. H. G. F.

**MONK, William Henry** (b. London, 16 Mar. 1823; d. London, 1 Mar. 1889).

English musical editor. He studied under Thomas Adams, J. A. Hamilton and G. A. Griesbach. Having been organist in London at Eaton Chapel, Pimlico, St. George's Chapel, Albemarle Street, and Portman Chapel, St. Marylebone, he was appointed in 1847 director of the choir in King's College, London, and in 1849 organist. In 1874, on the resignation of Hullah, he became professor of vocal music in the college. He was early associated with Hullah in his work of popular musical education. In 1851 he became professor of music at the School for the Indigent Blind. In 1852 he was appointed organist of St. Matthias, Stoke Newington, where a voluntary choir under his direction for many years sustained a daily choral service. He delivered lectures on music at the London Institution (1850-79), the Philosophical Institution, Edinburgh, and the Royal Institution, Manchester. He was appointed a professor in the National Training School for Music in 1876

and in Bedford College, London, in 1878. He was musical editor of 'The Parish Choir' after the fortieth number, and one of the musical editors of 'Hymns Ancient and Modern'. He edited many other works of a similar character, including some for the Church of Scotland, and made various contributions to many of the modern hymnals.

W. H. H.

**MONN, Georg Matthias** (b. Lower Austria, 1717; d. Vienna, 3 Oct. 1750).

Austrian organist and composer. He was organist of the Karlskirche in Vienna. His symphonies, trio sonatas, quartets, etc., are in a style of transition from the old to the modern school of instrumental composition. K. Horwitz, C. Riedel and G. Adler held that to him and not to Stamitz belonged the credit of having inaugurated the modern symphonic style, but this claim has not been universally admitted (see D.T.Ö., XV, ii and XIX, ii), more particularly because it is uncertain whether some at least of these works are not to be ascribed to his younger namesake, Johann Matthias Monn.

A harpsichord Concerto in G minor by G. M. Monn was transcribed for cello in 1932 by Schoenberg, who also edited a Symphony in A major and two harpsichord concertos.

E. v. d. s., adds.

**MONN, Johann Matthias** (b. ?; d. ?).

Austrian 18th-century composer, ? relation of the preceding. Nothing is known of his life, except that he was younger than G. M. Monn. His works, if wrongly attributed to his elder namesake, would thus come naturally into the succession of the Mannheim School of symphonists and not represent an advance on them.

Schoenberg edited a Divertimento by J. M. Monn in the 1930s.

E. v. d. s., adds.

**MONNA VANNA** (Opera). See ÁBRÁNYI. FÉVRIER.

**Monnier, Marc.** See Fauré (1 song, 1 duet).

**MONNIKENDAM, Marius** (b. Haarlem, 28 May 1896).

Dutch composer. He studied at the Amsterdam Conservatory under de Pauw and at Dresden, and on obtaining a State grant for study abroad in 1924 at the Schola Cantorum in Paris under Vincent d'Indy. He then became a teacher at the Amsterdam Music Lyceum and Rotterdam Conservatory and for some time acted as musical editor for 'De Maasbode', a leading Rotterdam newspaper. He has always been an experimentalist, usually in large-scale works, and his earliest work to attract wide attention was a 'Missa Nova' for three voices and organ, the accompaniments of which consist largely of long-sustained bare pedal-points or of similarly sustained six-note chords, the first part of the 'Agnus Dei' being unaccompanied and the first part of the

Creed (up to "Et incarnatus est") being recited to organ chords. This work, composed in 1928, was performed at the Festival for the Revival of Church Music at Frankfort o/M. in 1930. 'Arbeid' ('Labour') described by the composer as "a symphonic movement", created something of a sensation because of the magnitude of its conception. It has been suggested as a companion number to Honegger's 'Pacific 231', to which it probably owes its existence in some degree. A setting of 'Te Deum' is in symphony form and one of his later works, 'Sinfonia sacra', is a choral symphony in the fullest sense of the term, for the vocal portions form an integral part of each movement, while the slow movement is entirely unaccompanied. This work was produced by the famous male-voice choir Maastreechter Staar and the Maastricht orchestra at a great congress at Schimmert in Oct. 1947 in honour of the canonization of St. Grignon the founder of the Order of the Montfort Fathers. That year Monnikendam also received a commission from the Dutch government for a large-scale work. For this he chose to write a dramatic setting of the Passion, with the words taken from the Bible and liturgical books. The work is in seven scenes, starting with the Last Supper and concluding with the Resurrection, and all the resources of chorus (including the spoken word, the use of vowel sounds for instrumental effects, etc.) and a large orchestra are employed.

In all his music Monnikendam is fond of short fragmentary themes, which he often uses as *ostinati* or varies slightly in the different parts. It would be incorrect to suggest that he owes anything to Delius, but in his "development" (or, as the more conservative analysts would probably say, lack of development) he is very nearly related to that composer. His earlier works were influenced by Tchaikovsky and Mahler, but later he acquired a completely personal idiom, his technique being polytonal but not atonal. Other works include 'Six Inventions à deux voix', a Symphony, Penitential Psalms for chorus and orchestra and incidental music to Vondel's 'Noach'.

Most of Monnikendam's literary work is in the form of articles in newspapers and periodicals, but an important study is his life of César Franck. This is an answer to 'César Franck, deutscher Componist', issued officially by the Nazi authorities during the War of 1939-45, and shows, by historical fact and internal evidence in his works, that Franck was chiefly of Flemish descent with a considerable influx of French or Walloon blood.

H. A.

**MONOCHORD** (from Gr. *μόνος*, single, and *χορδή*, a string). An ancient instrument

consisting of a wire or catgut string stretched between two bridges at the ends of a sound-board. A movable bridge, standing on the soundboard, divides the string into two sections. The device was probably invented by the Greek mathematician Pythagoras (c. 550 B.C.), though he may have learnt its use in Egypt. He used it to determine the ratios of the two sections of the vibrating string that produced familiar intervals. If the ratio was one to two, the interval was *diapason* (an octave); if it was two to three, the interval was *diapente* (a fifth); if it was three to four, the interval was *diatessaron* (a fourth).

It is said that Pythagoras disallowed the making a judgement of music by the senses, but would have it approved by the subtlety of the mind, and harmonically proportion, and not by the faculty of hearing.<sup>1</sup>

The monochord was used by Euclid in the 4th century B.C., and by Ptolemy in the 2nd century B.C., to define the intervals of Greek scales. In another form it was used by Mersenne to determine the laws of vibration of strings.

I.L. S. L.

**MONOCORDE** (Fr.)

**MONOCORDO** (Ital.)

} An indication

which instructs a player of a stringed instrument to execute a given passage or whole piece on one string. This excellent effect originated with Paganini. Having played his 'Love Scene', written for the G and E strings, before the court at Lucca with great success, he was asked if he could not execute something on one string only. The idea immediately caught his fancy, and he set to work and composed his Sonata 'Napoleon' for the G string. This he performed before the court on Napoleon's birthday, in the presence of the Princess of Piombo, Napoleon's favourite sister, and other royalties, and the success of this composition led to many others of a similar character.

O. R.

**MONODRAMA.** See CIMADORO. MELODRAMA. SCHOENBERG.

**MONODY** (from Gr. *μόνος*, "single", and *ὥδή*, "song"). A term applied to music written in what is sometimes called the homophonic style; that is to say, music in which the melody is confined to a single part instead of being equally distributed between all the voices employed, as in the polyphonic schools.

The rise of the homophonic school was extraordinarily rapid. It sprang suddenly into notice and, without having previously passed through any of the usual stages of gradual development, at once began to exercise an irresistible influence upon the progress of art.

Giovanni Battista Doni tells us that at the celebrated gatherings which took place at Florence about the close of the 16th century,

<sup>1</sup> Roger North, 'Memoirs of Musick', p. 21.

at the house of Giovanni Bardi, Conte di Vernio, "Vincenzo Galilei was the first who composed songs for a single voice"; and that Giulio Caccini (*detto Romano*), "in imitation of Galilei, but in a more beautiful and pleasing style, set many canzonets and sonnets written by excellent poets" and sang them "to a single instrument, which was generally the theorbo, or large lute, played by Bardilla".<sup>1</sup>

The success of these early efforts was so encouraging that the inventors of the opera and the oratorio were content to write the whole of their recitatives, and even the rudimentary arias with which they were interspersed, with no richer accompaniment than that of an exceedingly simple figured bass, in which we soon find indications of the unprepared discords first introduced by Monteverdi.<sup>2</sup> No doubt unisonous vocal music with little or no accompaniment had been heard in the *canzonetta*, *villanella* and other forms of national melody, ages and ages before the birth of Galilei; and that the recognition of what we now call the "leading-note" as an essential element of melody was no new thing may be gathered from the words of Zarlino, who, writing in 1558, says:

even nature herself has provided for these things; for not only those skilled in music, but also the *contadini*, who sing without any art at all, proceed by the interval of the semitone.

—i.e. in forming their closes. Nevertheless, whatever may have been the popular practice, it is certain that the polyphonic style alone had hitherto been taught in the schools. We must understand, therefore, that those who met at the house of Bardi, though undoubtedly the first to introduce this simple music to real lovers of art, were not its actual inventors. The latent germ of the monodic style must have been present wherever national melody existed.

The following example from Caccini's 'Nuove musiche' (Venice, 1602) will show the kind of effect contemplated by the Count of Vernio's enthusiastic disciples:



<sup>1</sup> G. B. Doni, 'Opera omnia' (Florence, 1763), Vol. II. <sup>2</sup> See THOROUGH-BASS.



It need scarcely be said that the figure 14 under the last D in the last bar but one indicates a dominant seventh; but before this *canzonetta* was published, Monteverdi had already printed his fifth book of madrigals; he would not, therefore, be robbed of any portion of the credit universally accorded to him, even if it could be proved—which it cannot—that the discord in this instance was not intended to appear as a passing-note. The seventh on the E, in the third bar is, of course, a suspension. W. S. R., rev.

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**MONOPHONY** (from Gr. *μόνος*, alone, single; *φωνή*, voice). A term, analogous to "monody", but not to be confused with "homophony", which is, in modern musical parlance, the combination of a number of voices or parts in block harmony (as distinct from polyphony), whereas "monophony" is, strictly speaking, music for a single unsupported part or voice, though it can also mean such music with a simple accompaniment, provided that the melodic part is self-sufficient. E. B.

**MONOPOLI.** See INSANGUINE.

**MONOTHEMATIC.** A piece of music constructed on a single theme, either in one movement or in several throughout which that theme is used, is said to be monothematic. Incidental material may, of course, appear in the course of the composition, but nothing apart from that theme must take on any similar constructive importance. Chaconnes, passacaglias and similar pieces based on a persistent figure are monothematic, and so in a sense are works on a ground-bass, although the upper structure may introduce other material of melodic importance. All twelve-note



music that adheres closely to the rules is monothematic as a matter of course. E. B.

**MONOTONE** (from Gr. *μόνος*, "single", and *τόνος*, a "note" or "tone"). Prayers, psalms, lessons and other portions of the Divine Office, when declaimed on a single note, are said to be monotoned or recited in monotone.<sup>1</sup> The use of monotonic recitation is of extreme antiquity and was probably suggested, in the first instance, as an expedient for throwing the voice to greater distances than it could be made to reach by ordinary means.

W. S. R.

**MONPOU, (François Louis) Hippolyte** (b. Paris, 12 Jan. 1804; d. Orléans, 10 Aug. 1841).

French organist and composer. At the age of five he became a chorister at the Paris church of Saint-Germain l'Auxerrois, and at nine was transferred to Notre-Dame. In 1817 he entered as a pupil in the school founded by Choron, which he left in 1819 to be the organist at the Cathedral at Tours. For this post he proved unfit, and he soon returned to Choron, who was extremely fond of him and made him, although a bad reader and a poor pianist, his *accompagnateur* (or assistant) at his Institution de Musique Religieuse. There he had the opportunity of studying the works of ancient and modern composers of all schools, while taking lessons in harmony at the same time from Porta, Chelard and Fétis; but notwithstanding all these advantages he showed little real aptitude for music and seemed destined to remain in obscurity. He was organist successively at Saint-Nicholas des Champs, Saint-Thomas d'Aquin and the Sorbonne, and sacred music appeared to be his special vocation until 1828, when he published a pretty nocturne for three voices to Béranger's song 'Si j'étais petit oiseau'. He was now taken up by the poets of the romantic school and became their musical interpreter, publishing in rapid succession romances and ballads to words chiefly by Alfred de Musset and Victor Hugo.

Monpou found himself after the close of Choron's school without regular employment and, being a married man, found it necessary to have some certain means of support. The stage seemed to offer the best chance of fortune, and though entirely unpractised in orchestration, he unhesitatingly came forward as a composer of operas. Within a few years he produced 'Les Deux Reines' (6 Aug. 1835), 'Le Luthier de Vienne' (Opéra-Comique, 30 June 1836), 'Piquillo', 3 acts (31 Oct. 1837), 'Un Conte d'autrefois' (20 Feb. 1838), 'Perugina' (20 Dec. 1838), 'Le Planteur', 2 acts (1 Mar. 1839), 'La Chaste Suzanne', 4 acts (27 Dec. 1839) and 'La Reine Jeanne', 3 acts (12 Oct. 1840). His progress was un-

<sup>1</sup> Cf. INFLECTION.

deniable, but he never became a really good musician. He overworked himself, and the effort to produce with greater rapidity than his powers would justify resulted in his premature death. He left unfinished 'Lambert Simnel' (16 Sept. 1843), completed by Adolphe Adam, and a short *opéra-comique*, 'L'Orfèvre', which has never been performed.

G. C.

**Monrad, O. P.** See GRIEG (song).

**MONRO (Monroe), George** (b. ?; d. London, ? 1731).

English 18th-century organist and composer. He held an appointment at the London church of St. Peter's, Cornhill, and played the harpsichord in the orchestra of Goodman Fields Theatre from 1729 to his death. His principal fame was gained, however, by a great number of vocal compositions which were in great favour during the early part of the 18th century. After appearing on single music sheets many were transferred to 'The Merry Musician', Vols. II and III (c. 1728-1729), to Watt's 'Musical Miscellany' (1731), to Walsh's 'British Musical Miscellany' (1733-34) and similar collections. He composed a song for Fielding's 'Temple Beau', acted in Jan. 1730.

F. K.

**Monro, Harold.** See WOOD (R., Sonnet for voice & chamber m.).

**MONRO, Henry** (b. Lincoln, 1774; d. ?).

English organist and composer. He was a chorister at Lincoln Cathedral and afterwards a pupil of John James Ashley, Dussek, Dittenhofer and Domenico Corri in London. In 1796 he was appointed organist of St. Andrew's, Newcastle-on-Tyne. He composed a Sonata for pianoforte and violin, and a few pianoforte pieces and songs.

W. H. H.

**MONS, Thomas.** See ENGLISH MUSICIANS ABROAD.

**MONSIEUR BEAUCAIRE.** Operetta in 3 acts, with a prologue, by Messager. Libretto by F. Lonsdale and A. Ross, trans. from the French libretto by André Rivoire and Pierre Veber, based on Newton Booth Tarkington's story. Produced Birmingham, 7 Apr. 1919. 1st perf. in U.S.A., New York, 11 Dec. 1919. 1st in France, Paris, Théâtre Marigny, 21 Nov. 1925.

**MONSIEUR ET MADAME DENIS** (Operetta). See OFFENBACH.

**MONSIGNY, Pierre Alexandre** (b. Fauquembergue nr. Saint-Omer, 17 Oct. 1729; d. Paris, 14 Jan. 1817).

French composer. He showed a taste for music in childhood and studied the violin with success, though not intended for the profession of music. His father died just as he had completed his classical education, and wishing to help his family Monsigny went to Paris in 1749 and obtained a clerkship in the Bureaux des Comptes du Clergé. Having good patrons, for his family was a noble one,

and being well educated, refined in manners and a skilful violinist, he was soon attached to the household of the Duke of Orléans as *maître d'hôtel*, with a salary which placed him above want and enabled him to provide for his younger brothers. He then resumed his musical studies and, Pergolesi's 'Serva padrona' having inspired him with a vehement desire to compose a comic opera, he took lessons from Gianotti, who played the double bass at the Opéra and taught harmony on Rameau's system. He was a good teacher, and his pupil made so much progress that it is said Gianotti would not have been averse to putting his own name on the score of 'Les Aveux indiscrets', which Monsigny submitted to him after only five months' tuition, and which at once established his fame when produced at the Théâtre de la Foire Saint-Germain in 1759.

Encouraged by this first success he composed for the same theatre 'Le Maître en droit' (1760) and 'Le Cadi dupé' (1761), which contains an animated and truly comic duet. His next opera, 'On ne s'avise jamais de tout' (1761), was the first in which he had the advantage of a libretto by Sedaine and the last performed at the Théâtre de la Foire before it was closed at the request of the artists of the Comédie-Italienne, in fear of the new composer's increasing reputation. After the fusion of the two companies Monsigny composed a succession of operas (*see list below*), some for the Comédie-Italienne, some for the duke's private theatre, others for the court at Fontainebleau, and one, 'Aline, reine de Golconde' (1766), for the Opéra. The most famous were 'Le Roi et le fermier' (1762),

'Rose et Colas' (1764), 'Le Déserteur' (1769) and 'Félix, ou L'Enfant trouvé' (1777). After the immense success of this last work he never composed again. He had acquired a considerable fortune as steward to the Duke of Orléans and inspector-general of canals, but the Revolution deprived him of his employment and of nearly all his resources. However, in 1798 the *sociétaires* of the Opéra-Comique came to his assistance and, in recognition of his services to the theatre, allowed him an annuity of 2400 francs (nearly £100). On the death of Piccinni, two years later, he was appointed inspector of instruction at the Conservatoire de Musique, but he resigned in 1802, being aware that he could not adequately perform the duties of the office because of his insufficient training. In 1813 he succeeded Grétry at the Institut; but it was not till 1816 that he was decorated by the Legion of Honour. His last years were soothed by constant testimonies of sympathy and respect.

Monsigny's greatest musical gift was melody. His desultory training accounts for the poverty of his instrumentation and for the absence of that ease, plasticity and rapidity of treatment which are the most charming attributes of genius. He was not prolific; and, either from fatigue or from a dread of an encounter with Grétry, he ceased to compose immediately after his greatest triumph; his exquisite sensibility and his instinct for dramatic truth have, however, secured him a place among original and creative musicians. G. C.

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## CATALOGUE OF STAGE WORKS

Title	Libretto	Production
'Les Aveux indiscrets.'	La Ribadière (after a tale by Lafontaine).	Paris, Théâtre de la Foire Saint-Germain, 7 Feb. 1759.
'Le Maître en droit.'	Pierre René Lemonnier.	Paris, Théâtre de la Foire Saint-Germain, 13 Feb. 1760.
'Le Cadi dupé.'	Lemonnier.	Paris, Théâtre de la Foire Saint-Germain, 4 Feb. 1761.
'On ne s'avise jamais de tout.'	Jean Michel Sedaine (after a tale by Lafontaine).	Paris, Théâtre de la Foire Saint-Laurent, 14 Sept. 1761.
'Le Roi et le fermier.'	Sedaine.	Paris, Comédie-Italienne, 22 Nov. 1762.
'Le Nouveau Monde.'	Charles Simon Favart, based on a play by Simon Joseph de Pellegrin.	(1763, never produced.)
'Rose et Colas.'	Sedaine (after a tale by Lafontaine).	Paris, Comédie-Italienne, 8 Mar. 1764.
'Le Bouquet de Thalie.'	Charles Collé. <sup>2</sup>	Bagnolet, Théâtre du Duc d'Orléans, 25 Dec. 1764.
'Aline, reine de Golconde.'	Sedaine (after a tale by S. J. de Boufflers).	Paris, Opéra, 15 Apr. 1766.
'Baucis et Philemon.'	Sedaine (after Lafontaine).	Bagnolet, Théâtre du Duc d'Orléans, 1766.
'L'Isle sonnante.'	Collé.	Bagnolet, Théâtre du Duc d'Orléans, 5 June 1767; Paris, Comédie-Italienne, 4 Jan. 1768.
'Le Déserteur.'	Sedaine.	Paris, Comédie-Italienne, 6 Mar. 1769.
'La Rosière de Salency.'	Favart.	Fontainebleau, 25 Oct. 1769; Paris, Comédie-Italienne, 14 Dec. 1769.

<sup>1</sup> New divertissements by Favart, music by Monsigny, for Pellegrin's comedy, were prepared for performance (which did not take place) at Fontainebleau that year.

<sup>2</sup> A pasticcio, containing airs by Monsigny, Philidor, van Swieten and others.

Title	Libretto	Production
'Pagamin de Monègue.'	Sedaine.	(Written about 1770; not performed; score extant.)
'Le Faucon.'	Sedaine (after a fable by Lafontaine).	Fontainebleau, 2 Nov. 1771, Paris, Comédie-Italienne, 19 Mar. 1772.
'La Belle Arsène.'	Favart (after Voltaire's 'La Béquille').	Fontainebleau, 3 acts, 6 Nov. 1773; Paris, Comédie-Italienne, 4 acts, 14 Aug. 1775.
'Félix, ou l'Enfant trouvé.'	Sedaine.	Fontainebleau, 10 Nov. 1777; Paris, Comédie-Italienne, 24 Nov. 1777.

A. L.

See also Dugazon (G., 'Aline', adapt.). Schulz (J. A. P., resetting of 'Aline', lib.).

### MONTAGNANA, Antonio (b. ?; d. ?).

Italian 18th-century bass singer. He appeared in England in the autumn of 1731. He made his début on the London stage in Handel's 'Poro' (revived); and in Jan. 1732 he created the bass part in 'Ezio', Handel having written specially for him the famous song "Nasce al bosco", which was clearly intended to exhibit the singer's peculiar powers. This opera was followed by 'Sossame', in which Montagnana again had an air, "Fra l'ombre e l'orrori" in which the depth, power and mellow quality of his voice, and his rare accuracy of intonation in hitting distant and difficult intervals, were displayed to full advantage. In the same year he sang in Handel's 'Acis', a revival of 'Alessandro', 'Flavio', 'Coriolano' and in 'Esther'. In 1733 Montagnana took part in 'Deborah', 'Tolomeo', 'Ottone', 'Orlando' and 'Athaliah' (the last at Oxford). In 'Orlando' he had another very difficult song composed expressly for him, "Sorge infausta", which has remained a trial of compass and execution since his day for the most accomplished basses.

In the following year, however, Montagnana seceded, with Senesino and Cuzzoni, to the Theatre in Lincoln's Inn Fields, under the direction of Porpora; and there he appeared in 'Onorio' by that master and other pieces. In 1735 and 1736 he was still with Porpora, singing in his 'Polifemo' and the 'Adriano' of Veracini. In Jan. 1738 he returned to his allegiance to Handel, singing in 'Faramondo', then first produced, and 'Serse'. J. M.

### MONTAGNANA, Domenico (b. ?; d. ?).

Italian 17th-18th-century violin maker. He worked between about 1700 and 1740. His name is not as renowned as that of others of his class owing to the misleading labels bearing the names of "Guarnerius", "Bergonzi", etc., which have been dishonestly inserted into his instruments from time to time to enhance their market value. He was an apprentice of Antonio Stradivari and ranks with Carlo Bergonzi as one of the master's best pupils. He first established a workshop of his own at Cremona, but later he settled at Venice, where his superior knowledge of qualities, materials, thicknesses and varnish — gained in the workshops of Cremona — brought him into prominence.

Montagnana instruments show the influence of Stradivari's teaching, but bear little resemblance to the Stradivari form. The outline is less graceful, the upper and lower curves are flatter. The sound-holes somewhat resemble the Guarneri type, and the scroll is much larger and bolder than that of Stradivari. The extreme richness and velvety softness of his varnish rivals that of his master and has excited the admiration of connoisseurs throughout Europe. He made violas and magnificent cellos besides violins, but not being a prolific maker, his instruments are scarce and valuable. It is as a cello maker that the best tribute has been paid to him by Charles Reade, who called him "the mighty Venetian" in his letters to the 'Pall Mall Gazette' in 1872.

E. H.-A.

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VIDAL, P., 'Les Instruments à archet' (Paris, 1876).

Montagu, Lady Mary Wortley. See Fux (description of performance).

### MONTAGU-NATHAN, M. (Montagu) (b. Banbury, 17 Sept. 1877).

English writer on music. He was educated at King Edward's School, Birmingham, 1888-1893, and then went to the Brussels Conservatoire as a violin student under Ysaye. Afterwards he attended Hoch's Conservatory at Frankfurt o/M. as a pupil of Hugo Heermann for violin, Hugo Becker for chamber music and Iwan Knorr for composition. He also had private violin lessons from Wilhelmj in London. Having appeared frequently at the Belfast University Chamber Concerts between 1900 and 1905, he joined the teaching-staff of the Leeds Municipal School of Music about 1907, and he played violin concertos at the Municipal Concerts there between that year and 1911, also acting as music critic to the 'Yorkshire Observer' and lecturing, then and later, in various English and Irish towns. He learnt Russian and made his name as a writer and lecturer chiefly as a specialist in Russian music, of which he gave pioneer concerts at Steinway Hall in London in 1913-14. He has been secretary of many musical and other organizations in London and at Henley-on-Thames, where he lived for many years before he finally settled in London. During all this time he contributed to a variety of journals, not ex-

clusively on music, and he has written a vast number of articles for all the chief musical periodicals in England, as well as some in Russia and the U.S.A.

Montagu-Nathan's books on music, all published in London, are the following:

- 'A History of Russian Music' (1914).
- 'Handbook to the Piano Music of Scriabin' (1914).
- 'Glinka' (1916).
- 'Mussorgsky' (1916).
- 'Rimsky-Korsakov' (1916).
- 'Contemporary Russian Composers' (1917).
- 'Introduction to Russian Music' (1918).
- 'The Orchestra: how to listen to it' (1920).

He also contributed studies of nine Russian composers to Bacharach's 'Music Masters' series. In 1951 he was appointed editor of 'Music'.

E. B.

**MONTANARI, Francesco** (b. Padua, ?; d. Rome, 1730).

Italian violinist and composer. He was a pupil of Corelli and established himself in Rome, where he became a member of the orchestra of St. Peter's in 1700 and, according to Burney, died of a broken heart when Bini came to Rome and proved himself to be the finest performer of the period. Montanari composed twelve sonatas for violin which were published by a Boulogne firm.

E. H.-A.

**MONTANO ET STÉPHANIE** (Opera).

See BERTON.

**MONTANOS, Francisco di** (b. ?; d. ?).

Spanish 16th-century theorist. Little is known of his life, but he appears to have been organist at Valladolid for some years. He was the author of a 'Tratado da compostura', which was later incorporated in his 'Arte de música teórica práctica', published in 1592. This latter work was extremely popular and was reprinted at least ten times. It contains many musical examples which have formed the source of much information regarding the secular music of Spain of that period.

H. A.

**Montdorge, Antoine Gautier de.** See Rameau ('Fêtes d'Hébé', lib.).

**MONTE, Philippe de** (b. Mechlin district<sup>1</sup>, 1521; d. Prague, 4 July 1603).

Netherlands composer. Nothing very definite is known of his parentage, and there is even some uncertainty about his name, which may have been a Latinized version of the Flemish van den Berghe; families bearing both names are to be found in records of the Mechlin district, where de Monte is known to have been born in 1521, this date being established by reliable contemporary evidence. Nor is anything to be ascertained about his childhood and musical education; in all probability he was a choir-boy in the cathedral of Saint-Rombaud at Mechlin. But we have his own word for the fact that in early man-

hood he went to Italy to take up a post in the household of the patrician family of Pinelli, teaching music to the children of its head, Cosimo Pinelli, at Naples. Apparently de Monte remained in this or a similar post for some years, probably from about 1540 or 1541 (when he would be nineteen or twenty years of age) until 1554, when, as he said himself, he returned to the Low Countries, having published his first madrigals in Rome that year. During this Italian period he may also have been attached, because of his fine bass voice (which contemporary musicians praised), to some Neapolitan choir.

De Monte speaks of being at Antwerp in 1554 or 1555, and about this time Philip II of Spain, having heard of this gifted young musician and fine singer, who was already attracting attention as a composer as well, offered him a post in the royal chapel at Madrid. At this moment Philip had prepared to visit England as the affianced husband of Mary Tudor, and according to the custom of monarchs in those days, he took his musical establishment with him. This visit was of short duration on de Monte's part, for he returned to Antwerp before the Spanish king's departure from England. But there was an interesting outcome to his stay there: the beginning of a friendship with William Byrd. At the time of de Monte's visit, one Thomas Byrd, who is conjectured to have been William's father, was a member of the English Chapel Royal, and no doubt contact with him was established through the Spanish choir, although the two establishments seem to have been kept separate and contact between the members must have been made difficult by their ignorance of each other's languages. The younger Byrd would have been about thirteen years old at this time and must already have shown signs of genius. There is good reason to believe that the two musicians corresponded in later years, for in 1583 de Monte sent to Byrd the music of his 8-part motet 'Super flumina Babylonis'. Byrd paid de Monte a similar compliment with a motet appropriately entitled 'Quomodo cantabimus?' In the B.M. (Add. MSS) may be seen de Monte's manuscript with this contemporary inscription: "Sent by him to Mr. Bird 1583", together with Byrd's manuscript inscribed "Made by Mr. Wm. Bird to send to Mr. Phillip de Monte 1584".

Back at Antwerp after his stay in England, de Monte was recommended to Duke Albert V of Bavaria by the latter's chancellor, but nothing came of this proposal to make him the duke's *Kapellmeister*, and he left the Low Countries for Italy once again. There he seems to have led a wandering life, going from court to court. A glimpse of this is caught from one of his dedicatory addresses, where he

<sup>1</sup> Not at Mons, as has sometimes been stated, on the ground that "Philippe de Monte" was held to mean "Philip of Mons".

speaks of having appeared as a singer before the Grand Duke of Tuscany, Ferdinando de' Medici, and his retinue at Florence in 1556. In 1562 the question arose of his succeeding Willaert as *maestro di cappella* at St. Mark's, Venice, but the letter in question, dated 28 Feb., says that he had as yet given no reply. Willaert did not die until 8 Dec. of that year, but he was very old and probably infirm. In 1568 we find de Monte in Rome, perhaps in the service of Cardinal Flavio Orsino, and there came the turning-point in his career. The post of musical director to the imperial court had become vacant by the death of Vaet on 8 Jan. 1567, and negotiations with de Monte were opened, a similar approach having already been unsuccessfully made to Palestrina. De Monte accepted the post in May 1568 and remained in the service of the imperial court, first in Vienna, afterwards in Prague, until his death. He served Maximilian II and, after that emperor's death in 1576, Rudolph II, and both his patrons greatly appreciated his brilliant musical gifts, his zeal and devotion to duty as well as, by all accounts, an engaging personality. Maximilian immediately commissioned a Mass from de Monte and in 1570 sent him on a mission to the Netherlands to engage the best possible musical talents for the chapel. In the course of this journey, which lasted three months, de Monte revisited his birthplace. Among those with whom he returned was a brilliant player on the virginals, a young woman who could also sing and compose. Whether this suggests some attachment is not known, but it seems fairly certain that de Monte never married.

As a mark of special favour the emperor, in 1572, obtained for de Monte the office of treasurer of Cambrai Cathedral, and five years later, on 1 May 1577, his successor, Rudolph II, had him appointed to a canonry there. Both posts were, of course, non-residential. During his residence in Prague there came to him as a pupil the young English poetess Elizabeth Weston who, with her mother, had come to live there. In a Latin poem which is still extant she eulogized in glowing terms her master's great gifts, terming him "a prince of music" and comparing him to Apollo, Amphion and Orpheus, adding that the courts of Austria, Italy, France and Spain joined their praises to hers. In 1588 de Monte was occupied with plans for the restoration of the

organs at the Viennese court; in 1593 he took part in the Diet of Ratisbon; in 1603, a few months before his death, he published his ninth book of madrigals, for 6 voices. In his will he expressed the wish to be buried in St. James's Church in Prague.

Philippe de Monte began his career as a composer of secular music and seems to have written little, if any, for the church until his arrival at the Austrian court. From 1554 onwards he issued book after book of madrigals, French chansons and villanellas, to the total of nearly 1200. His church music dates from the year after his arrival in Vienna. De Monte's best work is not unworthy of a place beside that of his two greatest contemporaries, whose fame has, somewhat unfairly, overshadowed his own. In the secular field he can compare, in beauty and variety, with the supreme master of the madrigal, Lassus, while his church music has something of the lofty dignity and sincerity of Palestrina. His cultivation of the madrigal, with its Italian attributes of grace and melodiousness, played a part in the shaping of his style, as did also the Netherlands' contrapuntal vigour, and so in his music we find that sonority and richness to be expected from a combination of these two elements. Like Lassus he does not hesitate to subordinate contrapuntal smoothness to the effect he wishes to obtain, so that at times his melodic movement seems to lack grace, although the total effect always justifies this. In much of his music may be found a tendency towards a homophonic treatment of the text, both in his madrigals and in his church music.

Twenty-four masses by de Monte (*see* list below) have survived out of at least thirty-eight he is known to have written. A few were published in his lifetime. He also composed over 300 motets, some of which were also issued contemporaneously. The growing interest in his music has resulted in the publication, at Düsseldorf from 1924 onwards, of a number of both religious and secular works.

H. C.

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#### MASSES

Title <sup>1</sup>	Voices	Original Edition	Modern Edition
'Ad te levavi.'	S.A.T.T.B.	1587 (Bk. I).	T.M., <sup>2</sup> 1870-71.
'Ancor che col partire.'	S.A.T.B.		E.S., <sup>2</sup> No. 8.
'Benedicta es.'	S.A.A.T.B.B.	1579.	Alsbach, 1920; T.M.

<sup>1</sup> No chronological order of composition being possible to establish, the masses are here listed alphabetically.

<sup>2</sup> 'Trésor musical', ed. by R. J. van Maldeghem, 1865-93. <sup>3</sup> Edition Schwann, Düsseldorf, 1930 &c.

<i>Title</i> <sup>1</sup>	<i>Voices</i>	<i>Original Edition</i>	<i>Modern Edition</i>
Gara la vita mia. <sup>2</sup>	S.S.A.A.T.B.		E.S., No. 21.
Confitebor tibi Domine. <sup>2</sup>	S.S.A.A.T.T.B.B.	1587 (Bk. 1).	C.M., 1873.
Cum sit omnipotens rector Olympi. <sup>2</sup>	S.A.A.T.T.B.	1587 (Bk. 1).	F.M., 1872; E.S., No. 24.
Deus, Deus meus. <sup>2</sup>	S.A.A.T.T.B.	1587 (Bk. 1).	T.M., 1872.
Emite Domine. <sup>2</sup>	S.A.A.T.B.	1587 (Bk. 1).	T.M., 1871.
Inclina cor meum. <sup>2</sup>	S.A.T.T.B.		E.S., No. 5.
La dolce vista. <sup>2</sup>	S.S.A.A.T.T.B.B.		E.S., No. 14.
Mon cœur se recommande à vous. <sup>2</sup>	S.A.T. Quintus.B.	1590.	Collection Lindner.
Nasce la pena mia. <sup>2</sup>	S.A.A.T.T.B.		E.S., No. 10.
O altitudo divitarum. <sup>2</sup>	S.A.T.T.B.		E.S., No. 4.
Quando lieta sperai. <sup>2</sup>	S.A.A.T.B.		E.S., No. 23.
Quomodo dilexi. <sup>2</sup>	S.S.A.T.T.B.	1587 (Bk. 1).	T.M., 1872.
Requiem. <sup>2</sup>	S.A.T.T.B.		E.S., No. 15.
Revens vers moi. <sup>2</sup>	S.A.T.B.		E.S., No. 9.
Si ambulavero. <sup>2</sup>	S.S.A.A.T.B.	1587 (Bk. 1).	T.M., 1871.
Sine nomine. <sup>2</sup>	S.A.T.B.		E.S., No. 11; 'Musica sacra'
			Vol. XXIV (1883).
Sine nomine. <sup>2</sup>	S.A.T.B.		E.S., No. 16.
Sine nomine. <sup>2</sup>	S.S.A.T.T.B.		E.S., No. 7.
Sine nomine. <sup>2</sup>	S.S.A.T.T.B.		E.S., No. 18.
Sine nomine. <sup>2</sup>	S.A.T.B.		E.S., No. 24.
Ultimi mei sospiri. <sup>2</sup>	S.A.A.T.T.B.		E.S., No. 5.

**MONTECINO, Alfonso** (b. Osorno, 28 Oct. 1924).

Chilean pianist and composer. While studying music at the Conservatorio Carolina Klagges in his native city he did not neglect his general education, which he continued in Santiago, becoming a Bachiller en Historia y Letras at the University in 1944. Meanwhile he had continued his musical training at the National Conservatory under Spálm for pianoforte and Santa Cruz for composition. In 1915 he won the Concurso Orrego Carvallo for pianoforte, and later his 'Cantos de Navidad' won the prize of the Sociedad Amigos del Arte. In that same year he became the artistic director of the Sociedad Nueva Música. In 1916 he became a professor at the Conservatorio Nacional de Música and in 1947 he went to the U.S.A. to study composition at Princeton University under Randall Thompson, while perfecting his pianoforte technique under Claudio Arrau. As a pianist he has appeared very successfully both in South and North America. Among his compositions are a Symphonic Overture, two string Quartets, a Trio for flute, oboe, and bassoon, a pianoforte Sonata, and many short choral and other vocal pieces. N. F.

**MONTECLAIR, Michel (Pinolet) de** (b. Andelot, Haute-Marne, [bapt. 4 Dec.] 1667; d. nr. Saint-Denis, 27 Sept. 1737).

French composer. As a child he was a chorister at the cathedral of Langres, and he subsequently sang in various other churches. He then entered the service of the Prince de Vaudémont as music master and went to Italy with him. In 1700 he went to live in Paris, where he became double-bass player at the Opéra in 1707, remaining there until 1737, when he retired with a pension. While he was there his opera-ballet 'Les Fêtes de

l'été' was produced on 12 June 1716 and his "tragédie lyrique tirée de l'Écriture Sainte 'Jephthé'" (libretto by Simon Joseph de Pellegrin) either on 28 Feb. (according to the score) or on 4 Mar. (according to the libretto) 1732. In the prologue of this latter is a curious scene in which various mythological divinities are driven from the opera-house by Truth and the Virtues, and their places are taken by scriptural personages. But an opera on a biblical subject was unprecedented at the Académie Royale de Musique, and the piece was banned for a time by the Archbishop of Paris.

Montéclair wrote a 'Nouvelle Méthode pour apprendre la musique' (Paris, 1709), a 'Méthode facile pour apprendre à jouer du violon' (1711 or 1712), 'Principes de musique', divided into 4 parts (1736), which Fétis mistakenly took for a second edition of the 'Méthode'. A number of examples from 'Jephthé' were there given. It contains a valuable explanation of the more usual ornaments and hints about the proper accentuation of words in music.<sup>2</sup> M. P., adds.

BIBL.—PINCHERLE, MARC, 'Elementary Musical Instruction in the 18th Century: an Unknown Treatise by Montéclair' (M.Q., XXXIV, 1948, p. 61).

**MONTELLA, Gian (or Giovanni) Domenico** (b. Naples, c. 1570; d. Naples, 1607).

Italian lutenist and composer. He entered the service of the royal chapel at Naples as lutenist in 1591. According to Florimo<sup>3</sup> he was also a harpist and organist. The first of his 8 books of 5-part madrigals was published in 1595, the last (posthumously) in 1607, as the dedication indicates. He also published 2 books of madrigals and 2 of villanelle for 4 voices, one of 8-part motets, and wrote masses, psalms and other church music.<sup>4</sup> F. W. (ii).

<sup>2</sup> See O.H.M., IV, 301.

<sup>3</sup> 'La scuola musicale di Napoli.'

<sup>4</sup> Pannain, in 'L'oratorio dei Filippini e la scuola musicale di Napoli' (Milan, 1934), reprints 6 8-part motets and an 8-part Mass.

<sup>1</sup> No chronological order of composition being possible to establish, the masses are here listed alphabetically.

**MONTEMEZZI, Italo** (b. Vigasio, prov. of Verona, 4 Aug. 1875; d. Vigasio nr. Verona, 15 May 1952).

Italian composer. He early began the study of the pianoforte without, however, showing any marked predilection for music. It was only after being sent to Milan to complete technical studies that he decided to abandon engineering for musical composition. Lacking sound elementary training, he did not find it easy to gain admission to the Milan Conservatory, and he succeeded only after two fruitless attempts. Once admitted, however, his progress was very rapid under the guidance of M. Saladino (counterpoint) and Ferroni (composition). He obtained his final diploma in 1900. But there were apparently still some lacunae in his education, and he has confessed that his knowledge of orchestration was gained not from text-books but from the gallery of the Teatro alla Scala. After leaving the Conservatory he lived and worked for some years in retirement. In 1939 he emigrated for a time to the U.S.A., where he lived in California.

Montemezzi's first opera, 'Giovanni Gal-lurese', was given on 28 Jan. 1905 at Turin, where it made so favourable an impression that he came at once to be looked upon as one of the most promising composers of his generation. A second opera, 'Hellera', to a libretto by Luigi Illica based on Benjamin Constant's 'Adolphe', also produced at Turin, on 17 Mar. 1909, was less successful; but the third, 'L' amore dei tre re', founded on the tragedy of Sem Benelli, then very popular in Italy, was received at La Scala with considerable sympathy on 10 Apr. 1913 and performed in most Italian theatres and also in England (London, Covent Garden, 27 May 1914), Germany and America. A fourth opera, libretto by Tito Ricordi, on d'Annunzio's 'La nave' (Milan, Teatro alla Scala, 1 Nov. 1918) met with favour in Italy.

Montemezzi himself gave a definition of his artistic aims in an article published in America. Music without melody, he there declared, is inconceivable. Neither scholasticism nor realism appealed to him. His main aim was to create the musical atmosphere in which the characters of the drama must live and express themselves. His chief asset appears to be sincerity and a certain modesty of style, which is never over-elaborate though often finished and neat.

Montemezzi was engaged for some time in setting to music Edmond Rostand's 'La Princesse lointaine'. He also composed a 'Song of Songs', performed at Milan in 1900. Additional works are an opera in one act, 'La notte di Zoraima', which received

<sup>1</sup> This play had been produced in Rome on 11 Jan. 1908 with incidental music by Pizzetti.

its first performance at La Scala, Milan, on 31 Jan. 1931, a symphonic poem, 'Paolo and Virginia', inspired by the novel of Bernardin de Saint-Pierre (Rome, 1930) and an elegy for cello and pianoforte (1932). Later works are the one-act opera 'L' incantesimo', not staged, but broadcast in 1943 under his direction, and the symphonic poem 'Italia mia! nulla fermerà il tuo canto!' (1944).

F. B., adds.

BIBL.—GILMAN, LAWRENCE, 'A Note on Montemezzi', in 'Nature in Music' (New York, 1914).

**MONTÉS, Juan (John)** (b. Warsaw, 26 Nov. 1902).

Argentine (naturalized) pianist, critic and composer of Polish birth. He studied pianoforte, composition, and conducting at the Warsaw Conservatory and the Chopin Music School. Later he graduated with honours from the Leipzig Conservatory (1923), where he studied with Teichmüller. Having appeared in Central Europe he started, in 1925, a two-piano team with his wife Tilla, also a pupil of Teichmüller's, and settled in Buenos Aires. Since then they have toured extensively in South America, U.S.A., Canada and Europe. In 1928 Montés became music critic of the 'Argentinisches Tageblatt', writing and reviewing for various other papers and periodicals. He has published a series of teaching-editions and arranged several works by Argentine composers for two pianos. As a composer Montés has written orchestral and chamber music as well as songs and piano pieces.

N. F.

**MONTESARDO, Girolamo del** (b. ? Naples, ?; d. ?).

Italian 16th-17th-century composer. He was an important member of the Neapolitan school at the beginning of the 17th century. From the publication of his 'I lieti giorni . . .' it is clear that he had lived for a time at Florence (certainly in 1606, when he issued some guitar pieces from there). By 1608 he had become *maestro di cappella* at the Cathedral of Fano, in the Romagna. In 1612 he was back at Naples. By virtue of his publication of 1606, 'Nuova inventione d' intavolatura per sonare i balletti sopra la chitarra spagnuola, senza numeri e note', he was for long credited with the actual invention of the new guitar tablature "without numbers and notes".<sup>2</sup>

Montesardo's surviving works, however, reveal a preference for vocal writing. In 1608 and 1612 he published volumes of sacred songs for 1-8 voices and, also in 1612, 'I lieti giorni di Napoli', containing arias and madrigals for solo voice, in which he attempts the new monodic style, dance-like songs, *villanelle*, etc., for 2-3 voices, and puzzle canons.

N. F. (ii).

<sup>2</sup> See TABLATURE.



**Montespan, Mme de.** See Académie de Musique.

**MONTEUX, Pierre** (b. Paris, 4 Apr. 1875).

French conductor. He studied at the Paris Conservatoire (first prize for violin in 1896) and played the viola in the orchestras of the Opéra-Comique and the Colonne concerts. He founded and directed the Concerts Berlioz. From 1911 to 1914 and again in 1917, on returning from the war, he conducted the Diaghilev Russian Ballet, for which he directed Ravel's 'Daphnis et Chloé', Debussy's 'Jeux' and Stravinsky's 'Petrushka', 'Rite of Spring' and 'Nightingale'. In 1914 he organized the Concerts Monteux, whose programmes gave prominence to new French and Russian music.

In 1917-19 Monteux was conductor at the Metropolitan Opera House, New York; later he went to Boston as director of the Symphony Orchestra and from 1924 to 1934 he was second conductor of the Concertgebouw Orkest, Amsterdam. But his principal activity was the direction of the Orchestre Symphonique de Paris, which he founded in 1929 and conducted, with great success, until 1938. Since 1936 he has been director of the San Francisco Symphony Orchestra.

A. H. (ii).

**MONTEVERDI<sup>1</sup>, Claudio** (b. Cremona, 1567<sup>2</sup>; d. Venice, 29 Nov. 1643).

Italian composer. His long life is easily divided into three main sections: the years of childhood and adolescence at Cremona (1567-1589), his musical services at the ducal court of Mantua (c. 1590-1612) and finally his appointment as *maestro di cappella* of St. Mark's, Venice (1613-43), a post he retained to his death.

**CREMONA.**—Very little is known of Monteverdi's early life beyond the fact that his father, Baldassare Monteverdi (a physician of some standing), enabled him to become a pupil of Marc' Antonio Ingegneri, who had been *musicæ prefectus* to the cathedral of Cremona since 1576. On the title-pages of his first three publications Monteverdi appears expressly as "disciple of Ingegneri". These musical first-fruits comprise the 'Cantionculæ sacrae' of 1582, the 'Madrigali spirituali' of 1583<sup>3</sup> and the 'Canzonette a 3 voci' of 1584. They amply testify to Monteverdi's early mastery of the traditional technique of vocal polyphony, in which his mentor excelled. Nothing is known of Monteverdi's personal circumstances during these formative years, not even his mother's family name. He grew up with four brothers and sisters, one of whom — Giulio Cesare (b. 31 Jan. 1573) — was to become his musical assistant at Mantua.

<sup>1</sup> This is the spelling as it appears in all the signatures of Monteverdi's 121 preserved letters. In contemporary publications of his music the name is generally spelt "Monteverde".

<sup>2</sup> Certificate of baptism dated 15 May 1567.

<sup>3</sup> Lost, except for the *basso* part. See Catalogue.

**MANTUA.**—Monteverdi's efforts to obtain a musical appointment at Milan with the help of Senator Ricardi (to whom he dedicated the second madrigal book, 1590) were unsuccessful. But he must have made contact with the ducal court of Mantua soon after 1590. He was formally appointed by Vincenzo (I) Gonzaga, the art-loving and spendthrift son of Guglielmo (I), who in turn had befriended Palestrina and established the specific artistic tradition of Mantua. Monteverdi started there in the humble position of *suonatore di viuola* and served for almost twelve years under the court conductors Giaches de Wert and Benedetto Pallavicino as violist, *cantore* and later assistant conductor. Vincenzo, despite his habitual ungenerosity towards his artists, had a personal liking for Monteverdi, who accompanied him on his campaign in Hungary (1595)<sup>4</sup> as well as on his political journey to Flanders (1599), where he made contact with French musicians.

About 1595 Monteverdi married Claudia Cattaneo, a singer at the ducal court, who died early, leaving him a widower with two infant sons (Francesco and Massimiliano) on 10 Sept. 1607. Monteverdi's fame as a composer of progressive and harmonically daring madrigals was established with the publication of the madrigal books III, IV and V (1592-1605) and the subsequent issue of the 'Scherzi musicali' of 1607. Even before these volumes had left the press some of their items, privately circulated, had been acrimoniously attacked by Giovanni Maria Artusi, a canon of the San Salvatore church at Bologna and the learned author of 'L'arte del contrappunto'. The controversy of this ultra-conservative disciple of Zarlino with Monteverdi (anticipating in many ways the features of Hanslick's Beckmesserish tussles with Wagner) dragged on for eight years and culminated in four critical essays: 'L'Artusi, overo delle imperfettioni della musica moderna' (1600, second ed. under the heading of 'Considerazioni musicali', 1603); 'Discorso musicale di Antonio Braccino da Todi' (1606, lost); 'Discorso secondo musicale . . . per la dichiarazione' (1608). All in all Artusi singled out as targets for his short-sighted criticism nine madrigals and *scherzi*, among them the world-

<sup>4</sup> This first campaign, which lasted for about a year (1595-96), took the duke to Visegrad, passing through Esztergom, on the line of the Danube. The music-loving prince required almost full-time service of his musicians, and the Turks listened with amazement to the music of the "Mantovan Pasha" in the camps below Visegrad. There is a letter from Monteverdi, dated Mantua, 28 Nov. 1601, addressed to his prince staying at "Canisa" (now Nagykanizsa) during a later campaign. According to Szabolcsi, those Oriental and Slav characteristics which one may detect in the turns and inflections of some of Monteverdi's works, e.g. in the 'Combattimento', the 'Scherzi musicali' and the 'Madrigali guerrieri ed amorosi', may be surmised to be attributable to the impressions he received while staying in Hungary. J. S. W.

famous 'Cruda Amarilli' (M.B.<sup>1</sup>, V). Of Monteverdi's replies the letter written under the pseudonym of "Ottuso Accademico" is lost (except for some part of it, quoted in Artusi's 'Imperfetioni', II, 1603); but the gist of his counter-arguments is preserved in the short preface to M.B., V (1605), in which he announced a comprehensive theoretical treatise under the heading of 'Seconda prattica, overo perfetioni della moderna musica'. This plan never materialized, although Monteverdi toyed as late as 1634 with the idea of writing a book of this kind. His artistic convictions, aptly symbolized in the antithesis of *prima* and *seconda prattica*, received further elucidation in the 'Dichiarazione' written and published by his brother Giulio Cesare as an appendix to the 'Scherzi musicali' of 1607. In the new and revolutionary style of music to which Monteverdi here subscribed, and which he labelled *seconda prattica*, the poetic word is master of the harmony (i.e. music), whereas in the old style of *prima prattica* (to which Artusi adhered) the harmony was considered mistress of the word. This deliberate shift in the creative emphasis from the preconceived polyphonic pattern to the expressive requirements of poetic speech necessitated in turn the creation of recitative, thorough-bass and the new *bel canto* opera, in all of which Monteverdi was to give the lead to his epoch.

His first opera, 'La favola d' Orfeo', was commissioned by Vincenzo Gonzaga's two sons and produced at the Accademia degli Invaghiti on 22 Feb. 1607. This stupendous work, the earliest opera still occasionally produced on the modern opera stage, fuses the characteristics of the experimental recitative opera (founded by the Florentine *Camerata*), the traditional orchestral splendour of the Renaissance *intermedio* and the progressive features of *da capo* aria, orchestral *ritornello* and highly dramatic choral commentaries into a Janus-headed operatic type of unique significance. The splendid opera festival at Mantua celebrating the marriage feast of Francesco Gonzaga, Vincenzo's heir, generated a prodigious crop of operas, culminating in the production of Monteverdi's 'Arianna' (May 1608, lost, save for the famous 'Lamento') and 'Ballo dell' ingrato' (June 1608). Monteverdi's progressive spirit, so convincingly expressed in the chamber-musical blending of voices and instruments in his 'Scherzi musicali', as well as in the characterizing colour-scheme of the 'Orfeo' score (published as early as 1609), effected a similarly significant change in ecclesiastical music.

His first comprehensive publication of liturgical compositions — the archaic Mass on motifs from Gombert's motet 'In illo tempore'

and the revolutionary Vespers Psalms with their 'Orfeo'-inspired orchestral palette and with the passionate solo motet 'Nigra sum' (a distinct offspring of the 'Lamento d' Arianna') — juxtapose the *prima* and *seconda prattica* in a curious duality of styles. They were composed with an eye to Rome, whither Monteverdi went in 1610 in the hope of receiving financial support from Pope Paul V, to whom the Mass was dedicated. This visit proved unsuccessful, and Monteverdi had to carry on in Mantua, where he had been appointed *maestro di cappella* and made a citizen by Duke Vincenzo in 1602 after Pallavicino's death in 1601. After Vincenzo's death (18 Feb. 1612) his successor, Francesco, abruptly dismissed Monteverdi and his brother (31 July 1612). Claudio went back to his father's house at Cremona, as poor as he had left it twenty-one years earlier. For some years his relations with the court of Mantua seem to have been suspended, only to be revived soon after he had achieved fresh fame by his new appointment at Venice.

VENICE.—Just over a year after his dismissal (19 Aug. 1613) Monteverdi was unanimously elected *maestro di cappella* at St. Mark's by the procurators in succession to G. C. Martinengo, who had died in office a month earlier. From that time on Monteverdi's position was financially secure and he had the economic misery of his earlier years behind him. Charging himself with the reorganization of liturgical music at St. Mark's he produced a great amount of church music during the three decades of his tenure of office, gathered together in two huge collections, 'Selva morale e spirituale' (1640) and 'Messa a quattro e salmi' (posthumously published in 1651). Both abound in works in the two contrasting patterns of style as previously evolved in the Mass and Vespers of 1610. A rich harvest of *continuo* madrigals, cantatas and monodies (among them the madrigal version of the 'Lamento d' Arianna', the lovely 'Sestina' cycle, chamber duets and choral items of Gabrieli-like splendour) is accumulated in the publications of M.B., VI (1614), VII (1619) and VIII (1638).

In the preface to the last Monteverdi compounding his new stylistic category of the *stile concitato* (as added to the *stile molle e temperato* of earlier decades), the most sensational features of which were the novel sound-effects of *tremolo* and *pizzicato*, introduced as symbols of passion and war. The work in which these new effects were put to their first practical test was the dramatic scene 'Combattimento di Tancredi e Clorinda' (1624) from Tasso's 'Gerusalemme liberata', which — like the ballets 'Tirsi e Clori' and 'Movete' — was included in those late madrigal books. Unfortunately these by-products of Monteverdi the dramatist are, so far as we know to-day, the

<sup>1</sup> Madrigal Book: so designated hereafter.

only survivors of his rich operatic production during his later life. The twelve operas, composed mostly for the courts of Parma and Mantua and containing works like the *opera buffa* 'La finta pazza Licori' (Mantua, 1627) and 'Armida' (after Tasso), the importance of which is stressed in many of Monteverdi's preserved letters, are irretrievably lost, the manuscripts having perished during the sack of Mantua (July 1630). After the production of 'La Proserpina rapita' and 'La Delia e l' Ulisse' (both in 1630) it almost looked as if Monteverdi had forsworn opera for good. He was not to return to this favourite type of composition of his until nine years later.

In the meantime world events had caused significant changes in Monteverdi's personal life. In 1627 the rule of the house of Gonzaga at Mantua expired, Vincenzo (II) dying without issue. This meant the end of Monteverdi's artistic relationship with this court, which had — although tardily — paid him an annuity ever since Vincenzo (I) had created him a citizen of Mantua. In the following year Monteverdi's younger son, Massimiliano, was arrested by the Inquisition and released from imprisonment only after painful and humiliating efforts. The sack of Mantua and the ensuing war of succession revolving around the duchies of Mantua and Montferrat resulted in a virulent outbreak of the plague, which subsided only in Nov. 1631. Monteverdi celebrated this event with a solemn Mass, which is lost. His subsequent admission to holy orders (1632) may have been connected with this shattering experience. On the title-page of his 'Scherzi musicali' (1632) he appears for the first time as "Reverendo".

The foundation of the first public opera house at Venice (Teatro San Cassiano, opening in 1637 with Ferrari-Manelli's 'Andromeda') once more rekindled Monteverdi's interest in operatic problems. His 'Arianna' was revived at the Teatro San Moisè (1639). The same year he produced on the same stage his first opera written after an interval of nine years: 'Adone' (lost). The remainder of his life was devoted chiefly to the composition of progressive *bel canto* operas, in which he competed successfully with his pupils Manelli and Cavalli. Of these two have survived: 'Il ritorno d' Ulisse in patria'<sup>1</sup> (Venice, 1641) and 'L' incoronazione di Poppea' (Venice, 1642). Both operas present a very different picture from 'Orfeo'. In them Monteverdi took a tremendous step forward in the direction of the later Neapolitan opera, creating for the singers the new style of *bel canto*, *da capo* aria and *recitativo secco*, reducing the orchestra to its pre-classical nucleus of string and continuo

instruments, abolishing the chorus and laying the foundations for the *parlando* and *buffo* style of the 18th century (scenes of Valetto and the Damigella in 'Poppea', aria of Iro the swineherd in 'Ulisse'). 'Ulisse' may have been performed in Vienna, where the empress, Eleonora Gonzaga, one of Monteverdi's chief benefactors, lived. 'Poppea' was repeatedly performed at Venice until after 1646, and once more staged at Naples (1651) from a revised score that may or may not have been inspired by Monteverdi himself. The score of the Venice production bears unmistakable traces of his own hand and must have been revised shortly before his death.

Monteverdi died, after having once more travelled to Cremona, the city of his birth, shortly after his return to his duties, on 29 Nov. 1643, at Venice, which city paid him a last tribute with a magnificent funeral service, conducted simultaneously in St. Mark's and Santa Maria dei Frari under the musical direction of his pupils Rovetta and Marinoni. His remains were laid to rest in the chapel of St. Ambrosius (in the church of Santa Maria dei Frari).

GENERAL ASSESSMENT. — Monteverdi's importance to the development of music cannot easily be overestimated. With Beethoven, Wagner and Debussy he belongs to those composers of tremendously revolutionizing influence whose creative achievements altered the musical climate of their respective periods. Growing up during the transition from the Renaissance to the Baroque age, he alone was capable of leading music successfully from the obsolescent polyphonic tradition of the late Renaissance, through the primitive declamatory experiments of the Florentines, to the fertile new forms of opera, cantata and orchestrally inspired church music. He is heir to the august assembly of Renaissance madrigalists, yet he discards the polyphonic madrigal after 1614 and excels in his later years in the new art of thorough-bass practice. His first opera, 'Orfeo', while eclipsing Peri's and Caccini's earlier efforts by its sheer musicality, is still in many respects a product of Grecian humanism. His last, 'Poppea', on the other hand, uses for the first time an historical subject and paves the way to the *bel canto* opera of Alessandro Scarlatti. Although Monteverdi never wrote a single item of pure instrumental music (one of the many traits he has in common with his great German successor, Heinrich Schütz), he revolutionized orchestral technique by the invention of *tremolo* and *pizzicato*, and by the introduction of an operatic orchestra into the sphere of ecclesiastical music (Vespers, 1610). In religious music he remained more than elsewhere a child of his time. The militant and persuasive spirit of the Counter-Reformation engendered the

<sup>1</sup> The authenticity of this score is still questioned by some Italian scholars of recent times. See Catalogue.

lavish setting of psalms (as in the Vespers of 1610 and in the two late collections), whereas the stylistic consciousness of the period, deliberately bringing about the artistic ossification of the *stile antico*, excelled in admirable archaic reconstructions such as the three Masses of 1610, 1640 and 1651. In his later dramatic works, of which so few have survived, Monteverdi originated the grammar of a new style of dramatic characterization and symbolic musical expression. Such things as the *motto del cavallo* (motif of the horse) in the 'Combattimento', Arnalta's rocking lullaby ('Poppea') or Penelope's wistful lament ('Ulisse') remain characteristic possessions of an inexhaustible musical treasure-store, by which many artists of succeeding generations allowed themselves, consciously or unconsciously, to be inspired.

**OBIVION AND RESURRECTION.**—After Monteverdi's death his operas were still frequently performed on the stages of Italian opera-houses. In 1644 the Teatro San Moisè embarked on a revival of 'La Proserpina rapita', and performances of 'L'incoronazione di Poppea' took place at Venice in 1646 and at Naples in 1651. In 1650–51 the two important posthumous collections, 'Madrigali e canzonetti' (M.B., IX, see Catalogue) and 'Missa a quattro e Salmi', were published, containing the rich output of his creative life during his last years.

At this time his most important pupils — Cavalli and Rovetta — were to the fore in the sphere of Venetian opera and church music. Yet shortly after 1651 a period of complete oblivion as regards Monteverdi's life and works set in, and it lasted — save for one remarkable interruption — until 1834, the year in which C. von Winterfeld's standard work 'Gabrieli und sein Zeitalter' was published. The total unawareness of Monteverdi for nearly two centuries resembles, *mutatis mutandis*, the similar fate of J. S. Bach during a hundred years. The only reminiscence of Monteverdi's musical achievements during these two hundred years is preserved in Padre Martini's far-reaching researches, which however dealt with the madrigals and liturgical music alone.<sup>1</sup>

C. von Winterfeld made the first important contribution towards an historically founded knowledge of Monteverdi's early stage works ('Orfeo', 'Arianna', 'Il ballo dell'ingrate') and of his revolutionary liturgical work, 'Vespro della Beata Vergine', of 1610. W. Ambros and R. G. Kiesewetter, to whom we are indebted for the first general biographical survey of Monteverdi's life and work, discovered in the early 1860s the manuscript score of 'Il ritorno d'Ulisse in patria'. In 1887 Emil Vogel published for the first time the 'Lamento d'Arianna' as well as a selec-

tion of Monteverdi's letters in a German translation, and he collected material for a biography. He also copied and transcribed the madrigals in open score and was prevented only by his sudden death from publishing the bulk of them before the turn of the century. In 1888 Taddeo Wiel identified a manuscript score of 'L'incoronazione di Poppea', till then believed to be lost, under the misleading title of 'Nerone'. Between 1881 and 1914 Monteverdi's 'Favola d'Orfeo' (1607) appeared in several scholarly editions and practical adaptations.

After the war of 1914–18 a new period of the Monteverdi renaissance began. G. F. Malipiero edited, between 1926 and 1942, the complete edition of Monteverdi's extant works in 16 volumes and also published all his available letters in Italian, together with a collection of personal documents, theoretical treatises and prefaces which unfortunately is far from being complete (Milan, 1930). Malipiero also published, as an appendix to Vol. XIII of his edition, the second score of 'Poppea', discovered at Naples as late as 1930 by Prof. G. Gasperini. Malipiero also issued performing editions of several stage works and madrigals by Monteverdi. The writer of this article was then able to undertake the first general analysis of the complete madrigal works, describing their place in the development of the madrigal form between 1530 and 1630. He also collected and reprinted the judgments of important contemporaries and later musical theorists, such as G. B. Doni, M. Praetorius and Padre Martini, on Monteverdi's achievements, particularly in the domains of harmony, chromaticism and musical structure. Finally he undertook practical editions of 'Orfeo', 'Poppea', the Vespers of 1610 and of many smaller works. During recent years several performing editions have appeared of these principal works as well as of many smaller compositions like the 'Lamento d'Arianna', 'Ballo dell'ingrate' and 'Combattimento' (for details see Catalogue). Simultaneously some valuable treatises have been issued on the important problem — not yet entirely solved — of the actual style and method of performance in Monteverdi's time. Recent facsimile editions of the first issue of 'Orfeo' (1609) and of the Venetian manuscript score of 'Poppea' (1642), the former edited by A. Sandberger, the latter by G. Benvenuti, have proved to be invaluable to the student.

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<sup>1</sup> See Martini, 'Esemplare, ossia saggio fondamentale di contrappunto', Vol. II (1775–76).

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## OPERAS AND BALLETS

Title	Performance	First Issue (Music & Libretto)	Reprints	Modern Editions
a favola d' Orfeo.'	in. ua., ? 24 Feb. 1607.	22 Aug. 1609 (1615), Venice (lib. Mantua, 1607).	1881 (Eimer in P.G.M., IX). 1923 (G. F. Malipiero). 1927 (Sandberger, facsimile of 1616 ed.). 1930 (C.E., XI).	1905 (d'Indy). 1909 (Orefice). 1925 (Westrup, Oxford). 1934 (Respighi). 1934 & 1938 (Benvenuti). 1936 (Redlich, Zurich).
' Ariar a.'	no vio Rinuccini.	Music lost ('Lamento' only preserved, see Frag- ments) (lib. Mantua, 1608). 1638 (M.B., VIII).		
ballo delle ingrate.'	no iecini.	4 June 1608.	1897 ff. (Torchii, VI); C.E., VIII, 2.	1929 ('Tanz der Sproden', C. Orff). 1932 (A. Toni, Milan). 1945 (E. J. Dent, London).
Prologue to 'L' idropica'	Giovanni Battista Gu- rini; Gabriele Chi	2 June 1608.	Music & lib. lost.	
' Tirsi e Clori.'	Striggio.	ntua Apr. 1616.	1619 (M.B., VII).	
' La Maddalena.'	Giovanni Battista Ag- dreni.	7.	Music & lib. lost (but see Fragments). Music & lib. lost.	C.E., VII.
' Le nozze di Pelco e d	Scipione Agnelli.	ntua 1617.	Music & lib. lost.	
' Tetide.'	Ercolo Marigliani.	ntua 1617.	Music & lib. lost.	
' Andromeda.'	Torquato Tasso.	enice, 624.	1638 (M.B., VIII).	
' Il combattimento di Tan	Giulio Stro	Mantua, 1627 (MS com- pleted 10 Sept.).	Music & lib. lost.	
' La finta pazza Licori.'	Tasso; Asc	Parma, 13 Dec. 1627.	Music lost.	1931 (Malipiero). 1946 (Redlich).
' Armida'; 5 intermedi	Claudio Ac	Parma, 21 Dec. 1628.	Music lost.	
' Mercurio e Marte' (Tor-	Strozzi.	Venice, 1630.	Music & lib. lost.	
' Proserpina rapita.'	Paolo Venc	? Bologna, 1630.	Music & lib. lost.	
' La Delia e l' Ulisse	Giacomo B.	Venice, Teatro SS. Gio- vanni e Paolo, 21 Dec. 1639.	Music lost; lib. pre- served. <sup>3</sup>	
' Adone' (? music by Ma-	Badaro.	Venice, Teatro SS. Gi- vanni e Paolo, 1641.	Music lost; scenario & lib. preserved.	
' Le nozze di Enco con	Lavinia.	Venice, Teatro San C;	MS (copy), music & lib., Vienna, Nat. Lib., IV., Cl. 18,763. <sup>4</sup>	1927 (d' Indy).
' Il ritorno d' Ulisse in pa-	trina.	sianc 1641.	D.T.Ö., V, xxix (ed. R. Haas, 1921); C.E., XII, 1930.	1927 (v. d. Borren). 1927 (J. A. Westrup). 1942 (Dallapiccola).
' La vittoria	Carniv	Carniv	1904 (A. Solerti, lib.).	
' (balle'				

L' pe	ion	Gior	m B	Venice, Teatro SS. Gio- vanni e Paolo, autumn 1642.	(a) MS (copy, with add. in Monteverdi's hand; Bibl. Marciana, Venice).	1904 (H. Goldschmidt, 'Stu- dien', I-II). 1931 (C.E., XIII). 1938 (G. Benvenuto, facsimile reprod.).
				Naples, 1651.	(b) MS (copy; Bibl. Cons. S. Pietro a Mai- ella, Naples).	1656 (in 'Ore otiose', Venice). C.E., XIII, App.

1904 (d'Indy).  
1914 (v. d. Borren).  
1927 (J. A. Westrup  
1937 (Malipiero).  
1937 (E. Kienek).  
1937 (G. Benvenuti)  
1939 (Redlich, fusi  
publ. 1950).

## RELIGIOUS MUSIC \*

Title	D.	ip	Sc	Modern Editions
'Sacrae Cantinulae tribus vocibus				
... Liber I.				
Lapidabant Stephanum.				910 (Terrabugio, Orvi.
Veni sponsa Christi.				932 (C.E., XIV).
Ego sum pastor bonus.				939 (1st. e Mon
Surge propera.				Pannain).
Ubi duo.				
Quam pulchra es.				
Ave Maria.				
Domine pater.				
Tu es pastor (I).				
Tu es pastor (II).				
O magnum pietatis (I).				
Eli clamans.				
O crux benedicta.				
Hodie Christus natus est.				
O Domine Jesu Christe (I).				
O Domine Jesu Christe (II).				
Pater venit hora.				
In tua patientia.				
Angelus ad pastores ait.				
Salve crux pretiosa.				
Quia vidisti me.				
Lauda Syon Salvatorem.				
O bone Jesu.				
Surgens Jesu.				
Qui vult venire.				
Justi tulerunt spolia.				

\* ABBREVIATIONS.—C.E. = Complete Edition of Monteverdi's Works, ed. by G. reich, 75 vols. to date (1694 ff.); Is. = Non. — 'Istituzioni e monumenti dell' arti schaft fur Musikforschung'; Torchi = 'L' arte musicale in Italia', ed. by Luigi I s One of them being 'Gli amori di Diana e di Endimione'. Cf. L s For the liturgical sources of the words consult 1st. e Mon V & VI (editorial

• Ton  
likati  
alto, i  
it yet



## Madrigali spirituali a quattro voci\*

A venturosa notte  
A i piedi havendo  
Afflito.  
D' empî martir.  
De i miei giovenil anni.  
Del sacro petto.  
Ecco dicea.  
Laura del ciel.  
Le rose.  
L' empio vestia.  
L' eterno Dio.  
L' human discorse.  
Ma quel mendico.  
Mentre la stella.  
Ond' in ogni pens et.  
Poi che benigno.  
Sacra Santa di Dio.  
Scioglier m' additi.  
Serpe crudel.  
Tal contra Dio.  
Tutt' esser vidi.

Sanctissimi Virginit Missa senis  
vocibus ad Ecclesiarum choros ac  
Vesperae pluribus decantandae cum  
nonnullis concentibus

Missa da cappella a 6 voci fatta  
sopra il motetto 'In illo tem-  
pore' dal Gomberti.  
Vespro della Beata Vergine da  
concerto, composto sopra i canti  
fermi 6 vocibus et 6 instrumentis.  
In the following 12 parts:  
Domine ad adiuvandum.

Dixit Dominus.  
Nigra sum.  
Laudate pueri.  
Pulchra es.  
Lactatus sum.  
Duo Seraphim.  
Nisi Dominus.  
Audi coelum.

ida  
iata  
icta Maria.

Venice.

Sept.

ff. Torchi, VI, reprint  
--ta sopra Sancta Maria

Of 'Sonata s. S.M.' (Molinari,  
Rieti & others).  
Of Vespers & Magn. I (Redlich,  
Zurich, 1935, publ. Vienna,  
1949; Ghedini, Milan, 1952;  
L. S. 1--de, New York, 1953).  
Of a. II (K. Matthaei,  
Zu 1942).

6 v. unaccomp. (S.S.A.T.T.B.)  
with a 7th v. (B.) added in the  
final section of 'Agnus Dei',<sup>1</sup>

S.S.A.T.T.B., 2 cornetti, 2 violini  
da braccio, 4 viole da braccio, 3  
trombs, contrabbasso da gamba  
& cont.

S.S.A.T.T.B., 6 insts. & cont.<sup>2</sup>  
T. & cont.

S.S.A.A.T.T.B.B. & organ.<sup>3</sup>

S.S. & cont.

S.S.A.T.T.B. & cont.<sup>4</sup>

T.T.T. & cont.

2 choirs, each S.A.T.T.B.

T. & cont. (with "echo" T.  
part); later S.S.A.T.T.B. &  
cont.

S.S.M-S.M-S.T.B.B. & cont.

S. (in unison), 2 violini da braccio,  
2 cornetti, 2 trombs., 2 viole da  
braccio, trombone doppio &  
cont.

2 choirs, each S.A.T.B. & cont.,  
5 insts. & cont., S. & T. solo.  
S.S.M.-S.A.A.B.B., 2 vns., 3 cor-  
netti, viola da braccio, organ;  
accessory insts.: 2 trombs., 2  
fifare, 2 flutes, solo cornetti &  
vns.; vocal solos for S., A.  
Quintus (T.) & 2 B.  
S.S.M.-S.A.A.B. & organ.

Not in any of M.'s liturgical  
publications, but included in  
the following collections:  
G. B. Bonometti, 1615.  
Giulio Cesare Bianchi (Libro I),  
1620.  
Bianchi, 'Motetti' (Libro I),  
1620.  
*Ibid.*  
D. Lauro Calvo, 1620.  
*Ibid.*  
*Ibid.*  
*Ibid.*  
Francesco Sammaruco ('Sacri  
affetti'), 1625.  
Leonardo Simonetti, Venice,  
1625.  
*Ibid.*  
*Ibid.*  
S. W. Donfried ('Promptuarium  
musicum'), 1622.  
*Ibid.*, 1627.  
Gaspere Casati, 1631.  
*Ibid.*  
'Raccolta di motetti', Gardano,  
Venice, 1645.  
1640 (1 May 1641), Venice.

dric  
Ko:

Several numbers in  
'Anfänge des geist-  
zerts', App., 1935.

gatory.  
'9-51').  
ing.

Magnificat  
Sacred Monodi

Motets.

Cantate Domino.  
Cantate Domino.

Christe adoramus te.

Domine ne in furore tuo.  
Fugge, fuge anima mea.  
O beatae viae.  
Ego flos campi.  
Venite, venite.  
Salve o Regina.  
Ego dormio.

O quam pulchra.

Currite populi.  
Ecce sacrum paratum.  
Salve Regina.  
O bone Jesu.

Sancta Maria.  
En gratulemur hodie.  
Laudate Dominum.\*  
Venite.\*

'Selva morale e spirituale'

O ciechi ciechi.\*  
Voi ch' ascoltate.\*  
E questa vita un lampo.\*  
Spontava il di (*canzonetta morale* in  
5 parts).  
Chi vuol che m'innamori.\*  
Messa a 4 da cappella.  
Gloria a 7 vci.

Cruci xi  
Et rei —

\* A continuo part is added (in the nature rather of a *basso* *sggs*)  
\* For a practical interpretation of this and the following skelet  
\* The Magnificat for 6 v. is only a simplified version of the pr  
\* Save for the last 3 bars this item is wholly identical with the  
Fragment; the vocal part only is extant.

<i>Ti</i>	<i>Descrj</i>	<i>Scen</i>	<i>Pr. fac</i>	<i>R.pr.</i>	<i>Modern Editi</i>
Et iter	A.A.B., 4 viole da braccio or trombs. <sup>1</sup> & cont B. & cont.				
Ab aeterno ordinata sum (mot)	S.S.A.A.T.T.B.B. 2 ns. 3le or trombs. <sup>1</sup> & cont				
Dixit primo.	As above.				
Dixit secondo.	A.T.B. solo, S.S.A.T.B. & cont.				
Confitebor primo.	S.T.B. solo, 2 vns. & cont.				
Confitebor secondo.	S. solo, S.A.T.B., 4 stgs. & cor t. <sup>2</sup>				
Confitebor terzo ( <i>alla francese</i> ).	S.S.A.T.T.B., 2 vns., 3 viole da braccio or trombs. <sup>3</sup> & cont.				
Beatus primo.	S.A.T.T.B. & cont. <sup>4</sup>				
Beatus secondo.	S.S.T.T.B. 2 vns. & cont.				
Laudate pueri primo.	S.A.T.T.B. & cont.				
Laudate pueri secondo.	S.S.T.T.B. solo, A.A.B., 2 vns. 4 violas or trombs. & cont. <sup>5</sup>				
Laudate Dominum omnes rei primo.	S.S.A.A.T.T.B.B. 2 vns. & cont				
Laudate Dominum secondo.	S.S.A.A.T.T.B.B. & cont.				
Laudate Dominum terzo.	2 choirs: S.A.T.B.; S.T.T.B. & cont.				
Credidi.	As above.				
Memento.	S. solo, 2 vns. & cont.				
Sanctorum meritis primo.	T. solo, 2 vns. & cont.				
Sanctorum meritis secondo.	T. solo, 2 vns. & cont.				
Deus tuorum militum.	T. solo, 2 vns. & cont.				
Iste confessor primo.	S.S. solo, 2 vns. & cont.				
Iste confessor secondo.	S.S. solo, 2 vns. & cont.				
Ut queant laxis.	A.T.T.B., 2 vns. & cont.				
Deus tuorum militum.	2 choirs: S.A.T.B.; S.T., 2 vns. 4 violas or trombs. & cont. <sup>6</sup>				
Magnificat primo.	S.A.A.B. & cont.				
Magnificat secondo.	T.T. (echo), 2 vns. & cont.				
Salve Regina primo.	2 T. or 2 S. & cont.				
Salve Regina secondo.	A.B. & T. (or S.) & cont.				
Salve Regina terzo.	"A voce solo in dialogo", S. & cont.				
Jubilet.	S. or T. solo & cont.				
Laudate Dominum.	S. & cont.				
Pianto della Madonna sopra l'lamento d'Arianna.					
Messa a quattro voci et salmi, a u due, tre, quattro, cinque, sei, sett otto voci, concertati, a parte cappella, & cor le Letanie d'V....					
Messa a 4 voci	S.M.S.A.T. & cont. <sup>7</sup>				
Dixit Dominus	2 choirs of S.A.T.B. & cont. <sup>7</sup>				
Dixit.	2 choirs: S.A.T.B.; A.T.T.B. & cont. <sup>7</sup>				
Confitebor.	S. solo, 2 vns. & cont.				
Confitebor.	S.T., 2 vns. & cont.				
Beatus vir.	S.M.S.A.T.T.B. 2 vns. & con				
Laudate pueri.	S.A.A.T.B. & ---				
Laudate Domi	B. solo & con				
			1651 (11 Dec. 1649) Ve by A. Vincent.		L., X
			1948 (B. Somma, Rome, without organ); 1952 (Redlich, London with realized organ par <sup>1</sup> ).		

*Lactatus*  
*Lactatus sum.*  
 Nisi Dominus.  
 Lauda Jerusalem.  
 Lauda Jerusalem.  
*Lactante della Beata Vergine.*

S.S.T.T.T. 2 vns.  
 bassoon & cont.<sup>a</sup>  
 S.A.T.T.B. & cont.  
 S.T.B. 2 vns. & con  
 S.A.T.T.B.<sup>2</sup> & cont.  
 A.T.B. & cont.  
 S.A.T.T.B. 2 cont.  
 S.A.T.T.T. & con

## ADRIANA S

*of P. a*

84.

84, Venice

Edith

C.E., X, 1929.  
 Ist. e Mon., VI  
 Pannain).  
 (ed. G.

Canzonette a 3 vci, libro primo<sup>19</sup>

Qual si può dir  
 Canzonette d' amore.

La fiera vista.  
 Raggi dov' è il mio bene.

Vita de l' alma mia.  
 Il mio marir.

Son questi i crespi crini.  
 Io mi vivea.

Su su che 'l giorno.  
 Quando sperai.

Come farò cuor mio.  
 Corse a la morte.

Tu ridi sempre mai.  
 Chi vuol veder.

Già mi credea.  
 Godi pur del bel sen.

Giù lì a quel petto.  
 Si come crescon.

Io son fenice.  
 Chi vuol veder.

Hor care canzonette.  
 Il primo libro de madrigali a 5 voci<sup>20</sup>

Ch' io ami la mia vita.  
 Se per havervi oimè.

A che torni il ben mio.  
 Amor per tua merè.

Baci soavi, e cari.  
 Se pur non ti contenti.

Filli cara e amata.  
 Poi che del mio dolore.

Fumia la pastorella (i).  
 Almo divino rascio (ii).

All' hora i pastori tutti (iii).

The parts for viols or trombones are missi  
 The parts for viols or trombones are rasi

"A 5 voci concertato con 2 violini et un  
 second solo T. part. Viola and trombone pau

The A. and B. parts of the second choir a  
 The different part-books contain widely d

12 v. 2 trombs.; a 5 instrumenti et 6 voci  
 Described as a 6 voci".

Guarini.

?

?

?

Antonio Allegretti

Allegretti.

Allegretti.

5 voci  
 5 voci  
 potrai

voci  
 sing.  
 but

licat  
 et 1

37, Venice

C.E., I, 1926.

del soprano alla  
 sing : perhaps ic











## Title

## Edition

\* Madrigali guerrieri et amorosi con alcuni opuscoli in genere rappresentativo, che saranno per brevi episodi fra in cantisenza gesto. Libroottavo'.

A. *Canti guerrieri*

Altri canti d' amor.

Hor che 'l ciel e la terra (in 2 parts)

1. Hor che 'l ciel.

2. Così sol d' una chiara fronte.

Gira il nemico insidioso.

Ogni amante a guerrier (i).

Io che nel' otio naqui (ii).

Ma per quel ampio (iii).

Riedi (iv).

Ardo avvampo.

Il combattimento di Tancredi e

Clorinda.

Il ballo 'Movete'.

B. (*Canti amorosi*)

Altri canti di Marte (in 2 parts)

1. Altri canti.

2. Due bell' occhi.

Vago augelletto.

Mentra vaga Angioletta.

Ninfa che scalza il piede (in 3 parts)

1. Ninfa che scalza.

2. Qui del meco t'arresta.

3. De l' usate mie corde.

Dolcissimo uscignolo.

Chi vol haver felice.

Non havea Febo ancora (in 3 parts)

1. Non havea Febo.

2. Lamento della Ninfa

"Amor".

3. Si tra sdegnosi.

Perchè t' en fuggi o Fillide.

Non partir ritrosietta.

Su, su pastorelli vezzosi.

Il ballo delle ingrate.

zali e canzonette a 2 e 3 voci.  
iono.

stor.  
torna.

Rinuccini.  
Rinuccini.

A.T.B. & cont.

T.T. & cont.

B. & cont.

T. & cont.

T.T.B. & cont.

"A 8, con 2 violini", chorus S.S.A.A.T.T.B.B., orch. vns. i & ii & cont.

T.T.S., viole da braccio (S.A.T. & B. parts) & harpsichord (cont.).

"A 5 voci con 2 violini", chorus S.S.A.A.T.T.B., orch. vns. i & ii & cont.

"A 6 voci a 2 violini", chorus S.S.A.A.T.T.B., orch. vns. i & ii & cont.

"A 6 et 7 voci con 2 violini e un contrabasso", chorus S.S.A.A.T.T.B., orch. vns. i & ii, double bass & cont. (the latter obviously including another double bass part).

T.T. & cont.

T. & cont.

T.T. & cont.

T.T.B. & cont.

"A 5 voci, cantato a voce piena, alla francese", scored for S. solo, chorus S.S.A.T.B. & cont.

As above.

T.T.B. ("rappresentativo") & cont.

T.T.B.B. & cont.

T.T.B. & cont.

A.T.B. & cont.

A.A.B. & cont.

S.S.A. & cont.

"In genere rappresentativo." S. (Amore), S. (Venere), B. (Plutone), S. (una dell' ingrate), chorus S.S.S.A. (4 ombre d' Inferno); orch. 5 viole da braccio, clavicembalo, chitarrone (cont.).<sup>1</sup>

## Date of Preface

27 June 1651.

## First Issue &amp; Contemp. Reprints

1651.

## Modern Editions

C.E., IX, 1939.

## Scored for

S.T. & cont.  
Cf. 'Scherzi musicali', 1632.

Se vittorie si belle.  
 Armato il cor.  
 Ardo.  
 O sia tranquilla il mar  
 Alcun non mi consigli.  
 Di far sempre gioire.  
 Quando dentro al tuo io.  
 Non volgio amare.  
 Come dolce hoggi l' ai  
 Alle danze.  
 Perché se m' odiavi.  
 Si, si ch' io v' amo.  
 Su, su, pastorelli vezzo  
 O mio bene.  
 O come vaghi.  
 Tact Armelin.  
 Ohimè ch' io cado.  
 La mia Turca.  
 Si dolce è il tormento.

T.T. & cont.  
*Cf.* 'Scherzi mus.  
 T.T. & cont.  
 T.T. & cont.  
 A.T.B. & cont.  
 A.T.B. & cont.  
 T.T.B. & cont.  
 S.S.S. & cont.  
 T.T.B. & cont.  
 T.T.B. & cont.  
 T.T.T. & cont.  
 T.T.B. & cont.  
 T.T. & cont.  
 A.T.B. & cont.  
 S. & cont.  
 S. & cont.

Musica tolta da i madrigali di Claudio Monteverdi  
 (spiritual parodies of secular madrigals).

Lamento d' Erminia.  
 Lamento d' Arianna, madrigal version by the com  
 (for 5 voices unaccomp. in 4 separate madrigals).  
 'fragment from 'La Maddalena'.  
 Lamento d' Apollo.  
 Lamento d' Arianna' (from the lost opera of 1608).

I cinque fratelli, cycle of mad  
 Messa solennissima.  
 Tre ariette.

GMEN SP ITUAL PAROD AND LLER WORK

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Torquato Tz  
 Rinuccini.  
 Andreini.  
 Rinuccini.  
 ? 1612  
 1614 (VI), Veni  
 ? 1620  
 1617, 'Gardan  
 1623 (a) Ve ice (ed. 'th Mag  
 Gardano)  
 (b) MS (copies)  
 XIX, No. 114.  
 (c) MS at Model  
 (d) MS in Rome  
 1628.7  
 1631.  
 1634 (N. Firenze, C.  
 E. V xcl (V.M.W., III, 1887).

1608 Coppini).  
 1611 (Melchior).  
 1623, 1641, 1649 (Profius, from M.  
 1642 (Profius, from 'Selva morale'  
 1944 (Torrefranca. 'Inedito', Ror  
 C.E. VI.  
 C.E. XI.  
 C.E. XI.  
 E. V xcl (V.M.W., III, 1887).

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**MONTEVERDI, Giulio Cesare** (b. Cremona, 31 Jan. 1573; d. ?).

Italian composer and organist, brother of the preceding. He was attached to his brother Claudio as musical assistant during the later years of his appointment at the court of Mantua. Giulio Cesare first enters the musical arena in 1607 as editor of Claudio's 'Scherzi musicali a 3 voci' and as author of the famous 'Dichiarazione della lettera stampata nel quinto libro de suoi madrigali', published as an appendix to that volume, which was dedicated to his patron Francesco Gonzaga, heir to the duchy of Mantua. In the following year, 1608, on the occasion of the operatic festival held at Mantua to celebrate the wedding of Francesco Gonzaga and the Infanta Margherita of Savoy, he collaborated with his brother Claudio and his Mantuan colleagues Gastoldi, Gagliano, S. Rossi and Paolo Biat in the composition of music for Guarini's play 'L' idropica', providing the music of its fourth interlude. In 1611 his opera 'Il rapimento di Proserpina', to a libretto by Ercole Marigliani, court councillor and private secretary to Duke Ferdinando Gonzaga, was performed at Casale Monferrato. Marigliani was a trusted friend of Claudio, providing him later on with the libretto of the opera 'Andromeda' (1617, now lost). On 31 July 1612, however, Giulio Cesare was ignominiously dismissed, together with his famous brother, by Francesco Gonzaga, who had by then succeeded his father Vincenzo. Giulio Cesare's dismissal from Mantua apparently terminated the years of close collaboration and artistic companionship with his brother. He seems to have taken no part in Claudio's work at St. Mark's, Venice. Some time after 1612 he was busy as organist at Castelleone, and in 1620 he was appointed *maestro di cappella* at the Cathedral of Salò (Lake of Garda). In the same year he published a volume of motets, 'Affetti musici'. From then on his name and fate are lost in obscurity.

Giulio Cesare Monteverdi was a progressive composer and learned musical critic, capable of acting as a convincing interpreter of Claudio's revolutionary artistic creed. The 'Dichiarazione' of 1607 is a most explicit exposition of his brother's convictions and the more valuable because Claudio's own promised theoretical treatises never matured. It is a perspicacious commentary on Claudio's preface, 'Studiosi lettori', to the fifth book of madrigals (1605), which in turn had been written in self-defence after Artusi's first attack on his music in 1600. It aims at elucidating the historic antithesis between the *prima prattica* and the *seconda prattica* (i.e. the old polyphonic style of composition with its habitual disregard of the requirements of the

text as opposed to the new revolutionary method of composing, in which the poetic word regulates musical form) and at determining Claudio's own historic position as heir to a *scuola eroica* dating from Ockeghem to Cyprien de Rore. The whole essay is also a spirited refutation of Artusi's petty criticism of isolated passages, torn out of their context from unpublished madrigals by Claudio, and proves that a purely technical analysis of madrigalian music is inadmissible, as long as it deliberately ignores the import of the poetical text.

Little of Giulio Cesare's own music has survived. That he identified himself to a very large extent with Claudio's far-reaching experiments in style is borne out by the fact of his editing the 'Scherzi musicali' of 1607, in which for the first time a specified combination of instruments alternates with voices in the fastidiously irregular rhythms of "il canto alla francese in questo modo moderno". The few items from his own pen and included in this volume show Giulio Cesare as a skilful if not original exponent of this new madrigalian manner, obviously inspired by the compositions of Baif and his school. The remarkably early dates of his madrigal with a *basso continuo* 'Occhi vidi d' amore' (1607) and of his only opera (1611) are equally indicative of his active participation in the transformation of music largely inaugurated by his brother's genius.

H. F. R.

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SCHNEIDER, L., 'Claudio Monteverdi' (Paris, 1921), p. ii *et passim*.  
VOGEL, EMIL, 'Cl. Monteverdi' (V.M.W., III, 1887).

#### CATALOGUE OF WORKS

##### (CHRONOLOGICAL)

- Scherzi 'Deh chi tace' and 'Dispiegate guance' (publ. in Claudio Monteverdi's 'Scherzi musicali', Venice, 1607; reprints 1609, 1615, 1628; cf. also C. MONTI VERDI, *Catalogue of Works*).<sup>1</sup>  
Madrigal 'Occhi vidi d' amore' (a 3 voci col basso continuo), publ. 1607 in the collection 'I nuovi fioretti musicali a 3 voci, d' Amante Franzoni' (Venice, 1607).  
Intermedium IV for Guarini's 'L' idropica' (Mantua, 2 June 1608; presumably lost).  
Opera 'Il rapimento di Proserpina' (libretto by Ercole Marigliani), perf. Casale Monferrato, 1611; presumably lost.  
'Affetti musici'—ne quali si contengono motetti a 1, 2, 3, 4 et 6 voci, per concertarli nel basso per l' organo' (Venice, 1620), 25 compositions altogether.

**MONTFORD, Cornelle de.** See BROCKLAND.

**Montgomerie, Alexander.** See Scott (F. G., song).

<sup>1</sup> It is possible also to attribute the concluding ballet 'De la bellezza' to Giulio Cesare's authorship.

**MONTGOMERIE, Hugh** (afterwards **12th Earl of Eglinton**) (*b.* ? , 29 Nov. 1739; *d.* ? , 14 or 15 Dec. 1819).

Scottish amateur composer. He joined the army and became a colonel. On succeeding to the title and estates in Ayrshire he devoted himself to musical studies and became a fair composer. He was a prominent figure in Edinburgh musical society and patronized the Gow family.

Some of his compositions appear in the Gow publications, and in 1796 Nathaniel Gow issued a thin folio volume (24 pp.) entirely of his Strathspeys. It was issued anonymously, its title being 'New Strathspey Reels . . . composed by a gentleman, and given with permission to be published by Nathaniel Gow'. 'Ayrshire Lasses', his best-known Strathspey, is included in this work. Niel Gow dedicated his 'Fourth Collection of Strathspey Reels' (1800) to him. A volume of his vocal airs and marches, apparently from his hitherto unpublished manuscripts, was issued at Glasgow about 1835-40 with pianoforte arrangements by John Turnbull. Mrs. John Hunter had in most instances supplied the words. F. K.

**MONTGOMERY, (Robert) Bruce** (*b.* Chesham Bois, Bucks, 2 Oct. 1921).

English composer and author. He was educated in London, at Merchant Taylors' School, and St. John's College, Oxford, where he took the B.A. for modern languages in 1943. In 1940-43 he was organist of his Oxford college and in 1943-45 assistant master at The Schools, Shrewsbury. As an author he has not written on musical subjects, but published a number of detective novels under the pseudonym of Edmund Crispin. His compositions include the following:

'Mary Ambree' for chorus & orch.  
'On the Resurrection of Christ' for chorus & orch.  
'Christ's Birthday', suite of carols for chorus & orch.  
Overture 'Bartholomew Fair' (Ben Jonson) for orch.  
Concertino for stg. orch.  
Pf. pieces.

Sunday songs, part songs, carols, anthems, &c.

E. B.

**MONTICELLI, Angelo Maria** (*b.* Milan, *c.* 1710; *d.* Dresden, 1764).

Italian male soprano singer. He first appeared in opera at Rome in 1730 and, having a beautiful face and figure, began in that city, where no women were then allowed on the stage, by representing female characters. His voice was clear and sweet, and singularly free from defects. "He was", says Burney, "a chaste performer, and . . . a good actor." In 1731 and 1732 he appeared at Venice with Carestini, Bernacchi and Faustina Bordoni. He went to London in the autumn of 1741 and made his début there in the pasticcio 'Alessandro in Persia'. On 1 May 1742, after other attempts, Pergolesi's 'Olimpiade' (originally produced in Rome

in 1735, the year before the composer's death) was brought out in London for the first time under the title of 'Meraspe, overo L' Olimpiade'. It was more or less a pasticcio, with the libretto altered by Paolo Antonio Rolli, but most of the original airs were retained. The first in Monticelli's part, "Tremende, oscuri, atroci", was sung for ten years after the end of the run of this opera, and

the whole scene, in which "Se cerca se dice" occurs, was rendered so interesting by the manner in which it was acted as well as sung by Monticelli that the union of poetry and music, expression and gesture, have seldom had a more powerful effect on an English audience.<sup>1</sup>

Monticelli continued to perform in London through 1743 and in 1744 he sang, in 'Alfonso', songs of greater bravura execution than he had previously attempted. During 1745 and 1746 he still belonged to the Opera in London, and in the latter year he sang in Gluck's 'Caduta de' giganti', and described one of his songs as an *aria tedesca* owing to the richness of the accompaniment. Galuppi's 'Antigono' (produced on 13 May) was the last opera in which Monticelli appeared on the English stage. He sang at Naples with Regina Mingotti in the same year and afterwards in Vienna. In 1756 Hasse engaged him for the Dresden theatre.

A capital mezzotint portrait of Monticelli was scraped by Faber after Casali. J. M.

**MONTIGNY-RÉMAURY, (Fanny Marc-elline) Caroline** (*b.* Pamiers, Ariège, 22 Jan. 1843; *d.* Pamiers, 29 June 1913).

French pianist. Her elder sister and god-mother, Elvira Rémaury (Mme Ambroise Thomas), an excellent pianist, first taught her music; but, anxious to secure her every advantage, entered her in 1854 at the Paris Conservatoire, in the pianoforte class of Le Couppey. In 1858 she gained the first prize for pianoforte, in 1859 a medal for *solfège* and in 1862 the first prize for harmony. Shortly after, she played Mendelssohn's Concerto in G minor at one of the concerts of the Conservatoire, and her animated and vigorous interpretation at once placed her in the first rank of French pianists. In 1866 she married Léon Montigny, a political writer on the staff of 'Le Temps', but was left a widow in 1871. She was for long the head of the pianoforte virtuosi of France, and her visits to England and tours on the Continent extended her reputation over Europe. G. C.

*See also* Cellier (ded.).

**MONTRE.** *See* ORGAN STOPS.

**MONTSALVATGE, Xavier** (*b.* Gnona, 1912).

Spanish composer. He studied composition at Barcelona with Millet Morera and Pahissa, and the violin with Costa. In 1934 he was awarded the Concepción Rabell foundation

<sup>1</sup> Burney. The air is given at length in O.H.M., IV, 221 ff.

prize for his three *Impromptus* for pianoforte. In 1936 he won the Felipe Pedrell composition prize for small burlesque pieces ('*Pequeñas piezas burlescas*') for violin and string quartet. In 1941 he published three *Divertimenti* for pianoforte — the first work which the composer himself considered to be of original content: he marks this as the year in which he was definitely launched as an independent composer. Owing to the presence at Barcelona of the young dancer Paul Goubé of the Paris Opéra and Yvonne Alexander, who had created a company, Montsalvatge became attracted to ballet music and wrote the following for the company: '*Pastoral*', '*Leyenda*', '*La Vénus d'Elne*' and the three-act ballet '*Manfred*'. His success with this art-form prompted him to write music for the orchestra and for the stage, and he wrote music for a magic opera, '*El gato con botas*' ('*Puss-in-Boots*'), to a libretto by Nestor Luján. The opera, which was produced in 1947 in the Llico opera-house at Barcelona, aroused considerable comment among the critics and was a success with the public. It was repeated in 1948.

In 1946 he gained the collaboration of the well-known Catalan singer Mercedes Plan-tada, who gave the first performance of his '*Canciones negras*' ('*Negro Songs*') both in Madrid and Barcelona. These songs, which have undoubted lyrical charm, are well written for the voice. They have been successfully performed in the U.S.A. and Canada by Nan Merriman. Among the chamber music composed by Montsalvatge special mention should be made of the sparkling *Concertino* for string quartet and pianoforte, which was *proxime accessit* for the National Music Composition Prize of 1946. In addition to the '*Whimsical Variations on a Theme by Farnaby*', which were performed for the first time in the British Institute at Barcelona, he has written for the virtuoso Henry Szeryng a '*Poema concertante*' for violin and orchestra, which received its first performance at Barcelona in 1952.

Among the orchestral works of Montsalvatge the most ambitious up to 1952 has been the *Mediterranean Symphony*, which was awarded the City Council of Barcelona Extraordinary Prize in 1949. It was performed by the Municipal Orchestra under Eduardo Toldrá. In this symphony the composer has followed the inspiration of Berlioz and created music which, by its sinuous melody and rhythmic impressionism, suggests the peculiar Mediterranean qualities evoked by the prose of Gabriel Miró. In Montsalvatge's music, however, one always notes a mysterious exotic strain which means a kind of nostalgia or longing for the exciting and sensual rhythms of Habana and Cartagina de la Indias. This

strain is marked in the humble fishermen's *habaneras* which he collected on the Catalan coast and contributed to the delightful '*Album de habaneras*', little gems of exotic song that have remained in the folk memory of the fishermen ever since the days when their fathers and grandfathers sailed to Cuba in windjammers. They explain the tensions that occur in the composer's characteristically Mediterranean temperament and help us to understand the dramatic qualities of his '*Cuarteto indiano*' (1952), which was awarded the Samuel Ros Prize and played for the first time in Madrid in the spring of 1952 by the National Ensemble Group. In this work, with its brilliant instrumental writing, its clear and classic outline and its touches here and there of exotic colour, the composer has created a definite style of his own which, like '*Atlántida*', the poem by Vndaguer, combines Catalan lyricism with the adventurous spirit of a pioneer sailing out to explore uncharted seas. The work, with its intimate and subtle qualities, was performed by the National Ensemble on the quartet of Stradivari instruments in the Royal Palace, Madrid, and was broadcast to the Spanish public. w. s.

**MONUMENTA LEODIENSIIUM MUSI-CORUM.** A collection published at Liège under the supervision of Dr. R. Bragard, professor at the Brussels Conservatoire Royal, and devoted to ancient music written by composers belonging to the former principality of Liège. So far only one volume has appeared, the '*Livre d'Orgue*' (1695) of Lambert Chaumont. A. L. C.

**MONUMENTA MUSICAE BELGICAE.** A collection of ancient music by Flemish and other composers who lived in the southern Netherlands (the Belgium of to-day), published at Antwerp by the Vereniging voor Muziekgeschiedenis (Musicological Society).

The following volumes have appeared so far:

- Vol. I. J. B. Lœillet: Complete works for the harpsichord.
- Vol. II. A. van Kerckhoven: Works for the organ.
- Vol. III. J. H. Fiocco: Works for the harpsichord.
- Vol. IV. C. Guillet, J. de Macque, C. Luython: Works for the organ or for 4 instruments.
- Vol. V. J. Boutmy: Works for the harpsichord.
- Vol. VI. D. Raick & C. J. vom Helmont: Works for organ or harpsichord.
- Vols. I-IV are edited by Joseph Watelet, Vols. V & VI by him and Suzanne Clercx.

Apart from this series, the Vereniging has also published:

- W. de Fesch: 2 Sonatas for cello and harpsichord.
- J. B. Lœillet: 2 Sonatas for flute and harpsichord.
- R. Schrijver: 19 Psalms.
- Willem Vermooten: 6 Sacred Songs.

A. L. C.

**MONUMENTA MUSICAE BYZANTI-NAE.** The publication of this authoritative edition of the liturgical music of the ancient Byzantine Church was undertaken in 1930

through the instrumentality of the Danish Academy, and is issued from Copenhagen by the Union Académique Internationale (Brussels). An editorial committee was formed consisting of Professor Carsten Høeg of Copenhagen (Administrative Director), Professor Egon Wellesz, then of Vienna (Director of the Scientific Research Department), and Professor H. J. W. Tillyard of Cardiff.<sup>1</sup> In the following year a conference was held in Copenhagen by invitation of the Danish Academy to determine questions of method. In 1938 the critical edition of the 'Lectio-naria', edited by C. Høeg and Silva Lake, was included in the M.M.B. During the 1939-45 war Professor Thomas Whittenore, Director of the Byzantine Institute at Boston, Mass., undertook the publication of two volumes of the M.M.B., of Vol. II of the 'Subsidia' and Vol. IV of the 'Transcriptions'. In 1950 co-operation was reached between the monks of Grottaferrata and the editors of the M.M.B., and the Abbot of Grottaferrata joined the editorial committee.

The whole series of the 'Monumenta' comprises four types of publication: facsimiles; transcriptions; editions of the lessons from the Prophets, the Epistles and the Gospels; critical studies. The volumes issued to date are as follows:

#### PRINCIPAL SERIES

##### Vol.

1. 'Sticherarium', ed. C. Høeg, E. Wellesz & H. J. W. Tillyard (facsimile of musical MS in Vienna, with Introduction) (Copenhagen, 1935).
2. 'Hirmologium Athoum' (facsimile of MS at the Iviron Monastery, Mount Athos). Introduction by C. Høeg (1938).
3. 'Hirmologium e Codice Cryptensi E. γ ii' (Part I: Facsimile of a Grottaferrata MS) (Rome, 1950).

#### SUBSIDIA

- 1, fasc. i. 'Handbook of the Middle Byzantine Musical Notation', by H. J. W. Tillyard (1935).
- 1, fasc. ii. 'La Notation ecphonétique', by C. Høeg (1935).
2. 'Eastern Elements in Western Chant', by E. Wellesz (Vol. I of the American Series) (Boston, Mass., 1947).
3. 'La Musique byzantine chez les Slaves', by R. Palikarova Verdeil (Copenhagen, 1953).

#### TRANSCRIPTIONS

1. 'Die Hymnen des Sticherarium für September', transcribed by E. Wellesz (112 hymns in European notation, with commentary) (1936).
2. 'The Hymns of the Sticherarium for November', transcribed by H. J. W. Tillyard (88 hymns in European notation, with commentary and critical notes) (1938).
3. 'The Hymns of the Octoechus', Part I, transcribed by H. J. W. Tillyard (1940).
4. 'Twenty Canons from the Trinity Hirmologium', transcribed by H. J. W. Tillyard (Vol. II of the American Series) (Boston, 1951).
5. 'The Hymns of the Octoechus', Part II, transcribed by H. J. W. Tillyard (1949).
6. 'The Hymns of the Hirmologium', Part I, transcribed by A. Ajoutanti & M. Stohr, rev. and annotated by Carsten Høeg (1952).

<sup>1</sup> Author of the article *BYZANTINE MUSIC* in this Dictionary.

#### LECTIONARIA

##### Vol.

- 1, fasc. i, 'Prophetologium', ed. C. Høeg and G. Zuntz (1939).
- 1, fasc. ii, 'Prophetologium', ed. C. Høeg and G. Zuntz (1940).
- 1, fasc. iii, 'Prophetologium', ed. C. Høeg and G. Zuntz (1952).

H. C. C., adds.

**MONUMENTA MUSICES SACRAE IN POLONIA (KOMPOZYCE KOŚCIELNE WZOROWYCH MISTRZÓW MUZYCZNYCH Z EPOKI KLASYCZNEJ W POLSCE).** A collection comprising sacred choral compositions by representative Polish composers of the 16th and 17th centuries, selected from manuscripts preserved in Polish cathedrals, particularly in that of Cracow. The four volumes, published at Poznań between 1885 and 1896, were edited, with a historical preface (printed in Polish and French), and with notes (in Polish) on each of the items included, by the Abbé Józef Surzyński, director of the choir of Poznań cathedral. The works are all for four-part choirs except where indicated as for five-part.

Vol. I (1885)

Historical preface.

Szadek, Tomasz, 'Missa in melodiam moteti Pismene' (1580).

Zieleński, Mikołaj, 'Adoramus te Christe' (1611).

Vol. II (1887)

Gorczycki, Grzegorz G., 'Ave Maria (Offertorium toni peregrini)'.

Zieleński, M., 'In Nativitate Domini'.

Gorczycki, G. G., 'Sepulto Domino'.

Zieleński, M., 'In Monte Oliveti' (5-pt.).

Szamatulski, Wacław, 'Ego sum Pastor bonus'.

Zieleński, M., 'In festo Inventionis S. Crucis'.

Felsztyński, Sebastian, 'Prosa ad rorate. Tempore Paschali'.

Zieleński, M., 'In festo SS. Trinitatis. Benedicimus Deum coeli' (5-pt.).

Vol. III (1889)

Leopolda, Martinus (Marcin ze Lwowa), 'Missa Paschalis' (5-pt.).

Vol. IV (1896)

Pękiel, Bartłomiej, 'Missa Pulcherrima ad instar Prænestini' (1669).

K. D.

**MONUMENTS DE LA MUSIQUE FRANÇAISE AU TEMPS DE LA RENAISSANCE.** A collection including sacred and secular vocal music by French composers of the Renaissance, edited by Henry Expert and published by the Negib Sursock Foundation (Editions Maurice Senart), Paris, from 1924 onwards.

##### Vol.

1. Le Jeune, C., 'Octonaires de la vanité et inconstance du monde' (I-VIII).
2. Certon, P., Four-part Masses: 'Sur le pont d'Avignon', 'Aduva me', 'Regnum mundi'.
3. Le Blanc, D., 'Airs de plusieurs musiciens réduits à 4 parties'.
4. Bertrand, A. de, 'Premier Livre des Amours de Pierre de Ronsard' (I-XXIX).
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6. Bertrand, A. de, 'Second Livre des Amours de Pierre de Ronsard' (I-XXV).
7. Bertrand, A. de, 'Troisième Livre de chansons' (I-XXV).



8. Le Jeune, C., 'Octonaires de la vanité et inconstance du monde' (IX-XII).  
 'Psaumes des Meslanges de 1612.'  
 'Dialogue à sept parties' (1564).  
 9. Goudimel, C., Four-part Masses, 1558: 'Audi filia', 'Tant plus ie metz', 'De mes ennuys'.  
 10. L'Estocart, Paschal de, 'Premier Livre des Octonaires de la vanité du monde', 1582. K. D.

**Monvel, Jacques Marie Boutet de.** See Auber (libs.). Dalayrac (6 libs.).

**MONZANI, Tebaldo (Theobald)** (b. ?; d. London, 14 June 1839).

Italian flautist, flute maker and publisher. He was established in London by 1787 or earlier and published a number of his own compositions and other works. From 1787 to 1788 he was at 10 Princes Street, Cavendish Square, but during 1789 and 1790 he appears to have employed James Ball of 1 Duke Street, Grosvenor Square, to print and sell some of his publications. In 1792 his works give the address of 6 Coventry Street, corner of Coventry Court, Haymarket; in 1793, 6 Great Marlborough Street, and Ball's address, Duke Street; in 1795, 16 Down Street, Piccadilly; in 1796 to Feb. 1798, 5 Hamilton Street, Piccadilly; from Feb. 1798 to early in 1800, 2 Pall Mall.

For a few years Monzani was in partnership with Giambattista Cimadoro as Monzani & Cimadoro at 2 Pall Mall, 1800 to about 1803, and at 3 Old Bond Street, about 1803 to 1805 (Cimadoro's name appearing in the directories variously as Cringdon, Cundon and Cungdor). The partnership was then dissolved, and Monzani continued as Monzani & Co. until c. 1807, when the firm became Monzani & Hill at 3 Old Bond Street until 1813, at 24 Dover Street until c. 1819 and at 28 Regent Street (Regent Circus) until 1829, with additional premises at 100 Cheapside from about 1808 to 1814. When this partnership too was dissolved in 1829, Henry Hill continued as musical-instrument maker, music seller and publisher at 28 Regent Street from 1829 to 1844, and 3 Old Bond Street, c. 1844 to 1845, the firm being known in the later years as Hill & Co. and Hill & Sons. Henry Hill died in Jan. 1839, and the stock-in-trade was sold by auction in May 1845.

Monzani and his successors issued a great deal of sheet music, much of it being Italian vocal pieces, while their reputation as flute makers was of the highest. Monzani acquired some fame as an orchestral flautist and wrote 'Instructions for the German Flute' (1801) and other works; but his son Theobald excelled his father in taste and execution, and in 1826 was referred to in W. N. James's 'A Word or Two on the Flute' as "perhaps the most promising performer in England". W. G. S.

**MOOD**<sup>1</sup> (Lat. *modus*; Ital. *modo*; old Eng. "mode" or "moode"). A term employed

in medieval music to indicate the relative duration of notes, as between the large and the long, the long and the breve. G.

See also Notation.

**MOODIE, Alma** (b. Brisbane, 12 Sept. 1900; d. Frankfort o/M., 7 Mar. 1943).

Australian violinist. She studied in Brussels (1907-10) with César Thomson, and her style recalled the exceptionally easy technical command of that master. Her performance of Busoni's violin Concerto at a Royal Philharmonic concert in London in 1934 made a deep impression, as much on account of its violinistic excellence as for the familiarity it showed with the composer's unusual idiom.

Alma Moodie, who was very well known in Germany, was long on terms of close friendship with the most important figures of the German musical world. She married a German lawyer, Dr. Stengler, and lived at Cologne. The claims of family life led her to give up the career of the travelling virtuoso, but she still played occasionally and held master classes for advanced violinists at the Conservatory of Frankfort o/M. F. B.

**MOODY, Charles Harry** (b. Stourbridge, Worcestershire, 22 Mar. 1874).

English organist. He received his early training at Bangor Cathedral and after holding various posts (acting organist, Wells Cathedral, 1894-95; Wigan Parish Church, 1895-99; Holy Trinity, Coventry, 1899-1902) he was appointed to Ripon Cathedral in 1902. There he has maintained the music at a high standard, being notably successful as a trainer of boys. It was due mainly to his influence that during the war of 1914-18 and post-war periods Ripon was one of the few cathedrals that, in the face of difficulties and discouragement, maintained its normal quota of week-day choral services. From 1912 to 1924 Moody conducted the Huddersfield Glee and Madrigal Society. He has long served as external examiner for the R.C.M., the Royal Manchester College of Music and the United Universities Board.

In 1920 Moody was awarded the C.B.E. and in the same year made an Honorary Fellow of the R.C.O. The Lambeth degree of D.Mus. was conferred on him in 1923, and he became F.S.A. in 1927. He holds the Masonic rank of Grand Organist of England. He has written church music and is the author of a book, 'The Choir Boy in the Making'. H. G.

**MOODY, Fanny** (b. Redruth, Cornwall, 23 Nov. 1866; d. Dundrum, Co. Dublin, 21 July 1945).

English soprano singer. She was taught singing by Charlotte Sainton-Dolby at her private academy. On 25 Apr. 1885 she sang the principal soprano music in her mistress's

<sup>1</sup> For "Mood" in its normal modern sense see EXPRESSION (1).

last composition, 'Florimel', a cantata for female voices, at a Memorial Concert at Prince's Hall, under Sainton. In Feb. 1887 she made her début as Arline in Balfe's 'Bohemian Girl' at Liverpool with the Carl Rosa Company, and on 30 Apr. appeared very successfully as Micaela at Drury Lane Theatre in London. After singing in the provinces with that company for three years she reappeared at Drury Lane in 1890 as Mignon, Margaret, etc.

Fanny Moody was married to the bass Charles Manners on 5 July 1890, and in Oct. sang in Italian. In 1892 she was the original English Tatiana in Tchaikovsky's 'Eugene Onegin'. She accompanied her husband on all his tours and sang in his London seasons, in addition to parts mentioned, Elizabeth, Elsa, Brunnhilde in 'Siegfried' and Juliet. On 26 Sept. 1902 she was the heroine on the production of Pizzi's 'Rosalba' at Covent Garden; on 22 Sept. 1903 Militza on the production at Covent Garden of M'Alpin's 'Crescent and the Cross', founded on Coppée's 'Pour la couronne', which won the £250 prize offered by the artists; on 17 June 1904 she sang the part of Senta in the revival of Wagner's 'Flying Dutchman' at Drury Lane, etc. The possessor of a pleasant light soprano voice, an actress and singer of great charm, Fanny Moody excelled in the poetic and pathetic parts formerly associated with Christine Nilsson. A. C.

**MOOKE (Mocke), Marie.** See PLEYEL (3).

**MOONIE, William (Beaton)** (b. Stobo, Peeblesshire, 29 May 1883).

Scottish composer. He is the son of a musician, James A. Moonie, famous in the Edinburgh of his day, and founder of a well-known Scottish choir. W. B. Moonie was educated at Daniel Stewart's College, Edinburgh, and Edinburgh University, where he studied under Frederick Niecks. He took his Mus.B. degree in 1902, and was awarded the Bucher Scholarship, which in 1905 took him for three years to Frankfurt o/M. In 1908 he returned to Edinburgh, where he received his first teaching appointment. In 1923, on his father's death, he took over "Mr. Moonie's Choir". Edinburgh University conferred its Mus.D. degree upon him in 1947 for his services to Scottish music.

The following are Moonie's outstanding works: opera, 'The Weird of Colbar' (libretto by George M. Reith); choral ode, 'Caledonia'; choral ballad, 'Glenara'; 2 Symphonies (No. 1 entitled 'Deeside'; tone poems, 'Riders of the Sidhe' and 'Springtide on Tweed'; concert overture '1745'; chamber music, including Trio for violin, cello and pianoforte; a number of songs. M. L.

**"MOONLIGHT" SONATA.** This label became attached to Beethoven's pianoforte

'Sonata quasi una fantasia' in C# minor, Op. 27 No. 2, by a critic's fanciful description of the effect of the first movement upon himself. The work has no connection with a picture, 'Die Beterin' ('The Pleader'). W. M.

**MOÓR, Emanuel** (b. Keskemét, 19 Feb. 1863; d. Vevey, Switzerland, 21 Sept. 1931).

Hungarian pianist, composer and inventor. He grew up in a musical atmosphere and showed his musical talents early. His parents allowed him to learn the organ, first locally and then in Prague, where he won a gold medal at the final examinations. Subsequently he studied in Vienna and Budapest, and there followed a period of musical activity at Szeged, where he gave lessons, conducted performances of light operas and conceived the idea of becoming an architect. He toured Europe and America (1885-87) as accompanist (with Lilli Lehmann), conductor and pianist. His first marriage took place in 1888, and after a stay in Sussex he settled in Switzerland. An important event in his life was his meeting there with Henri Marteau, who asked him to write a violin Concerto for him. The next commission came from Casals, for a cello Concerto, and this was followed by works for Ysaye and Carl Flesch.

The first world war temporarily interrupted Moór's feverish activity as a composer, and after his second marriage to the pianist Winifred Christie in 1923 he was occupied mainly with his invention, the Emanuel Moór Pianoforte. He was also occupied with other instrumental problems, writing a pamphlet on the reconstruction of the orchestra and devising a system of string-instrument building.<sup>1</sup>

J. S. W.

BIBL.<sup>2</sup> — HILLER, P. 'Andreas Hofer' (N.Z.M., Vol. XLIX, 29 Nov. 1902).

LANGER, VIKTOR, 'Moór Manó szimfóniájáról' ('Of Emanuel Moór's Symphony' ('Művészeti Lapok', Vol. III, 26 Jan. 1896).

MILLIQUIN, M. M., 'Emanuel Moór' ('Gazette de Lausanne', No. 309, 2 1909).

TOVEY, DONALD F., 'The Pianoforte Music of Emanuel Moór' (M. & L., III, 1922, p. 29).

## CATALOGUE OF WORKS

### OPERAS

'La Pompadour', 2 acts (libretto by L. F. Ferri & Anita Moór, after Alfred de Musset), prod. Cologne, Municipal Theatre, 22 Feb. 1902; perf. London, Lyceum Theatre, 26 Jan. 1911.

'Andreas Hofer', 4 acts, prod. Cologne, Municipal Theatre, 9 Nov. 1902.

'Hochzeitglocken', 1 act, prod. Cassel, 2 Aug. 1908; perf. London, Lyceum Theatre ('Wedding Bells'), 26 Jan. 1911.

'Der Goldschmied von Paris', 3 acts (lib. by T. Reibbaum).

'Hertha', 3 acts (lib. by D. Hollins). Unfinished.

<sup>1</sup> MSS of his compositions are preserved in the Central Music Library in London. There is a MS Reference Catalogue of Compositions in which works without opus numbers are listed with numbers given by Mrs. Winifred Christie-Moór.

<sup>2</sup> For bibliography dealing with Moór's invention see EMANUEL MOÓR PIANOFORTE.

## CHORAL WORKS

- Op.*  
 127. Mass for solo voices, chorus & orch.  
 138. 'Stabat Mater' for contralto, women's chorus, orch. or organ (1911).  
 — 'Roi' for solo voices, chorus & orch. (1912).  
 151. Requiem for 4 solo voices, chorus & orch. (1916).  
 — 'Spring Songs' for unaccomp. chorus.  
 — 'Benediction', anthem for 2-part chorus & organ (1914).

## ORCHESTRAL WORKS

16. Serenade for stgs. (1881).  
 — 'Consolation' No. 1 (1887).  
 — Funeral March, F mi. (1887).  
 — 'Frühlingszauber' (1888).  
 — Symphony No. 1, E mi. (1893).  
 24. Concert Overture, D mi. (1893).  
 38. 'Barcarolle' for stgs. (1895).  
 — Symphony No. 2, C ma. ('Kossuth') (1895).  
 45. Symphony No. 3, D mi. (1895).  
 — Symphony No. 4, B $\flat$  ma. (1898).  
 53. Symphony No. 5, A mi. (1901).  
 63. Improvisation on an Original Theme (1906).  
 65. Symphony No. 6, E mi. (1906).  
 67. Symphony No. 7, C ma. (1906).  
 75. 'Pensées symphoniques' (1908).  
 — 'Chant funèbre' (1910).  
 90. 'Cinq Impressions en forme de suite' (1910).  
 92. Symphony No. 8, A mi. (1908-10).  
 93. Rhapsody (1909).  
 124. 'Quatre Esquisses'.  
 132. 'Chant héroïque' (1911).  
 — 'Consolation' No. 2.  
 — Hungarian Dance, C mi.

## SOLO INSTRUMENTS AND ORCHESTRA

25. Adagio for vn.  
 — Concerto No. 1 for pf. (1886).  
 46. Concerto No. 2, C mi., for pf. (1888).  
 57. Concerto No. 3, D $\flat$  ma., for pf. (1906).  
 — Concerto No. 1, for vn.  
 61. Concerto No. 1, E ma., for cello (1905).  
 62. Concerto No. 2, G ma., for vn. (1905).  
 64. Concerto No. 2, for cello.  
 66. Concerto No. 3, for vn. (1906-7).  
 69. Concerto for 2 cellos (for Casals and Suggia) (1908).  
 70. Triple Concerto for vn., cello & pf. (1907).  
 72. Concerto No. 4, for vn. (1908).  
 73. Suite for vn. & stgs. (1907-8).  
 78. Rhapsody No. 1, G mi., for cello.  
 84. Rhapsody for vn. (1907).  
 85. Concerto No. 4, E $\flat$  ma., for pf. (1911).  
 88. 'Concertstück' No. 1 for pf. (? 1908).  
 98. 'Concertstück' for vn. & cello (1909).  
 — Rhapsody No. 2, A ma., for cello (1911).  
 — Concerto for vn. & pf. (1911).  
 113. 'Concertstück' for pf. (1909).  
 141. Concerto for harp (1913).  
 1434. 'Concertstück' for vn.  
 143b. Rhapsody, B ma., for pf.  
 — 'Ballade', E ma., for cello (1914).  
 — Suite, A ma., for pf. (1914).  
 — Concerto for stg. 4tet (1916).  
 — 'Concertstück', C $\sharp$  mi., for viola.  
 — Concerto for viola.

## VOICE AND ORCHESTRA

104. 'La Jeune Tarantine' for mezzo-soprano.

## CHAMBER MUSIC

19. Quintet, C mi., for 2 vns., viola, cello & pf.  
 59. String Quartet No. 1, A ma. (1905).  
 81. Trio No. 1, C mi., for vn., cello & pf. (1908).  
 87. String Quartet No. 2.  
 89. Trio No. 2 for vn., cello & pf.  
 95. Suite for 4 cellos (1909).  
 97. Quintet, C ma., for 2 vns., viola, cello & pf.  
 103. Suite for double stg. & wind 5tet.  
 110. Suite for 2 cellos.  
 — Prelude and Fugue for stg. 4tet. (1917).  
 133. Suite for 3 vns.  
 144. Suite for 2 vns. & pf. (1912).  
 — Suite for 2 vns., (1914).

## VIOLIN AND PIANOFORTE

- 12 Sonatas (Opp. 12, 21, 23, 26, 51, 54, 56, 74 & 4 without op.).  
 4 Suites (Opp. 26, 50, 52 & 142).  
 3 Ballades (without op.).  
 Also various pieces.

## VIOLA AND PIANOFORTE

- 'Romance' (1895).

## VIOLONCELLO AND PIANOFORTE

- 7 Sonatas (Opp. 22, 53, 55, 76, 148 & 2 without op.).  
 2 Suites (Op. 117 & unfinished).  
 Also various pieces.

## PIANOFORTE SOLO

- 3 Sonatas (Opp. 60, 103 & without op.).  
 2 Suites (Opp. 77 & 106).  
 Studies (Opp. 42, 43 & 114).  
 Variations (Opp. 17, 24 & 80).  
 Hungarian Dances (Opp. 31, 32 & 41).  
 Also numerous pieces.

## TWO PIANOFORTES

- 4 Pieces.

## HARP MUSIC

- Op.*  
 68. 2 Solos (? 1908)  
 1. Sonata.  
 2. Prelude.  
 72. 4 Preludes (? 1908).  
 74. Sonata for 4 harps.  
 82. 'Dix Esquisses' (1909).  
 99. 3 Pieces.  
 — Sonata, A mi. (1908).  
 — Suite for 4 harps (1910).  
 — 'Concertstück'.  
 — 2 Studies.

## SONGS

- 4 Sets of Collected Songs (Opp. 88, 91, 112 & 118).  
 15 Songs (German poets).  
 14 Songs (French poets).  
 9 Songs (early English poets).  
 6 Songs (later English poets).  
 'Gitanjali' (Tagore).  
 11 Biblical Songs.

Also many others.

See also Christie (Winifred). Emanuel Moór Piano-forte.

**MOOR, Karel** (b. Bělohrad, 26 Dec. 1873).

Czech conductor, composer and writer. His works include: two operas, 'Vij' (1903), based on Gogol's tale of witchcraft, and 'Hjerdís' (1905), after Ibsen's play 'The Vikings at Helgeland'; incidental music for plays; the symphonic poems 'Polonia' (reminiscences of Mickiewicz), 'Requiem' (the life of Smetana) and 'The Sea'; Polish dances for orchestra; a string Quartet; songs, etc. Moor also wrote a novel of musical life, 'Karel Martens'.

R. N.

**MOORE, Douglas Stuart** (b. Cutchogue, N.Y., 10 Aug. 1893).

American composer and author. His early education took place at Hotchkiss School, and later he went to Yale University, where he received the B.A. degree in 1915 and the B.Mus. in 1917. He served as lieutenant in the U.S. Navy in the first world war, during which period he composed some amusing songs that appeared under the title of 'Songs my Mother Never Taught Me'. Demobilized in 1919, he went to Europe and made further

studies in music with Vincent d'Indy at the Schola Cantorum in Paris and with Nadia Boulanger, with whom he studied the organ.

In 1921 Moore was appointed Director of Music at the Art Museum of Cleveland, where in his spare time he worked in the composition master classes of Ernest Bloch. In 1925 a Pulitzer Fellowship enabled him to return to Europe for further study in composition. In 1934 he won a Guggenheim Fellowship and in 1946 he became President of the National Institute of Arts and Letters. He is hon. Mus. Doc. of the Cincinnati Conservatory (1946) and of Rochester University (1947). He is at present (1952) executive officer of the Department of Music and MacDowell Professor of Music at Columbia University in New York.

Douglas Moore's music is highly melodic in its basic nature, though it has also a rich, often unusual harmonic texture. There is a certain American folk sound to it, as though the composer had absorbed, digested and forgotten the whole rich American folk music heritage; or as though it had become a spring, deep underground. There is a fresh spontaneity and romanticism about his work that has perhaps caused it to be underestimated during recent periods when certain "modern-at-all-costs" groups have held the stage; but the fine craftsmanship, real eloquence, dignity and true inspiration behind Moore's music have marked a steady growth both in itself and in its public estimation.

Such pieces as the Quintet for clarinet and strings, written in 1946, and the opera 'Giants in the Earth' (1950), which gained for him the 1951 Pulitzer Prize in Music, are important contributions to the American chamber-music and opera repertory.

Moore is the author of 'Listening to Music' (1931) and 'From Madrigal to Modern Music' (1942), and his chief compositions are the following:

#### OPERAS

- 'White Wings' (Philip Barry) (1935).
- 'The Devil and Daniel Webster' (S. V. Benet) (1938).
- 'Giants in the Earth' (Arnold Sundgaard) (1950).

#### OPERETTAS

- 'The Headless Horseman' (Benet) (1937).
- 'The Emperor's New Clothes' (Abrashkin, after Hans Andersen) (1948).

#### CHORAL WORKS

- 'Prayer for the United Nations' (S. V. Benet) for contralto, chorus and orch. (1943).
- Various unaccomp. choruses (1937-43).

#### ORCHESTRAL WORKS

- 'Pageant of P. T. Barnum' (1924).
- 'Moby Dick' (after Herman Melville) (1928).
- 'A Symphony of Autumn' (1930).
- 'Overture on an American Tune' (1931).
- 'Village Music' (1942).
- 'In Memoriam' (1943).
- Symphony, A ma. (1945).
- 'Farm Journal' for chamber orch. (1947).

#### CHAMBER MUSIC

- String Quartet (1933).
- Quintet for woodwind & horn (1942).
- Quintet for clar., 2 vns., viola & cello (1946).

#### VIOLIN AND PIANOFORTE

- Sonata (1929).
- Suite 'Down East' (1944).

P. G.-H.

**Moore, Edward.** See ARNE, T., 'Foundling', incid. m.). Battishill (do., song for; 'Gaiester', song for). Boyce ('Solomon', serenata; 'Gaiester', song for).

**Moore, George.** See ELGAR ('Gramia and Diarind', incid. m.). Jacob (G., 'Esther Waters', film). Mellers ('Trial of Jeweller Peacock', puppet masque). O'Neill (song).

BIBL. - HENEKER, JAMES, 'George Moore: "Evelyn Innes", "Sister Teresa"', in 'Overtones' (New York, 1928).

**MOORE, Gerald** (b. Watford, 30 July 1899).

English accompanist and ensemble pianist. For many years he has been one of the foremost accompanists in England, associated with many of the world's most famous singers and instrumentalists on their visits to Britain. With his accomplished technique, his uncommonly beautiful tone and his enormous repertory, which extends over the whole field of vocal and instrumental music with piano-forte parts, he has raised the art of accompanying to the greatest heights. Besides lecturing and broadcasting on the subject of accompanying he has done several recordings and made solo piano arrangements of various songs. He is a contributor to 'A Career in Music', published in 1950. His book 'The Unashamed Accompanist', which is at once entertaining and instructive, was first published in 1943. Besides dealing with every aspect of the accompanist's difficult and complex task and rejecting the mistaken idea that he is a musician of less ability than a virtuoso and of no importance compared with the soloist for whom he plays, it is full of shrewd observations on music and musicians in general. M. K. W.

**MOORE, Grace** (b. Slabtown, Tenn., 5 Dec. 1901; d. Copenhagen, 26 Jan. 1947).

American soprano singer and film actress. She spent most of her childhood at Jellico, Tenn., and had her early musical training at Ward-Belmont College, Nashville, and the Wilson-Greene School of Music, Washington, D.C. Despite parental opposition she went in 1919 to New York, where she studied with P. Mario Marafioti and began her career in musical comedy, making her Broadway debut in Jerome Kern's 'Hitchy-Koo' in 1920, scoring a distinct success in 1923 in 'The Music Box Revue' with music by Irving Berlin. She also starred in the next two years' versions of this revue. Determined, however, on an operatic career, she studied in France and made her debut with the Metropolitan Opera Company in New York on 7 Feb. 1928 as Mimi in Puccini's 'Bo-

hème'. Mimi was also the part of her débuts at the Paris Opéra-Comique the following season and in London, at Covent Garden, in 1935. She remained attached to the Metropolitan for the rest of her life, except for the seasons of 1932-33 and 1933-34. Her other principal parts were Juliet in Gounod's 'Roméo et Juliette', Micaela in 'Carmen', Marguerite in 'Faust', the title-parts in 'Louise' (probably her best characterization) and 'Tosca', and Flora in Montemezzi's 'L' amore dei tre re'.

After making her motion-picture début in 'A Lady's Morals' (1930) she gained international renown in this field with 'One Night of Love' (1934). She also played the title-part in the film version of 'Louise'. Her film success was a factor in the expansion of a career which took her to several countries of Europe for opera and concerts, throughout the U.S.A. and, in 1941, to Latin America. On 26 Jan. 1947, leaving Copenhagen for an engagement in Stockholm, she was killed in an aeroplane crash.

Her voice was of a pleasing if not memorable quality; her vocal technique, while not flawless, gained considerably in the later years of her career. Her dramatic limitations were at least partly compensated for by care in the study and preparation of her parts, and personality and determination were assets in her popularity in her various fields of musical activity.

F. D. P.

**Moore, T. Sturge.** See Sturge Moore.

**MOORE, Thomas** (b. ?; d. ?).

English 17th-century printer. He worked in London and was the first to introduce the "new tied" note in musical typography, where the tails of the quavers and semiquavers are united instead of being printed separately, as was the case before Moore printed. This kind of note is used in the second book of 'Comes Amoris' (1688), the first book (1687) having the old lozenge-shaped notes.

In later years Moore was associated with J. Heptinstall, another London printer. In 1700 William Pearson made great improvements in the tied note, and Foug, at a much later date, effected still greater improvements.

F. K.

**MOORE, Thomas** (b. Dublin, 28 May 1779; d. Dublin, 28 Feb. 1852).

Irish poet and musician. He was the son of John Moore and his wife Anastasia. In his fragmentary 'Memoirs' he speaks of himself as a "show child" and tells of his infantile recitations and of taking part in private theatrical performances. After some private schooling he entered Trinity College, Dublin, in 1793, and remained until 1798. At this time he became associated with Robert Emmet and other members of a revolutionary party. He escaped the fate which befell some of the

others, and in 1799 he went to London to enter the Middle Temple. All this while he had written much ephemeral work and translated the 'Odes of Anacreon', which formed a small volume. It is not necessary here to refer in any detail to his literary work, which during his life was very varied and popular. His musical education was mostly what he picked up from his sister's music master and his own independent study.

Having lived in London from 1799 to 1803, he was appointed in the latter year to a government post in Bermuda. Not liking his position he left the affair in the hands of a deputy who involved him in a deficit of something like £3000. The debt was paid by Lord Lansdowne, who was afterwards repaid by Moore. He went to North America, including Canada, where he wrote the 'Canadian Boat Song', one of the most popular of his early pieces.

In 1801 Moore wrote the libretto of a comic opera, 'The Gypsy Prince', for Michael Kelly, which was performed at the Haymarket Theatre on 24 July. About 1802-3 he was fully engaged in writing songs, which were published, with the music (much of it being his own composition), by James Carpenter of Old Bond Street. Of single songs he was prolific, some published by Carpenter and others at a later period by Power. When the 'Irish Melodies' came forth they eclipsed all Moore's previous efforts. William Power, music-seller of Dublin, projected an edition of Irish airs with English words by different poets. The musical arrangements were to be done by Dr. John Stevenson. In Feb. 1807 Power wrote to Moore telling him of his project and soliciting his aid. Moore replied enthusiastically and promised all the help he could give.

It is quite evident that Power's scheme was suggested by George Thomson's collection of Scottish songs, then publishing, to which work Burns was the chief poetical contributor. The get-up of the Irish publication was a distinct copy of the Scottish collection. The scheme was launched and the 'Selection of Irish Melodies, with Symphonies and Accompaniments by Sir John Stevenson, Mus.Doc., and characteristic words by Thomas Moore, Esq.', began publication in numbers, Moore being the sole poet employed. The 'Melodies' reached ten numbers and a supplement extending to 1834.

The first number was issued at the latter end of 1807 or beginning of 1808, and consisted of 51 pages. It contained about twelve songs, some of which were arranged for two or more voices. The numbers were published at 15s. each and the work was issued in green paper boards, decorated with a rude woodcut depicting a lady (supposed to be "Erin") reclining against a harp. It is said that this woodcut

had adorned a Dublin ballad sheet. It was replaced by a far more beautiful design after Stotherd in 1821.

The dates of the publications of the numbers are as follows: 1807-8, 1810-11, 1813, 1815-1818, 1821, 1824-34. The six early numbers contain all the most popular of Moore's songs. The popularity of these from the date of their publication was enormous, and the numbers were republished again and again.

For the airs Moore robbed without scruple the collections of Irish airs made by Edward Bunting and published in 1796 and 1807, much to Bunting's chagrin. It is said that Moore made serious alterations in the airs, but an examination of Bunting's and Holden's works, which he also used, will show that these alterations, when present, were of the slightest. Sir Charles Stanford published in 1895 'The Irish Melodies of Thomas Moore: the original airs restored'. Stanford's restorations are not always justified, as pointed out in Moffat's 'Minstrelsy of Ireland'.

One thing has not been noticed before: Moore was bold enough to take for serious songs tunes which were familiar with comic or semi-comic songs, such as 'Paddy Whack' for 'While History's Muse' and 'The Pretty Girl of Darby, O' for 'Eveleen's Bower'.

After the publication of the seventh number William Power brought an action against his brother James, who then had an extensive trade in London, to prevent him from publishing the eighth number, 1821, contending that he had the sole copyright. James, however, won the case.

The ninth and tenth numbers were harmonized by Bishop, who afterwards did most of the musical arrangements for Moore. At James Power's death, in Aug. 1836, his widow retained the copyright of the Irish melodies, which afterwards passed into the hands of Addison & Hollier, who reissued them in the same style of paper boards as the original. When the 'Melodies' became free of copyright numerous musicians edited them and wrote new arrangements of the airs, Sir John Stevenson's being old-fashioned and by no means satisfactory for modern singing.

In 1811 Moore married the actress Bessie Dykes. The same year he wrote a comic opera, 'M.P., or The Blue Stocking', with music composed and selected by himself.<sup>1</sup> This was produced at the Lyceum Theatre on 9 Sept. with the music orchestrated and provided with an overture by Charles Edward Horn.

In 1816 Moore published the first number of 'Sacred Songs, the words by Thomas Moore, Esq., the music composed and selected by Sir John Stevenson and Mr. Moore', folio. After that came a 'Selection of Popular

National Airs', in six numbers, beginning in 1818 and continuing to 1828. The first number was arranged by Sir John Stevenson and contained the charming song 'Oft in the stilly night'. The remaining numbers were harmonized by Bishop. A volume of 'Evenings in Greece' followed.

Moore's songs were, during the first fifty or sixty years after their publication, in immense favour, and they were sung among all classes of people. They entered into the country's literature and, to go no farther, they are greatly quoted and referred to in Dickens's novels.

His voice was delightful and charmed everybody with its sweetness. He was fond of singing his songs at the society functions which he attended, and his small stature was hidden by the cluster of admirers who surrounded him. His relations with his publisher, James Power, were extraordinary. Although he drew immense sums for his works he was continually overdrawing his account with Power, and looked to him for the performance of many extraordinary tasks. Power said: "I am his banker, his bill acceptor and fish agent, letter carrier, hotel keeper and publisher, and now he wants me to be his shoe-black".

In the latter part of his life, by the exertions of Lord John Russell, he was granted a government pension; but he ended miserably, suffering from softening of the brain.

F. K., adds.

BIBL. - MUIR, PERCY H., 'Thomas Moore's Irish Melodies, 1808-1834' ('The Colophon', Sept. 1933).

See also Bantock ('Fire Worshipers', choral work; 'Lalla Rookh', symph. poem). Barnett (J. F., 'Paradise and the Peri', choral work). Bennett (W. S., do., overture). Berlioz ('Méditation religieuse', chorus; 'Belle Voyageuse', voice & orch.; 'Irlande', songs). Brian (songs). Carolan (use of tune by C.). Clay ('Lalla Rookh', cantata). Cogan (teacher). Cornelius (chorus). David (Félicien, 'Lalla Rookh', opera). Duparc (H., 'Élégie', song). Glover (J. W., memorial ode). Hindemith (song). Horn (C. E., overture; orchestration of M.'s opera 'M. P.'; opera on 'Lalla Rookh'). Ireland (J., partsong). Jensen (3, 7 songs). Jongen (J., 'Lalla Rookh', symph. poem). Kashin ('Nourmahal', opera). Knight (J. P., song & duet). Komorowski (song). Kryzhanovsky (cantata, 'Paradise and Peri'). Mackenzie (5 partsongs). Mendelssohn (2 songs). National Anthems (Ireland). Oswald (J., 'Gamester', song for). Paradise and the Peri (Schumann). Parry (H., partsong; 4 songs). Petrie (Irish folk tunes supplied by). Power (J., commission for words to folk tunes). Rubinstein (A., 'Feramors', opera). Schumann ('Paradise and Peri', choral work; 2 songs). Smith (A. M., 'Lalla Rookh', overture). Spontini ('Nurmahal', opera; 'Lalla Rookh', tableaux vivants). Stanford ('Veiled Prophet', opera; 6 partsongs). Stevenson (J., accomps. for songs). Taneyev (S. I., song). Thomas (A. G., 'Light of the Harem', opera). Veiled Prophet (Stanford, opera). Walker (E., 2 songs). Warlock (song). Weber (12, song). Zolotarev ('Paradise and the Peri', cantata).

MOORE, (Sir) THOMAS. See Paganini (ref. in 'Memories').

MOORE, William. See MORE.

MOOREHEAD, John (b. Ireland, ?; d. nr. Deal, Mar. 1804).

Irish violinist and composer. He received his first musical instruction in Ireland, but

<sup>1</sup> Not by M. P. King, to whom it is sometimes attributed.

went to England when young and was for several years engaged in the orchestras of various country theatres. He was one of the violins at the Worcester Festival of 1794, and in 1796 was in London as principal viola at Sadler's Wells Theatre. In 1798 he was engaged in the orchestra at Covent Garden and soon after employed to compose for that theatre. During his engagement he composed music for 'The Philosopher's Stone' (1795), 'Birds of a Feather' (1796), 'The Volcano' and 'Speed the Plough', 'Harlequin's Tour' and 'The Dominion of Fancy', both with Attwood (1800), 'Il Bondocani' (with Attwood) and 'Perouse', with Davy (1801), 'Harlequin's Habeas', 'The Cabinet', with Braham, Davy, etc. and 'Family Quarrels' with Braham and Reeve (1802).

In that year he became insane and, having transgressed the laws, was confined successively in Tothill Fields Prison and Northampton House, Clerkenwell. On his liberation he entered the Navy as a common sailor, and was quickly promoted to be bandmaster. A short time afterwards he hanged himself in a fit of insanity near Deal.

"F. Moorehead", described as the composer of 'The Naval Pillar', 1799 (see Q.-L.), is probably a printer's error for John Moorehead.

His brother, Alexander Moorehead, was also a violinist of merit and led the orchestra at Sadler's Wells Theatre; he also became insane and died in an asylum at Liverpool.<sup>1</sup>

W. H. H., adds. F. K.

See also Attwood (collabs.). Davy (J., collab.). Reeve (2 collabs.).

**MOORHOUSE, Kathleen** (b. Cleckheaton, Yorkshire, 27 Jan. 1900).

English violoncellist. She studied at the Royal (Manchester) College of Music from 1915 to 1919 and also took lessons from Arnold Trowell. In 1944 she was made a Fellow of the R.M.C.M. and in 1946 was appointed a professor there, which posts he still holds (1954). She is well known as a soloist, having appeared with most of the best-known orchestras in Great Britain, and she has broadcast over two hundred times besides playing frequently in chamber music.

M. K. W.

**MOORISH MUSIC.** The name "Moors" is a generic one given by classical authors to the inhabitants of Mauretania or Mediterranean Africa. Later the term was used for the Arab conquerors of that territory, more especially after they, and their Berber allies, had crossed the straits at Gibraltar and conquered the Iberian peninsula as far as the Pyrenees. It is of the music of these Moors of Spain and Portugal that this article treats, as distinct from Maghribí and Berber music proper, which are considered separately.

The Moors ruled over this land, with a gradually lessening territorial control, from 712 until 1492, after which they were a subject race, dubbed *Moriscos*, until their final expulsion in 1610. For three centuries and more (712-1086) the Arab factions were the political masters of a vast portion of the peninsula. Music flourished on every hand under the pleasure-loving Umayyad rulers, although the powerful Berber following, under Málikí persuasion, whom Dozy calls the "Calvinists of Islam", frowned on music as an unworthy practice and considered the Arabs as pagans. Still, from the time of 'Abd al-Rahmán I (d. 788) the palaces of royalty, nobility and official classes were given up to those forbidden pleasures (*maláht*)—wine, woman and song—so much so that the minstrel was named *mulhí* in the 10th century. The court singing-girls (*qainát*, *jariyát*) and other female singers (*mughanniyát*) were the rage in those days. They were as essential in the household of people of quality as the pianoforte is to-day. Even before the time of Ziryáb the names of 'Ulún and Zaraqún had become history. Many a famous Andalusian poet sang of his singing-girl. Háshim b. 'Abd al-'Azíz (d. 886) sighed for 'Aj. Ibn Júdí (d. 897) visualized Jaihán. Al-Zubaidí al-Ishbílí (d. 928) could only think of Salma. Ja'far b. 'Uthmán (d. 978) wrote exquisite verses on the incomparable singing-girls, and the great Al-Mu'tamid (d. 1095), while in prison, still dreamed of his "wondrous castles and singing-girls". Even the gallant Cid (d. 1099) chided the Moorish amirs for their dalliance with singing-girls, while the 12th-century poet Al-Abyád satirized Al-Zubair of Cordova for the same thing. In his verses he pictured him "saying his prayers to the chink of wine glasses and the melody of strings, with his singing-girls worshipping behind him". Nor was the male musician (*ghanna'í*) of any less importance. A great fuss was made over 'Abbás b. al-Nasa'í and Mañsúr al-Yahúdí, who were the chief court minstrels of Al-Hakam I (d. 822), the first ruler to oppose the purist of Islam who wished to proscribe music. Under 'Abd al-Rahmán II (d. 852) began the beneficent influence of Ziryáb, who arrived at court in 822. His music school was looked upon as the brightest jewel in the crown of Moorish Spain. He claimed to know 10,000 songs by heart and to have outshone Ptolemy in his musical knowledge! Aslám b. 'Abd al-'Azíz collected and edited Ziryáb's songs after his death. The latter's sons and daughters—'Ubaidalláh, 'Abd al-Rahmán, Al-Qásim, Hamdúna and 'Ulayya—carried on his work, traces of which were discernible in the 11th century.

It is interesting to note how the court, while outwardly scorning music—in order to

<sup>1</sup> See T. Dibdin's 'Reminiscences' (1827), I, 314-33.



placate the puritans — was privately patronizing it. 'Abd al-Rahmán III (*d.* 961), who founded the Umayyad caliphate in Spain, allowed his children to indulge in music to their hearts' content. One of them played both the pandore (*tunbúr*) and guitar (*kaithára*), while another, Abu'l-'Aşbagh, said that so long as Alláh permitted birds to sing he would do the same.

Although his successor, Al-Hakam II (*d.* 976), had no court singing-girls, the arts and sciences flourished even more brilliantly. His own library held 400,000 volumes, one of which was an autograph copy of the great 'Book of Songs' ('Kitáb al-aghání') of Al-İsfahání in the East. In this vast *corpus* of Arabian music he could see what obtained in the East, although the 'Unique Necklace' of Ibn 'Abd Rabbihi (*d.* 940) of Cordova would have already given him a foretaste of that, more especially since the twentieth jewel in that necklace sparkled with music. Two centuries later, Yahyá b. al-Khudujj al-Mursí made a similar collection of Moorish singers and songs in his 'Kitáb al-aghání al-Andalusíya'. The next caliph was Hishám II, but he was ruled by his vizier Al-Manşúr. Under the latter, as we know from the historian Ibn Hazm (*d.* 1064), there was music everywhere. Al-Mahdí (1008–10), who held the throne for a brief spell, shocked the puritans by having a hundred each of strings (*'idán*) and woodwind (*mazámír*) at court. One of the most famous poetesses, who was also a musician, was Walláda, the daughter of Al-Mustakfi (1027–32), the second-last of the Umayyad caliphs of Spain. The end of this dynasty came in 1031, a year which closed the most picturesque period of the history of Spain, during which, as Reynold A. Nicholson has said, "the Andalusian nation . . . advanced with incredible swiftness to a height of culture that was the envy of Europe".

The land was then split up under "party kings" who governed in their stead at Cordova, Seville, Toledo, Granada and elsewhere; although even there these rulers "made their courts the homes of poets and musicians", as Al-Maqqarí tells us. Perhaps the most important of the kings were the 'Abbáids of Seville. Al-Mu'tamid, the last king (1068–1091), was not only a famous poet, but a singer and lutenist, as was his son 'Ubaidalláh al-Rashid. The latter's love of music offended the more pious of his subjects. The songs of Ibn Hamdí (*d.* 1132), the court poet, delighted the Sevilian musicians. Another songwriter was Abú Bakr ibn Zuhr (*d.* 1198), whose works were still charming ears in 17th-century Morocco. Ibn Rushd (*d.* 1198), Al-Shaqundí (*d.* 1231) and Ibn Khaldún (*d.* 1404) attest to the musical pre-eminence of Seville. The splendour of the entertainments

at the court at Toledo gave rise to the proverb "Like a Dhu'l-Núnid banquet", the house of Nún being the dynasty (1036–85). When this city fell to the Spaniards (1085) it became the centre for the radiation of Moorish art and science. As the Spanish historian Al-tamira says, Toledo had "the outward appearance of a Muslim city, in dress, custom, art and even in the current language". It was there, in the following century, that Gerard of Cremona and John of Seville translated two works by Al-Farábí from Arabic into Latin as 'De scientiis' and 'De órtu scientiarum', both of which dealt with music. Gundisalvus (González) borrowed from these works in his 'De divisione philosophiae'. It was much the same in the other petty kingdoms. Al-Shaqundí remarks on the fondness and fame of the people of Ubeda near Jaen for music and dancing, while a certain Ahmád b. Muḥammad al-Yamaní refers to the inordinate passion for music in the people of Málaga in 1015.

After the fall of Toledo the Berber Almora-vids from the Maghrib made themselves masters of Muslim Spain and suppressed each of the "party kings" in turn. These newcomers were stern religionists who looked askance at music as one of the "wiles of Satan", although the Moorish population took little heed of their puritanic frowns. Their successors, the Berber Almohads, also from the Maghrib, were even more fanatical in this respect and, under the impulsion of Ibn Tumart (*d.* 1130), went so far as to encourage the destruction of musical instruments. It is exhilarating to see Ibn Quzmán (*d.* 1160), the song-writer, chiding the puritans: "The *faqth* cries 'Repent'; but how can one be contrite with the air so fragrant, the birds warbling, the flowers perfuming and music (*ghina'*) from a clever flautist (*zámír*) and a heavenly voice?". This question of the impropriety of listening to music (*al-samá'*) was just as much debated in Moorish Spain as in the Maghrib and the East, and among those whose opinions held sway among the Moors were Abú Bakr al-Turtúshí (*d.* 1126) and Abú Bakr b. al-'Arabí (*d.* 1148), while a century later came Abu'l-'Abbás al-Ishbílí (*d.* 1253) and Abu'l-'Abbás al-Qurtubí (*d.* 1258) who, as their surnames indicate, belonged to Tortosa, Seville and Cordova. In time, however, as we know from Avenpace (*d.* 1138) and Ibn al-Khaṭīb (*d.* 1374), the puritans relented somewhat on the question of music.

After the Christian armies had completely routed the Berber and Moorish array in 1212, the former returned to the Maghrib, leaving the latter to their own devices, and they, before long, were pushed back to the frontiers of Granada (1236), which not only became the last Moorish stronghold, but the hub of

culture for the western world of Islam. Here, as Reynold A. Nicholson assures us, "the latest bloom of Arabic culture renewed, if it did not equal, the glorious memories of Cordova and Seville". Unfortunately we have but scant details of its music on account of the vandalism of the Christian conquerors of Granada in 1492. Yet we know what the Christian courts were doing in music. The 'Cantigas de Santa María' of Alfonso X (1252-84), with their charming miniatures, are sufficient evidence of the Moorish influence on his court music. Pedro III of Aragon, when a prince in 1269, heard his "moros trombadors" and "moros juglars". The court of his son, Sancho IV (1284-95), was filled with Moorish minstrels, whose very names have been preserved. When Fernando IV of Castile (1295-1312) sent his son to the court of Jaime II of Aragon, there was a "Mahomet, trompero", sounding his fanfares. Alfonso IV of Aragon (1327-36) begged Alfonso XI of Castile to dispatch him players on the *shabbāba* and *qánún*. We find Pedro IV of Aragon (1336-87) beseeching that Moorish *rabāb* and *shabbāba* players be sent him. Juan I (1387-95) had an entire family of Moorish musicians from Valencia sojourning at his court. At the wedding of the Prince of Viana to Anne of Cleves (1439) both male and female Moorish minstrels from Játiva were engaged. Indeed Menéndez Pidal says that Játiva was one of the "most important schools for Moorish minstrels" in the late middle ages, and gives proof of this during the 13th-15th centuries.

With the fall of Granada to the Christian armies in 1492 the scene changed. During their stay of nearly eight centuries in the peninsula the Moors had been a cultural asset, not only to that land, but to all western civilization. How much art, music, letters and science were influenced by them is universally acknowledged. Just as the *Mudéjares*, i.e. the Muslims "who stayed behind" in the early days of the Christian reconquest, were still able to influence the conquerors, so the *Moriscos*, i.e. the Muslims who were forced to stay in the land after the fall of Granada, were captivating their new masters. The writings of Ginés Pérez of Hita, Francisco López de Gómara of Seville and others of the 16th century most eloquently attest to the attraction of Moorish music for the Spaniards. In the former's 'Guerras civiles de Granada' we see one of these Moorish music festivals in full swing, with Moorish youth of both sexes singing and dancing to the lute and tambourine. But the sands were now running low for the Moors in Spain, and in the mid-16th century came the total prohibition of their costume, language and customs, including the *zumra* and *laila*, which meant the suppression of their

traditional music and song. Yet at the tragic expulsion of the Moors in 1610, which even Cardinal Richelieu stigmatized as "the most barbarous in human annals", some of them marched down to the coast with "music and song".

What was Moorish music in the middle ages? It was an Arabian art into which had infiltrated, over the centuries, some Persian and Syrian features, as well as something from an indigenous Iberian art. What is significant in the first-mentioned influence is the nomenclature in some of the modes.<sup>1</sup> What features were due to the latter we do not know, but we see three or four Iberian instruments being adopted by the Moors. Fundamentally both peoples used the same scale, the Pythagorean. For five centuries both arts were modal and, in the earlier period, seven of the eight Moorish modes were identical with the Iberian church modes. Precisely what each culture assimilated from the other is not easy to tell, but what happened in language is probably very much like that which occurred in music, as the *textos aljamiados* reveal. *Aljamia* (Arab. *al-'ajamiya* = "foreign"), i.e. the Romance tongue with Moorish ingredients (or *vice versa*), was the *lingua franca* of the *Mudéjares* and *Moriscos*, and it was written in Arabic characters. Obviously there had to be considerable adaptation in making Romance orthoëpy fit the Arabic alphabet for the simple reason that each language had vocalic and consonantal sounds which were alien to the other. That is precisely what took place between the borrowings in music of one culture from another.

The music of the Moors of the Iberian peninsula — and that means the Arabs — was, at the outset, that of the Old Arabian School.<sup>2</sup> Since the Syrian Umayyads were in the ascendant within half a century, we can be fairly certain of their cultural background. In addition there were the Quraish and Yamaní aristocracy, as well as the chiefs of such powerful Bedouin stock as the Qais and Kalb, with all of whom the traditional Arab music of the plain and homely *naṣb*, *sinḍ* and *ḥazaj* variety was a desideratum. Persian influences came much later, and we know that the older terminology and ideas were still flourishing as late as Ibn García (fl. 1070) and Ibn Bājja (d. 1138). Among the privileged classes music was dubbed the *sitrā* ("curtain") because, following the procedure of the Syrian caliphs — a Persian fancy — it was this which screened off the performers from the listeners, which was a half-submission to orthodoxy in that if they did *listen* to music they did not *see* it being performed. On the other hand there was complete unrestraint among the people at large, where the *zumra*

<sup>1</sup> See MAGHRIBI MUSIC.

<sup>2</sup> See ARABIAN MUSIC.

(music "gathering") and *laila* ("night" party) were the outstanding social relaxations. Indeed, the instrument, song and dance had become part and parcel of everyday life among both the urban and rural Moorish population.

What Moorish music was like, *per se*, in those days, cannot very well be indicated after the passage of the centuries, because not a solitary example of notated or tablatured Moorish music from Moorish sources has been preserved. The conflagrations of books and manuscripts in the Arabic language caused by the Christians after the fall of Granada must have robbed us of as many musical treasures as of literature and science. All the same, the present writer has published examples of 13th-century eastern Arabian music in his 'History of Arabian Music' (1929) and the 'Minstrelsy of the Arabian Nights' (1945). It is true that the descendants of the Moors of the expulsion (1610 and earlier) are to be found in the Maghrib to-day, where they still sing and play the old traditional music which they call *al-Andalusīya* or *al-Ghar-nāṭīya* but this can be but a dim shadow of the glorious music about which the Moorish poets so often rhapsodized. Yet all music that is passed on *viva voce* is subject to human caprice or frailty, and even the illustrious Arabic historian Ibn Khaldūn (*d.* 1406) realized this. He knew both lands. Born at Tunis in the Maghrib, he afterwards held a high government post at Granada. In his famous 'Muqaddima' ('Prolegomena' to History) he devotes a chapter to "Music", wherein he says that after the fall of Moorish Spain its music passed to the Maghrib where, in his day, he found "traces of this music, in spite of the decadence of Maghribī civilization".

It is to these "traces", submitted to another five hundred years of *viva voce* transmission, that we must turn if we are to seek for some slight conception of the music of Moorish Spain in its heyday, especially in the vocal and instrumental suites which are known as the *naubāt al-Andalusīya* or *al-Ghar-nāṭīya*, i.e. of Andalusia or Granada. Both Edmond Yāfīl and Jules Rouanet, who have edited much of this music, suggest as early a date as the 8th-9th centuries for it. The poetry of the vocal part of this music -- mostly in the *muwashshah* form -- is later than the 10th century, some even 12th century, while the music in the modes *sikā* and *jārika* can scarcely be earlier than the 16th century. Still, whatever the music may be, as notated, we can rest assured that there has been little if any change in its "form", since this is conditioned to a considerable extent by the "form" of the verse. If we look at the two most favoured vocal types -- the *muwashshah* and the *zajal* -- we may be able to understand

the importance of these factors, and both have roots going down to the 10th century. Like the Spanish *villancico*, the Moorish *zajal*, which was its parent, had, and has, a feature that is unusual, in that the refrain (*maṭlā*) comes first and the verse (*ghuṣn*) second. To-day the melodies for these two divisions of the song are different, and we may reasonably assume that the same principle obtained in Moorish Spain, more especially because separate melodies for alternate verses were practised by the Old Arabian school of the 8th century.

In all vocal music of this type there is an instrumental prelude (*muqaddima*, *kursī*) which is obligatory. In fact the second term is derived from a root (*kanasa*), which means "to lay the foundation". That this prelude was sometimes rather lengthy we know from an account of a concert at Málaga in 1015 by a certain Ahmad b. Muḥammad al-Yamanī. After the first refrain, and after the verses, there are instrumental interludes, and at the close there comes a postlude. All this is, and was, common to the *muwashshah*, *zajal* and *rajaḥ* verse forms. In the Andalusian or Granadan suites there were the independent instrumental items such as the *mustakhbir* (introduction) and *taushīha* or *taushīya* (overture). The first-named is self-explanatory since it "makes known" the gamut of the mode so as to prepare the listener aesthetically (or rather physically according to Moorish theories) for what is coming. As for the second terms, both imply "ornamenting".<sup>1</sup>

This music, during the whole of the Moorish period (712-1492 and after) was purely homophonic, save that in the melismata (*za'idat*) an accompanist was permitted to introduce a simultaneous fourth, fifth or octave as an embellishment. The music was modal, in both the melodic and the rhythmic sense. The eight finger modes (*aṣābi*) were those of the Old Arabian school.<sup>2</sup> In the course of time these were extended, through eastern influences, to twenty-four, by adding a tetrachord of one mode to that of another mode. These were called *tubā*, because they were linked up, even as early as the 9th century, with the cosmos, i.e. with the primary elements (*tubā*), the natures (*ṭabā'i*), the seasons, times of day and so on. The rhythmic modes (*usūl*, *ḍurūb*) were also eight in number originally, and they were conditioned in a similar way. Out of these matrices were pressed certain modal melodies and rhythms which, in spite of their stereotyped forms, were never performed twice alike, since the *fioriture* or embellishments of singer and player contributed such individual utterances as to produce original creations.

The physical theory of Moorish music, like that of the Arabian school, was basically

<sup>1</sup> See NAUBA.

<sup>2</sup> See ARABIAN MUSIC.

Pythagorean in its scalar construction, save for the possible intrusion of an optional neutral third between the minor and major third, with its complementary neutral sixth. Although Ziryáb, as the pupil of Ishāq al-Mausilī (d. 850) in Baghdad, was probably responsible for regularizing Moorish musical theory in his day, it is Ibn Fīrnās (d. 888) who is credited with being the "first who taught the science of music in al-Andalus". That the Pythagorean scale, in its purest form, was still holding sway in the following century we know from Maslama al-Majritī (d. 1007) and Abū'l-Ḥakam al-Karmānī (d. 1066), who popularized the 'Risālat al-mūsīqī' of the Ikhwān al-Ṣafa'. As their names tell us, the two former came from Madrid and Carmona respectively. In the following century lived Abū'l-Ṣalt Umayya (d. 1134). His 'Risālat al-mūsīqī' has perished, although a Hebrew translation survives in Paris. Greater still was Ibn Bājja or Avenpace (d. 1138), whose 'Kitāb al-mūsīqī' ('Book of Music') took a similar place in the West to that of Al-Fārābī in the East. He was not only a great theorist, but a composer, singer and lutenist. Two other music theorists of the 12th century were Abū'l-Ḥakam al-Bahilī of Almería and Abū Zakariyā al-Bayāsī (Baeza), both of whom also played the lute. A little later there lived the famous Ibn Rushd or Averroes (d. 1198), who taught the doctrine of the spherical propagation of sound in his 'Commentary on Aristotle's "De anima"' ('Sharḥ fi'l-nafs'). Lastly there was Abū Bakr al-Riqūfī (13th cent.) who, after the fall of Murcia (1242), was retained to teach in the Christian schools. In higher education musical theory was taught as one of the subjects of the *riyāḍiyyāt* (*quadrivium*), and if we can accept the work of Virgilius Cordubensis, said to have been translated from the Arabic into Latin in 1290, it was being taught at Cordova much earlier. Indeed, Ibn al-Hijārī (d. 1194) tells us that during the Umayyad kingdom (8th-11th cent.) "students from all parts of the world flocked . . . to learn the sciences of which Cordova was the most noble repository". That European Latin music theorists quoted Alfarabius (Al-Fārābī), Avicenna (Ibn Sīnā), Averroes (Ibn Rushd) and others, reveal the high esteem in which the latter were held, an assessment already voiced by Vincent de Beauvais and Roger Bacon. A sidelight on instrumental teaching is revealed in the 'Textos aljamiados' published by Gil and others, in which we read that girls, in addition to other studies, were taught the lute, rebec, organ and other instruments, so that when married they would be "a solace to their husbands".

On the instrumental side the Moors were much advanced. The Moorish instruments

are listed (some with copyists' errors, which we correct) by Al-Shaqundī (d. 1231). Among them were the *ūd* (lute), *ṭunbūr* (pandore), *kaitara* or *kaithāra* (guitar), *qānūn* (psaltery), *rabāb* (rebec), *ruṭa* (? rota), *shabbāba* (flute), *zulāmī* (shawm), *būq* [*zamrī*] (metal shawm), *naṣīr* (trumpet), *būq* (horn), *duff* and *bandair* (tambourines), *ghaiṭa* (? bladder pipe), *ṭabl* (drum), *ṣunij* (cymbals), *nīra* or *līra* = *al-yard'* (recorder), *juwāq* (fife), *abū qurūn* (monster horn), *khullāl* (vase drum) and *dabdaba* (drum), the last five being Berber instruments. Some of these names — *kaitara*, *ruṭa*, *ghaiṭa* and *bandair* — are of European origin, being the *guitarra*, *rota*, *gaita* and *panderro*, although the very form of *guitarra* seems to reveal a Moorish physiognomy in that it comes from the Maghribī Arabic diminutive of *kaitara* which is *kuwaitira*. Seville, before the Christian reconquest (1248) was the centre of the manufacture of instruments, as it was in the previous century, as Averroes tells us. Al-Shaqundī also assures us that there was even an export trade in these instruments, while Ibn Sa'id al-Maghribī (d. 1280) tells us that books existed "on the various instruments and the art of making them".

Most musicographers are agreed that it was chiefly on the instrumental side that Europe benefited by the Moorish cultural impact. Iconographical evidence of this is palpable enough from the pandores and rebecs delineated in the Saint-Médard, Lothair and Notker Manuscripts (8th-10th cent.) and in the 'Beatus Apocalypse' (11th cent.) and 'Cantigas de Santa María' (13th cent.) Manuscripts. Just as eloquent is the verbal testimony of borrowing in such words as "laud" (*al-ūd*), "atambor" (*aṭ-ṭunbūr*), "rubebe" (*rabāb*), "canon" (*qānūn*), "exa-beba" (*ash-shabbāba*), "joch" (*juwāq*), "anafil" (*an-naṣīr*), "atambal" (*aṭ-ṭabl*, *at-tinbdl*), "naquaire" (*naqqāra*), "adufe" (*ad-duff*) and "sonajas" (*ṣunij*), mentioned by Juan Ruiz of Hita, Guillaume de Machaut and others (14th cent.). Perhaps of greater benefit was the emergence of "frets" on the fingerboard of Oriental necked string instruments. Before this European harpists and citharists had only their ears to guide them when tuning their instruments, whereas the Moorish lutenists and pandorists had mensurally spaced frets (*dasātīn*) on their instruments. That Spain derived its first knowledge of an instrumental tablature from "a Moor of the Kingdom of Granada" is openly admitted by the monkish author of the 'Ars de pulsatione lambuti' (? *sambuti* or *lauti*), dated 1496-97, but of a much earlier authorship. Both Gevaert and Morphy agree to the Moorish influence on Spanish tablature.

Yet in addition to the "outward and visible signs" in these instruments, there was the

"inward spiritual grace". In other words, *what* was played on them, and *how* it was played. Ribera claimed, even from the 'Kitáb al-aghání', that the Arabs and Moors used harmony in our sense of the term, a statement which has no support from this or any other Arabic source. He also argued that the melodic strain of Moorish music is traceable in that of the troubadours and the 'Cantigas de Santa María'. On the rhythmic side there is certainly no evidence of *specifically* Moorish modes, although that may be due to Ribera's erroneous transcriptions of them, which can be checked by reference to the present author's 'Sa'adyah Gaon on the Influence of Music' (1943). Still, this does not necessarily invalidate his melodic theory. Some of his critics, Gennrich for example, argue that since there is no actual written music of the medieval Moors available for comparison, the theory of Ribera may be ignored. *Prima facie* that seems to be a sound argument; on the other hand, when Pedrell claimed that the Oriental idiom in Spanish music was Byzantine and not Moorish, nobody asked him to produce manuscript proof before they would accept his theses; nor was Falla challenged to submit actual examples of gypsy music from the 15th century, or later, when he suggested a gypsy origin for the Oriental touch in Spanish music. What Ribera did prove was that both the troubadours and the Spaniards owed their song-forms to the Moors, and if we accept that — and Nykl has since confirmed it with overwhelming evidence — surely it is not too much to say that the Moorish melodies may have been borrowed with them. From the time of Fauriel (1846) and Baret (1867), down to Beck (1908) and Apel (1934), the two arts have been considered together in the troubadour problem, and yet specialists like Jeanroy ('Revue des Deux Mondes', 1899, pp. 151, 354) and Suchier ('Der Troubadour Marcabru', p. 300), while acknowledging alien influences, either deny or refuse to admit Moorish claims.

Moorish song was of greater import to the Iberian population than any other expression of music. That is evident from many sources. If one turns to the 11th-century 'Glossarium Arabico-Latinum', it can be seen that *musica* = "songs" (*aghání*) and "verse" (*ash'ár*); *armonia* = "ode" (*qasída*) and "voice" (*šaut*); *melodia* = "prosody" (*arúd*). That was only natural, since they had immersed themselves in Arabic poetry and song. Such was the burden of the complaint of the 9th-century Álvaro of Cordova who, in his 'Indiculum', lamented that while the Christian Iberians were ignorant of Latin, they could diligently study Arabic, and that although but one in a thousand could write an intelligent letter in

his own language, there were many who could "compose Arabic verse as good as the Moors". On the whole there is much to be said for the universality of Moorish music in the peninsula.

Yet what seems to have gained more general acceptance among musicographers on the question of the Moorish musical influence — and we see it in Trend, Westrup and Reese — is that this Oriental persuasion is not to be sought in Moorish music *per se*, but rather in the manner of its performance, although it is not clear how one can separate the two. Perhaps the fact that the two are considered distinct has been due to the notion, as expressed by Trend, that the scale of the Moors consisted of seventeen "one-third" tones to the octave. Obviously, if Moorish music was built upon a scale of that type it could not possibly have influenced Occidental music. The truth is, however, that such a scale never existed, and the real scale of seventeen intervals to the octave, which proceeded by *limma*, *limma*, *comma*, was an eastern Arabian scale adopted in the 13th century. It was not used by the Moors, who adhered to the Pythagorean scale of the old Arabian school, which was identical with the European. Still, the argument of Trend, that it was rather the style of Moorish music which left "a definite mark on Spanish music", has much in its favour. He has likened it (1925-26) to the *Mudfjar* ornamentation in Moorish architecture, and the present writer, in the same year, had also urged that Europe itself was influenced by this Moorish festooning of the melody. When the Iberian people listened to a Moorish *aravia* or *mourisca* (note the words) they even followed the Muslims in giving vent to resounding cries the names of which are current in Spanish, although Ribera says that "their significance is lost". The shout "alarido" (Arab. *al-'arid*) meant that the music was "full, complete". If it were "algazara" (Arab. *al-ghazdra*), it was the "copiousness" of the singer's embellishments that had captured their fancy. Even to-day the Andalusian *cante hondo* is punctuated by cries of "Olé, Olé", i.e. "Alláh, Alláh", while the singer still vocalizes his embellishments on "ai" or "leli", which are Arabic *vocalises*. One of the favourite Moorish vocal tricks in embellishment was the *nabra*, a glottal hiatus which had its counterpart, but in a lesser degree of intensity, in the *hamza* of Arabic speech. Perhaps the passage in Magister Lambert (= Pseudo-Aristotle, 13th cent.) referring to plicating — "Fit autem plica in voce per compositionem epiglotti cum repercussione gutturis subtiliter inclusa" — alludes to this *nabra* (a vocal jump from low to high) closing with the Oriental *coup de glotte*.

Further, a more palpable factor in this Moorish influence was that most dominating

feature which is inseparable from plectrum-struck instruments — rhythm; for even Salinas (*d.* 1590) thought the rhythmic part of music was more delightful than the harmonic part. It was the pulse of the *saḡd'a* (plectrum) on the lute and pandore, which the Muslims likened to the “heart-beats of Allāh”, that marked off Moorish music from that of the Iberians. That was noted by Juan Ruiz (14th cent.), the archpriest of Hita, in his ‘Libro de buen amor’, when he said that the viol (*vihuela de arco*), hurdy-gurdy (*cinfonía*) and flute (*citola*), with their *legato* notes, were inappropriate for Moorish music. It was the short, crisp stroke of the plectrum, enunciating the variegated Oriental rhythms, that revealed Moorish music at its best, and anyone who listens to the Andalusian *cante hondo* of to-day may be able to appreciate how audiences were moved by somewhat similar performances by the Moors in medieval days.

In 1925 the present writer broached the possibility of the medieval European mensural theorists being intrigued by Moorish rhythms, the Arabic name for which was *tqāḍāt*. We know the precise form of the eight Moorish rhythmic modes in the 9th century, and most of them had been used for two centuries earlier. Indeed he hinted that this word *tqāḍāt* was the original of the European word *ochet*, *hoquet*, *hocket*, etc., a suggestion which has now been adopted in authoritative quarters. The *tqāḍāt* of the Moors must have fascinated their neighbours. The very contrariety of Moorish rhythmic element to the metrical in a song would have been looked upon as an infectious novelty. An example will show what the antithesis sounded like; it is from the ‘Kitāb al-aghānī’ (10th cent.), in which the verse-metre of the song is the *basīṭ*, and the rhythm of the music is the *khaṣṣif al-thaqīl*:

METRE: — — o — — o — —  
RHYTHM: oo — | o o — | o o — |

The metre is a syncopated 6-4, whereas the rhythm is a 2-4. This rhythm, being determined by short plectrum beats on a lute or pandore, or by taps on a tambourine, naturally engendered rests or silences which contrasted strongly against the sustained notes of the melodic line. That was why the Latin theorists equated the hocket with truncation. We also know from Franco of Cologne, as quoted by Jerome of Moravia, that this hocket was applied to songs which had *already been composed*, whether in the vulgar tongue or in Latin, and the name came to stand for some unusual types of mensural practice. But instead of the mensural contrariety being between the melodic (prosodic) and the rhythmic lines, as with the Moors, Europe gave two or more melodic parts these mensural features.

The present writer also called attention to the use of Arabic words by some of the mensural theorists of the 13th-14th centuries in their names of a few neoteric notation symbols, *e.g.* *elmuahym* and *elmuarifa* which, in 1925, he equated with the Arabic *al-ma'luma* and *al-ma'rūfa*, both of which occur in the 11th-century ‘Glossarium Latino-Arabicum’, *s.v.* “nota”. *Elmuahym*, in one form, was a *plica*, with an ascending or/and descending stroke (*tractus*). Some scribes gave it a square head, but others, so we are told, made it rectangular. In the Latin translation from the Arabic version of Euclid’s ‘Elements’ the word *elmuahym* stood for the “rhomb”. *Elmuahym* was also written with an obliquely protracted line, but in this form it was one of the *currentes* (“running notes”), when it could be “a double, triple or a quadruple *elmuahym*”, although in some books it was extended to seven values, with the appropriate ligatures. As for the *elmuarifa*, this is explained as having “a stroke on the left side in descending, just as the English depict it”. It is worth noting that Reese and others have conjectured that the *currentes*, as such, “may be the result of Arabic [Moorish] influence”. The above Arabic terminology is to be found in the ‘Anonymus IV’ of Coussemaker (13th cent.). Another Arabic term which peeps out in Johannes de Muris (*d. c.* 1351) is *alentrade* (Arab. *al-inṭarad* = “prolongation”).

It is true that the melodic and rhythmic transcriptions of Ribera have been rejected. But he does not stand alone in this non-acceptance. Those made by Beck and Aubry of the music of the troubadours were challenged by Riemann, Combarieu and Gastoué, while the two latter have been criticized by Collet and Villalba. Handschin has even thrown doubt on the advisability of setting all this music in the accepted forms of the

mensuralists. It is certain that these transcribers (including Ribera) fight shy of any rhythm which is not either duple, triple or quadruple, although Anglès has not been averse to other schemes. Why should not some other measure, *e.g.* the Moorish *mākhūrī*, which has a 5-4 character, be read into some of this music? Even Johannes de Grocheo (*c.* 1300) spoke of the music of the people as being “not precisely measured”, a feature which could be easily applied to a 5-4 rhythm. One hears it in the Basque *zortzico*, where the “alcalde” (Arab. *al-qa'id*) and his lieutenant, the “alquazil” (Arab. *al-wazīr*) play their respective parts, just as the “cadi” (Arab. *qādī*) does in English May-dancing. Possibly the Morris dance is but the “Moorish dance”. Certainly the Basque *zamalzain* is a lineal descendant of the Moorish “gala limping

horse" (*zāmil az-zain*), and the hobby-horse and jingles of the medieval masker (Arab. *maskhara*) were undoubtedly borrowed from the Moors, with whom they are described by Ibn Khaldūn (*d.* 1406).

This question of the Moorish or Arabian influence on the Occident has been a rather vexed one. At one extreme there was Julian Ribera, the Spanish Arabist, who put forward an almost complete claim for this inference, whereas at the other was Felipe Pedrell, the Spanish musicographer, who argued that Spanish music owed nothing essential to the Moors or Arabs. Others again have taken the *via media*, since there is ample justification for a certain mean of acceptance. As Westrup says: "It is impossible to live in a complex civilization without being affected by a variety of extraneous influences". And in studying the Iberian peninsula, where, for nearly eight centuries, the Moors were probably one-tenth of the population, and by far the most cultured and industrious among its peoples, one cannot close both eyes to these influences in music, even if they be but a tithe of what is palpable in industrial art, science and literature.

Even A. H. Fox Strangways said in 1933: "The Arabs, who taught to Europe their mathematics and medicine, have influenced our music in ways that we are only now finding out".

H. G. F.

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**MOORS.** Flemish 16th-century family of organ builders and organists. It originated at Lier, in the ancient duchy of Brabant (now part of the province of Antwerp).

(1) **Jacob Moors** (b. Lier, ?; d. Antwerp, ?). He lived in the 15th century and was the first to settle down at Antwerp, where his four famous sons were born. He was bound by a loyal friendship to Harry Bredemers, another native of Lier, who became court

organist to Philip le Bel and later to Margaret of Austria and of the Emperor Charles V. Bredemers induced the court to buy a "manicordium" made by Marc Moors of Lier, a relative of Jacob.

(2) **Antoon Moors** (b. Antwerp, c. 1490; d. ?, c. 1562), eldest son of the preceding. He began to work on his own account in 1514, as organ builder and mender to the Burgundian court. In 1516 he went into the service of Antwerp cathedral, to which he remained uninterruptedly attached until 1551, as the church accounts testify. In the meantime, in 1523, he delivered an organ to St. Peter's church at Leuven, which was praised for being the best in the country, and in 1553 he built another organ, for Our Lady's church at Dendermonde. In 1527 he had been called to Saint-Omer to repair the organ of St. Bertinus's church. In 1555 he signed an agreement with the Duke Albrecht of Mecklenburg to deliver an organ for the cathedral of Schwerin, and this was followed up by a similar contract with the Elector Joachim II of Brandenburg, for the cathedral of Berlin. In 1557 Antoon Moors went to Schwerin and in 1559 to Berlin in order to mount the instruments made by him. Whether he ever returned to his native land is not known, but he was already dead and buried in Aug. 1562, when his daughter Paulina disposed of her heritage.

The organ of Schwerin exercised a great and lasting influence on the art of organ building in Germany by the original and particularly favourable disposition of its stops, which undoubtedly also influenced organ playing in other Germany. The instrument was hailed with satisfaction as a revelation in organ construction and imitated on a large scale, and had its effect on the forerunners and pioneers of the renowned north German organ school of Samuel Scheidt, itself a branch of the illustrious Netherlands tradition of organ playing established by Sweelinck.

(3) **Hieronymus Moors** (b. Antwerp, 1519; d. Schwerin, 1598), brother of the preceding. He became organist at the cathedral of Schwerin in 1552, and it appears to have been due to him that his elder brother received the commission to build the organ there.

(4) **Jacob Moors** (b. Antwerp, ?; d. ?, after 1603), brother of the preceding. He was appointed court organist to the Elector of Saxony at Dresden in 1554 and left for Berlin in 1572 to enter the service of the Elector Johann Georg of Brandenburg. He was still alive in 1603.

(5) **Cornelius Moors** (b. Antwerp, ?; d. Antwerp, 1556), brother of the preceding. He was the only son of the elder Jacob Moors who remained permanently at Antwerp,

where he often replaced his eldest brother, Antoon, as organ builder and mender at the cathedral, e.g. in 1535-38 and 1555. He also built the organ at St. Catherine's church at Mechlin in 1543, and in 1556 he repaired the organ of Our Lady's church there and delivered a large new organ to St. Walpurga's church at Oudenaarde. He must have died that year, for his widow then received a sum in payment for the work done by him at Our Lady's of Mechlin.

(6) **Joachim Moors** (b. ?; d. ?), son of Jacob Moors, jun. (4), whose former post as court organist at Dresden he was given in 1579.

A. L. C.

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**MOOSER, Aloys** (b. Fribourg, 1770; d. Fribourg, 19 Dec. 1829).

Swiss organ builder. His greatest instruments are those at Fribourg and in the New Temple at Berne. He also made pianofortes.

G.

**MOOSER, R. (Robert) Aloys** (b. Geneva, 20 Sept. 1876).

Swiss musicologist. He went through a course of study in pianoforte, organ and theory with his father, and in 1896 he began a course in composition with Balakirev and in orchestration with Rimsky-Korsakov in St. Petersburg. In 1897-1909 he was organist of the French Protestant church there and music critic of the French 'Journal'. During that period he laid the foundations for the studies in music in Russia during the 18th century which later on resulted in important publications. In 1909 he became music critic to the Geneva newspaper 'La Suisse', and in 1923-46 he was manager and editor of the periodical 'Dissonances', which took a considerable share in the advocacy of modern music. His publications are:

'L'Opéra comique en Russie au XVIII<sup>e</sup> siècle' (Geneva, 1932, 2nd ed. in preparation).

'Violonistes-compositeurs italiens en Russie au XVIII<sup>e</sup> siècle' (Milan, 1938-48).

'Opéras, intermezzos, ballets, cantates, oratorios joués en Russie durant le XVIII<sup>e</sup> siècle' (Geneva, 1945).

'Regards sur la musique contemporaine, 1921-46' (Lausanne, 1946).

'Annales de la musique et des musiciens en Russie au XVIII<sup>e</sup> siècle', 3 vols. (Geneva, 1948-52).

E. B.

**MOQUÉ, Antoine** (b. Ostend, 1 Aug. 1659; d. Ostend, 23 Aug. 1723).

Netherlands organist, carillonist and composer. He became a choir-boy in the parish church of his native town and remained

attached to it as an adult singer after 1677. At the same time he studied the humanities at the Oratory. On 9 Aug. 1680 he left his post to go to Louvain as a novice of the Oratorians, but he lived at Bruges as organist of the church of St. Donat. He received holy orders there in 1691 and became a priest on 20 Sept. 1692. From 1689 his name appears as that of a musician attached to the Ostend church, and by 1691 he was chapel master there. After another absence from 1706 to 1709, he was engaged in 1711 to try out the new carillon made by Guillaume Witlockx of Antwerp to replace that destroyed in the bombardment of 1706. In 1722 he performed a similar service at Bruges.

Mouqué published various musical works from 1690 onwards: in 1704 a book of carols, in 1710 a 'Messe solennelle' and a motet, in 1712-13 two other masses, and other sacred works in 1715 and 1718-19. His church music includes a Magnificat, an 'Opus Soloon', a Passion, a 'Salve Regina', Lamentations for 4 voices, etc. He also wrote some instrumental music.

E. B.

**MORALES, Cristóbal de** (b. Seville, c. 1500; d. ? Marchena, between 4 Sept. & 7 Oct. 1553).

Spanish composer. In contemporary documents the addition of the latinized *hispalensis* after his name denotes he was a native of Seville. He himself, long after he had left his native city and won fame elsewhere, harked back to his Sevillian origin with what now seems a certain fierce pride. In Rome, for instance, where in 1544 he published sixteen of his masses in sumptuous twin folio volumes, he not only signed himself in each of the Latin dedications "Christophorus Morales Hispalensis", but also the printers were instructed at the beginning of each mass throughout both volumes to display after his name in bold type the identifying "hispalensis" in equally bold type.

His pride in being known as a Sevillian seems not misplaced when it is remembered that as a youth at Seville he was the beneficiary of an exceptionally rich musical heritage. Two theoretical treatises written there during the 15th century, one by Fernand Esteban and the other anonymous (1480), show that musical studies at Seville were equal to those at Salamanca during the century anterior to Morales. Both the first and second printed Spanish music books appeared (1492 and 1494) at Seville, "the chief city of the world", according to the printers' boast on the title-page of the 1494 book. Of the three principal composers in Spain during Morales's earliest years, Anchieta, Peñalosa and Escobar, two are known to have enjoyed official dignities in Seville Cathedral. Francisco de Peñalosa, among predecessor Spaniards the composer

whose technique most closely resembles that of Morales, was resident there as a canon during 1513<sup>1</sup> and thence went to Rome, where he is known to have been a singer in the pontifical choir a dozen years before Morales gained a similar distinction. Pedro Escobar, the other of the three pre-eminent Spanish composers during Morales's youth, became *maestro de capilla* at Seville on 24 May 1507. Later he was appointed master of the boy choristers (*seises*) in the cathedral. Escobar, who remained chapelmaster until 3 Jan. 1513, though inferior to Peñalosa in musical craftsmanship, was nevertheless a composer whose fame passed national boundaries. With personalities such as these resident at Seville during his youth Morales had no need to look beyond it for musical instruction. He has been assumed to have profited also from the instruction of Escobar's successor in the Seville chapelmastership, Pedro Fernández de Castilleja<sup>2</sup>, appointed on 13 Aug. 1514 and active occupant of the post during the next thirty-five years.

Morales's education extended beyond music. Both his lengthy Latin dedications (1544 Masses, Bks. I and II) show him to have been a master of Ciceronian prose. In his case, as in that of Goudimel, a period of intensive classical training must be assumed. Morales himself (dedication, Bk. I) claimed that he had from a very early age (*ab ineunte aetate*) wholeheartedly addressed himself to those disciplines known as the liberal arts (*trivium* and *quadrivium*). He said he had worked sedulously at his studies so that no one engaged in his own art might despise his preparation in the other liberal arts.

His first professional appointment was to the post of *maestro de capilla* of the oldest Gothic cathedral in Spain, that at Ávila.<sup>3</sup> This lasted from 8 Aug. 1526 until 12 Oct. 1530 and carried with it an annual salary of 100 ducats. His next notable appointment was to the papal choir in Rome, where he was admitted as a singer on 1 Sept. 1535.<sup>4</sup>

The pontifical choir had included Spanish singers a full century before his time; the Spanish popes, Calixtus III and Alexander VI, had especially favoured them. Julius II (1512)<sup>5</sup> hoped to end the dominating position of the French and Spanish in the pontifical choir, but his successor, Clement VII, still relied heavily upon them. Morales therefore found himself but one of several Spaniards when he joined the choir, and before he left it a decade later two more had joined it.

Since from the Sistine diaries it is apparent that a spirit of intense clannishness prevailed among the Spaniards, it is among these others, Nuñez, Calasanz and Sánchez of the senior group and Escobedo and Ordoñez among the juniors that we must look for Morales's closest personal associates in the choir.

Morales, in the dedication of his second book of masses, said he owed his appointment to the personal interest of Paul III. During the ten years he was in the choir Paul III (who became pope in 1534) enlarged the personnel from twenty-four to thirty-three, raised the pay of its members and gave it new regulations. Because of his exceptional liberality to singers later historians of the pontifical choir looked back on his time as a golden age. In every way, it can be shown, Morales profited from Paul III's musical interests.

Morales was listed on the date of his entrance ('*Liber Punctorum*', f. 17) as "*clericus hispalensis d[iocesis]*". From other evidence, however, it is likely that he was not a presbyter but only a deacon or less. In order to share in all the money gifts and feasts from which the choir benefited beyond the regular salary, he paid ten ducats into the chest on the day of his formal admission, this sum to be divided among the older members of the choir. His own regular salary was fixed at 8 ducats a month. He was also provided with a servant and, when he travelled in the pope's retinue to such places as Nice, Loreto or Bologna, a horse. His actual earnings were always much greater than his stated salary. On such occasions as Charles V's entry into Rome during Apr. 1536, for instance, he had an opportunity to sing for the emperor and along with the other choir members to receive a handsome gift. One reason for the rapid diffusion of his own music throughout all Europe was the opportunity he shared with the other choristers to perform it frequently before the greatest rulers.

His earliest dated composition for an official event was the 6-part cantata '*Jubilemus omnis terra*', written for the peace celebrations at Nice during June 1538. The pope, in order properly to garb the twenty singers who accompanied him to Nice, spent on 8 June 300 *baiochi* for new velvet gowns out of his privy purse. Thus not only was the texture of Morales's music for the occasion rich, but the singers performing it made a sumptuous appearance. The pope, though unable to bring Charles V and Francis I actually face to face at Nice, at least prevailed upon them to sign a ten years' peace treaty. Morales's cantata — a composition in two extended movements throughout both of which one voice incessantly repeats the word "*gaudeamus*" over a short *ostinato* figure while the other five voices discourse on the merits of

<sup>1</sup> H. Anglés, 'La música en la corte de los Reyes Católicos', p. 7.

<sup>2</sup> Called "*maestro de los maestros de España*" in F. Guerrero's '*Viaje de Hierusalem*' (prologue).

<sup>3</sup> Z.M.W., 1920, p. 551.

<sup>4</sup> Riv. Mus. It., 1907, p. 98.

<sup>5</sup> Bullarium Vaticanum<sup>1</sup>, II, 348.

pope, emperor and king — was sung in celebration of this happy presage. Unlike other occasional compositions, this survived its day and remained popular in Spain even after Morales's death. Enriquez de Valderrábano in 1547 transcribed it for two lutes and Fuenllana in 1554 for one lute.

Among other occasional compositions Morales is known to have written is the 6-part cantata 'Gaude et lactare Ferrariensis civitas', sung at Ferrara cathedral on Sunday, 9 Mar. 1539<sup>1</sup>, when news of Ippolito II d'Este's elevation to a cardinalate was released. Ippolito had for a considerable time known of the new dignity in store for him, having been named at the consistory of 20 Dec. 1538, though public announcement was withheld. He had used the intervening time to prepare for the public announcement which was made at Ferrara with pomp and splendour enhanced by previously prepared poems, congratulatory addresses and musical compliments. Morales also wrote occasional motets honouring patron saints of societies devoted to Martin, Lucia, Andrew and others, but whether he was actually paid for these is not known. His occasional compositions, unlike those of better-known composers, are remarkable because not inferior in quality to his unsolicited music.

As a day-by-day record of choir activities was kept<sup>2</sup>, it is still possible to reconstruct Morales's whereabouts and activities during nearly the whole time he sang in it. The choir occasionally performed in the Sistine Chapel (whose walls Michelangelo was in the process of covering during Morales's decade in Rome), but more often in the Pauline Chapel or in churches outside the Vatican. Though entirely an adult men's choir, trebles were available because of the presence of falsettists in it. Formerly Morales was thought to have been himself a falsettist, as were many other Spaniards in the choir during his century, but recent evidence gathered from the Sistine diaries seems to show that he was a baritone.<sup>3</sup> His sixteen masses published in 1544, having been written especially for the choir<sup>4</sup>, give some idea of the qualifications of its singers during his decade.

Morales's publications began to appear in 1539. Jacques Moderne, the publisher at Lyons, printed in that year two 4-part motets as part of an anthology, 'Motetti del fiore'. In that year also appeared Morales's madrigal 'Ditimi o sì o no', his only secular composition and his only music with Italian words to appear during his lifetime. This madrigal was published at the instance of Arcadelt,

who was at the moment *maestro* of the Cappella Giulia, but a year later joined Morales in the pontifical choir. In 1540 three of Morales's masses were published in collections issued by Scotto at Venice. The further bibliography of his works shows that these were but small beginnings: every year thereafter during the 1540s and 1550s a steady stream of his works flowed from music presses at Lyons, Wittenberg, Nuremberg, Augsburg, Antwerp, Milan, Rome and, more especially, Venice.

His next important journey after that to Nice occurred in Sept. 1539, when he accompanied the pope to Loreto. This trip lasted a month. On 4 Apr. 1540, having served his first five-year term in the choir (after which, according to the choir constitutions<sup>5</sup>, he was entitled to a ten months' leave in his own country with pay), he left for Spain. His name does not appear in the Sistine diaries until a year later. During the intervening months, however, the *mandati di pagamento* now preserved in the Sistine archives<sup>6</sup> show his monthly payments of eight ducats to have continued until Nov. 1540, after which his pay was raised to nine ducats a month.

On 25 May 1541 he was again in Rome and received the special feast-box sent from the pope's kitchen on a rotated list to choir members. He did not, however, sing regularly again until the autumn. His second five years in Rome are notable because of the extraordinary amount of publication his works achieved during that period; but also for the ever-increasing number of days he lost from his choir duties on account of illness. In 1536 he lost nine, in 1537 fourteen; but in 1543 he lost thirty-five and in 1544 ninety. Possibly connected in some way with the deterioration of his health was his change of lodgings on 10 July 1542.

His last extensive journey as papal chorister occurred in the spring of 1543. On 4 Mar. the pope left Rome, reaching Bologna two weeks later. Thereafter until 1 July the papal retinue moved constantly through northern Italy. On 16 May Morales obtained special leave for a short excursion to Genoa<sup>7</sup>, where the Emperor Charles V was expected. The exact nature of Morales's private business cannot now be determined, but since his time there coincided exactly with the week the imperial forces were there (25 May to 2 June) it is now thought that he spent his time exploring possibilities for a change of service from pope to emperor. This seems the more likely since a day or so after his return to the choir he had a violent quarrel with a senior Spaniard, the bass Calasanz.<sup>8</sup> Morales was

<sup>1</sup> F. Rodi, 'Annali di Ferrara' (MS Bibl. Estense).

<sup>2</sup> 'Liber Punctorum', 1535-40; 'Puncta Cantorum', 1540-45.

<sup>3</sup> 'Note d'Archivio', 1934, p. 76.

<sup>4</sup> 'Qualiacunque ea sint ut in agello tua nata' (Ded. Bk. II, 1544).

<sup>5</sup> F. X. Haberl, 'Die römische Schola Cantorum . . .', p. 101.

<sup>6</sup> Capp. Sist. MS 678, ff. 99-101.

<sup>7</sup> Capp. Sist. Diar. 2, f. 35v.

<sup>8</sup> *Ibid.*, f. 44.

fined 200 *baiocchi* for misconduct. This quarrel is Morales's only recorded breach of discipline during his whole time of service in the choir.

The pope's objective during his spring tour of 1543 was another conference with Charles. At last the two met at Busseto on 21 June. Like the Nice conference this four-day meeting was a brilliant event, with Titian present to paint pope and emperor, and with the grandees of Spain and Italy present to hear the papal and imperial choirs. Soon after the Busseto conference the papal choir members were rewarded with a three months' vacation. Despite this opportunity for recuperation, however, and a like opportunity the next summer, Morales was ill during the mid-winters of both 1543-44 and 1544-45. The first time he lost 36 consecutive days and the second 42. Yet it cannot be said that his duties as a chorister were physically arduous at any time. He had Wednesdays free regularly each week. The calibre of his professional associates in the choir can be judged from the fact that two others free on the same day of the week were Costanzo Festa and Arcadelt.<sup>1</sup>

Not only those with famous names but also several others in the choir during his decade were prolific composers. Morales had, moreover, opportunities for constant contact with the eminent in the other arts in Paul III's employ. Nevertheless, when the time came for his second ten months' leave with pay in 1545, he left the choir for good.

His dedications in both 1544 books of masses show him to have been actively searching for more lucrative employment. In the first he promised Cosimo de' Medici to dedicate all his future works to him if he would take him under his protection. That the Grand Duke of Tuscany did not rise to the offer is evident from the second dedication, which was to the pope. Having failed to win the favour of Cosimo, Morales boldly asked the pope to confer an ecclesiastical dignity on him. The pope, however, failed to do so, while giving lucrative benefices to three others in the choir, none of whom had distinguished themselves as composers of sacred music — Arcadelt, Dankerts and Ivo Barry.<sup>2</sup> Arcadelt was, moreover, Morales's junior in the choir by some five years.

On 1 May 1545 Morales "abiit ad partes de licentia per menses decem". On 31 Aug. of the same year, having passed the various prescribed tests, he was appointed *maestro de capilla* of the primatial cathedral in Spain, that of Toledo. The Toledo *cabildo* (governing body) decided that 43,500 *maravedis* were

annually to be paid him<sup>3</sup> — a sum much larger than that paid the previous chapel master — because of his "reputation" gained by the publication in Rome of his two books of masses. But even with this salary Morales failed to manage his finances. According to his agreement with the Toledo authorities he was obliged to board and lodge the choirboys out of the sum paid to him. The ensuing year, 1546, was one of high prices and food shortages at Toledo. In Mar. Morales had to borrow and again in Oct.<sup>4</sup> To make matters worse he was gravely ill during the intervening months. On 9 Aug. 1547 he renounced the chapel mastership and with it the attached prebend (*Ración 44 de Tenor*). His reason was clear enough: he had gone to Toledo to make money and instead had run into debt.

Even had he made money at Toledo, however, his previous style of composition would hardly have suited the requirements there. His reputation had been built with works for a unified, unaccompanied choir; the documents of financial control certify that copyists and librarians were part of the papal choir personnel, but not organists. But at Toledo, except during prohibited ecclesiastical seasons, organs were in constant use during the whole of the 16th century. Two organists were paid during Morales's tenure, one of them the blind Francisco Sacedo.<sup>5</sup> The Toledo choir was, moreover, divided into two disjunct units, the dean's choir and the archbishop's choir. Effective as these groups may have been in antiphonally conceived music, Morales's Roman style could not but suffer in performance by a divided choir. Had he chosen, he could undoubtedly have adapted his style to Spanish requirements — as later Victoria did under similar circumstances — but he did not. Only one of the various Morales masses copied into the Toledo choir-books can reasonably be regarded as a product of the Toledo period, and that one is a *missa cortilla* ("short mass").

After leaving Toledo Morales escapes notice until 1549. In 'El Arte Tripharia' (privilege granted 18 Nov. 1549) Juan Bermudo locates him at Marchena as "maestro de capilla de mi señor el Duque de Arcos". He held this post at least a year. While still serving at Marchena as private chapel master to the Duke of Arcos, Morales, on 20 Oct. 1550, wrote a commendatory letter for insertion in Bermudo's forthcoming second edition of the 'Declaración de instrumentos'. In this letter<sup>6</sup> he commends Bermudo's method of instruction because it led from the easy to the difficult, the known to the unknown. He approves of Bermudo's brevity and, at the

<sup>1</sup> F. Rubio Piqueras, 'Música y músicos toledanos', pp. 86-87.

<sup>2</sup> *Ibid.*, p. 66. For Morales's own pejorative comment on Spanish organists see 'Declaración' (1555), f. cxxviii<sup>v</sup>.

<sup>3</sup> 'Declaración' (1555), f. cxxviii<sup>v</sup>.

<sup>1</sup> Capp. Sist. Diar. 2, f. 94.

<sup>2</sup> 'Note d' Archivio', 1933, p. 110.

<sup>4</sup> F. Pedrell, 'Hispaniæ Schola Musica Sacra', I, xxiii.

same time, concern for finishing a topic once begun. He also praises Bermudo's fluent and easy style, and his insistence that theory and practice move constantly hand in hand. Because one of Morales's known opponents at Toledo was the *maescuela* (schoolmaster), what he has to say on educational method in his commendatory letter for Bermudo's 'Declaración' makes pertinent reading. Whether he was himself as progressive as were the methods he admired in Bermudo cannot now be ascertained, but he did have at least one pupil after his return from Italy whose success would commend even the most obscure of teachers — Francisco Guerrero.

On 27 Nov. 1551 Morales was appointed *maestro de capilla* of the inferior cathedral at Málaga.<sup>1</sup> There, during the last two years of his life, he is known to have been even unhappier than he had been at Toledo. He did not start well with his singers; within a week of his appointment (4 Dec.) the cathedral chapter had to order the singers to obey the new chapel master. Shortly before Christmas Morales moved into a house provided by the chapter; presumably he was responsible, as he had been at Toledo, for boarding and educating the choir-boys. In July of the next year, 1552, he asked permission to go home; the *cabildo* warily responded, giving him leave to depart at the end of the month, but for the statutory time-limit "and no more". On 29 May 1553 he was reprimanded at a chapter meeting because his singers had misbehaved during a procession. He himself was fined a day's pay and the singers three days' pay. On 14 June he appeared before the chapter and asked leave to travel again "out of absolute necessity". The chapter consented and also remitted the fines imposed on him and his singers.

In Aug., the Toledo chapelmastership having unexpectedly become vacant again, he wrote asking for consideration. A determined minority — including the *maescuela*<sup>2</sup> — pronounced against inviting him back. Although the *cabildo* could have allowed his immediate return without further formality, the members instead voted that if he wished to return he must stand trial in an open competition just as he had done eight years before, when first appointed at Toledo. The four other competitors were persons of no consequence and Morales was one of the most eminent composers in Europe. At the very moment, for instance, that he submitted himself a second time to the Toledo formalities Rabelais in France was writing<sup>3</sup> of a fanciful garden in which he imagined he heard

Morales and other delightful musicians sweetly singing ("Morales . . . & autres joyeux musiciens . . . mignonement chantans"). He nevertheless persisted in his candidacy despite the rebuff and sent in his name with the proper attestations on 4 Sept. But he was not to compete: by 7 Oct. he was dead, and the Málaga house he had occupied was ready for disposal to a new occupant.

His reputation continued to grow after his death. During the next thirty years compositions of his appeared on an average once a year in France, Germany, Italy, Spain or the Low Countries. His fame spread as far afield as Mexico, where his music was chosen for performance in 1559 at what was surely the most sumptuous event in 16th-century Mexico — the commemorative services for Charles V. Cervantes de Salazar ('Túmulo imperial', 1560) praised the choice of music for the occasion and said Morales "gave great contentment to the hearers". The earliest printed polyphony copied for use in the New World was by Morales — the 1544 masses.<sup>4</sup>

At present his works are known to have appeared in at least 65 different imprints before 1600. Because of his international popularity his bibliography is extremely complicated — more nearly comparable, in fact, with Lassus's than with Victoria's or Guerrero's. The gathering of references to his music from theoretical sources of his own and the next century is an even more complex task. A list of those theorists who within a hundred years of his death referred to his works, citing them as technical models, would include Bermudo and Montanos in Spain; Zacconi, Artusi, Baccusi, de Grandis, Bonini and Cerone in Italy; and Antonio Fernandez, Alvarez Frouvo and Nunes da Silva in Portugal.

The opinion of the 18th century was summed up by Adami in 1711 when he listed Morales as the most important composer in the papal chapel between Josquin des Prés and Palestrina.<sup>5</sup> Adami particularly praised the masses because of their polish, their learned contrivance and their elevated style. He called Morales's 'Lamentabatur Jaco' the most precious work in the entire Sistine Chapel archives, referring to it as "a marvel of art". Fornari in 1749, discussing Palestrina's achievement ('Missa Papae Marcelli') in placing the words so that they could be properly understood, praised Morales as the composer who first showed the right way to set words intelligibly in a contrapuntal fabric.<sup>6</sup>

Late 19th-century historians saw Morales through Wagnerian eyes<sup>7</sup>, but at least in that

<sup>1</sup> Documents in Pedrell, H.S.M.S., I, Introduction.

<sup>2</sup> Rubio Piqueras, p. 79.

<sup>3</sup> 'La vie, faits & dicts heroïques de Gargantua . . .', 1553, p. 668.

<sup>4</sup> Tesoro artístico of the Puebla Cathedral (Puebla, Mexico).

<sup>5</sup> 'Osservazioni', pp. 10-11.

<sup>6</sup> Capp. Sist. MS 606, p. 18.

<sup>7</sup> Pedrell was representative.

century an effort was made to publish his works in modern score. Disservice was, however, done him by Eslava and Pedrell, both of whom insisted on attributing to Morales Victoria's highly expressive motet 'O vos omnes', while at the same time calling it Morales's most typical work. Pedrell later discovered his error when he came to edit the complete works of Victoria, but having already called 'O vos omnes' the elder master's most characteristic composition he was hardly in a position to admit his lapse publicly. In order properly to understand Morales's style it is therefore now necessary to discount much of what Pedrell — who really sketched the profile of Victoria rather than Morales — had to say, and instead to return to 16th-century critics such as Bermudo, who knew Morales's works, or better still, to go to the music itself.

Bermudo, thoroughly a Spaniard himself, called Morales "the light of Spain in music", but at the same time listed "the excellent Morales" along with "the profound Gombert" as *foreign*. "I count", he explained, "our Morales as a foreign composer because, though his music possesses the charm and pleasing sound of Spanish music, yet at the same time it does not lack the profundity, the technical skill and the artifice of foreign music."<sup>1</sup> As examples of Morales's principal achievements he listed not the languorous motets which we know, but rather two amazingly adroit canons above a given plain-song.<sup>2</sup> The transcriptions Fuenllana made of Morales's music prove that Bermudo was not the only Spaniard who placed his canons among his principal compositions.

Morales's musical style has not yet been subjected to the close scrutiny given to Palestrina's by Jeppesen or Gombert's by Schmidt-Görg<sup>3</sup>; but already it is apparent that Morales was much nearer to Gombert than Palestrina as far as technique is concerned. The distinguishing traits of Morales's style include: (1) a frequent use of cross-rhythms of the type in which one voice sings threes against twos or fours in the other voices; (2) frequent cross-rhythms of the type in which one or more voices sing melodic figures whose natural rhythms run counter to the sense of the written metre; (3) frequent use of melodic sequence and melodic repetition, but not of harmonic sequence or repetition; (4) excessive use of the incomplete *nota cambiata*, i.e. the first three notes of the changing-note figure without the addition of the crucial stepwise turn upwards on the fourth note later deemed indispensable<sup>4</sup>; (5) skips from dis-

sonances that cannot be justified even as incomplete changing-note figures; (6) harmonic cross-relationships, guaranteed by printed accidentals, of the type Tudor composers favoured; (7) a systematic use of consecutives banned in the later Palestrina style; (8) an impartial use of all the modes, i.e. with the Phrygian as often used as the other more familiar ones; (9) occasional harmonic daring, such as the use of the diminished triad in root position on a relatively strong beat. Bermudo was responsible for calling attention to this last trait in Morales's style<sup>5</sup>, which we now in our uncertainty regarding the use of accidentals in the 16th century could not be sure of without Bermudo's authority and citation of example. Other theorists of the same century were as well aware as Bermudo of Morales's individuality, and in some instances — Artusi<sup>6</sup> and Zacconi<sup>7</sup>, for example — cited Morales as an authority for procedures that could not be justified from the works of Palestrina.

Morales is now more frequently praised for the plangent expressiveness of his great motets 'Emendemus in melius' and 'Lamentabatur Jacob' than for his canonic feats in such a mass as the 'Ave maris stella'. But these motets show only one phase of his genius. Like Bach, whose 'Vom Himmel hoch' Variations need to be known along with his expressive sarabands, Morales, to be fully known, must be seen not only as one of the expressive geniuses of his epoch, but also as a composer who could write his masses *ad fugam*.

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*See also footnote references.*

#### CATALOGUE OF WORKS

The following is a provisional list of works by Morales. The earliest printed editions are mentioned, so far as they are known. MSS are mentioned only when no printed edition has been discovered.

##### I. MASSES

###### (a) PRINTED

- 'Aspice Domine, 4 v. Missarum Liber I.' (Rome: Dorici fratres, 1544.) — 'Missarum quinque cum quatuor vocibus. Secundus liber.' (Venice: Gardano, 1544.) — 'Missae quinque cum quatuor vocibus.' (Venice: Rampazetto, 1563.)  
 'Ave Maria, 4 v. Missae cum quatuor vocibus paribus decantandae, Morales Hispani, ac aliorum auctorum.' (Venice: Scotto, 1542.) — 'Missarum Liber II.' (Rome: Dorici fratres, 1544.) —

<sup>1</sup> 'Declaración' (1549), f. xv (Prologo).

<sup>2</sup> *Ibid.* (1555), f. cxxxviii.

<sup>3</sup> See, however, the present author's article in 'Anuario musical' (1953).

<sup>4</sup> The "incomplete *nota cambiata*" is also a hallmark of Peñalosa's style.

<sup>5</sup> 'Declaración', f. cxxxix.

<sup>6</sup> 'L'arte del contrappunto', 1598, p. 40.

<sup>7</sup> 'Prattica di musica', 1596, ff. 164v, 188, 190, 192, 210v.



- 'Liber quartus Missarum quinque cum quatuor vocibus paribus canendum.' (Venice: Gardano, 1544.) 'Et resurrexit', 'Osanna' and 'Agnus Dei' transcribed for lute by Fuenllana, 'Orphenica lyra'. (Seville, 1554; Madrid, 1564.)
- 'Ave maris stella, 5 v. Liber I.' (Rome, 1544.)
- 'Benedicta es, celorum Regina, 4 v. Liber II.' (Rome, 1544.) 'Et ascendit' and 'Benedictus' transcr. by Fuenllana, t.c.
- 'Benedictus' and 'Osanna' intab. in Matelart's 'Intavolatura de leuto' (Venice, 1551).
- 'Cum sancto spirito' transcr. for lute in Enriquez de Valderrábano's 'Silva de sirenas' (Valladolid, 1547).
- 'De beata Virgine, 4 v. Excellentissimi musici Moralis Hispani, Gomberti, ac Jacheti, cum quatuor vocibus Missae.' (Venice: Scotto, 1540.)—'Liber I.' (Rome, 1544.)—'Missarum quinque . . . Secundus liber.' (Venice: Gardano, 1544.)—'Missae quinque . . .' (Venice: Rampazetto, 1563.)
- 'De beata Virgine, 5 v. Quinque Missae Moralis Hispani, ac Jacheti musici excellentissimi.' (Venice: Scotto, 1540.)—'Quinque Missarum harmonia diapente, idest quinque voces referens.' (Venice: Scotto, 1543.)—'Liber II.' (Rome, 1544.)—'Quinque Missarum harmonia diapente.' (Venice: Gardano, 1547.)—'Quinque Missarum harmonia cum quinque vocibus.' (Venice: Scotto, 1565.)
- 'Gaude Barbara, 4 v. Liber II.' (Rome, 1544.) 'Benedictus' transcr. by Fuenllana, t.c.
- 'L'homme armé, 5 v. Quinque Missae . . .' (Venice: Scotto, 1540.)—'Quinque Missarum harmonia diapente.' (Venice: Scotto, 1543.)—'Liber I.' (Rome, 1544.)—'Quinque Missarum harmonia diapente.' (Venice: Gardano, 1547.)—'Quinque Missarum harmonia cum quinque vocibus.' (Venice: Scotto, 1565.)
- 'L'homme armé, 4 v. Liber II.' (Rome, 1544.) 'Et resurrexit', 'Benedictus' and 'Agnus Dei' transcr. by Fuenllana, t.c.
- 'Mille regretz, 6 v. Liber I.' (Rome, 1544.) 'Benedictus' transcr. for lute by Fuenllana, t.c. and 'Et in Spiritum' for 2 lutes by Enriquez de Valderrábano, 'Silva de Sirenas'. (Valladolid, 1547.)
- 'Pro defunctis, 5 v. Liber II.' (Rome, 1544.)
- 'Quaeramus cum pastoribus, 5 v. Quinque Missarum harmonia diapente.' (Venice: Scotto, 1543.)—'Liber I.' (Rome, 1544.)—'Quinque Missarum harmonia cum quinque vocibus.' (Venice: Scotto, 1565.)
- 'Quem dicunt homines, 5 v. Liber II.' (Rome, 1544.)
- 'Si bona suscepimus, 6 v. Liber I.' (Rome, 1544.)
- 'Tu es vas electionis, 4 v. Liber II.' (Rome, 1544.) 'Crucifixus' transcr. by Fuenllana, t.c.
- 'Vulnerasti cor meum, 4 v. Missae cum quatuor vocibus paribus.' (Venice: Scotto, 1542.)—'Liber I.' (Rome, 1544.)—'Missarum quinque . . . Secundus liber.' (Venice: Gardano, 1544.)—'Missae quinque . . .' (Venice: Rampazetto, 1563.)
- Moderne at Lyons reprinted Lib. I 'Missarum' in 1546 and Lib. II in 1551.

## (b) MANUSCRIPTS

- 'Missa Caça, 4 v.' Madrid: Bibl. Medinaceli, MS 607.
- 'Missa cortilla, 4 v.' Toledo: Codex 26. Valladolid: Santiago Codex. Madrid: Bibl. Medinaceli, MS 607 (where it is entitled 'Fa Re Ut Fa Sol La').
- 'Missa Decide? al cavallero.' Milan: Bibl. Ambrosiana, MS Mus. E 46.
- 'Missa Pro Defunctis, 4 v.' Valladolid: Santiago Codex.
- 'Tristeza me matan triste de my, 5 v.' Rome: Cappella Sistina, 17 cart.
- 'Ut Re Mi Fa Sol La, 4 v.' Madrid: Bibl. Medinaceli, MS 607.

## 2. LAMENTATIONS

Lamentationi di Morales a quatro, a cinque, et a sei voci.' (Venice: Rampazetto, 1564; also Gardano, 1564.) 'Et factum est postquam captivitatem' ('Lamentación a cinco') transcr. for lute by Fuenllana, t.c.

## 3. MAGNIFICATS

- 'Magnificat cum quatuor vocibus Moralis Hispani, aliorumque auctorum.' (Venice: Scotto, 1542.) I, II, IV, VI and VII tones.

- 'Postremum vespertini officii opus . . .' (Wittenberg: Rhaw, 1544.) I, II, IV, VI and VII tones.
- 'Magnificat Moralis Ispani cum quatuor vocibus. Liber Primus.' (Venice: Gardano, 1545.)—'Magnificat Moralis Ispani cum quatuor vocibus.' (Venice: Gardano, 1547, 1552, 1559.)—'Magnificat omnium cum quatuor vocibus Christophori Moralis Hispani aliorumque excellentium viro- rum.' (Venice: Gardano, 1562.)—'Magnificat Moralis Ispani.' (Venice: Rampazetto, 1563; Correggio, 1568; Gardano, 1575, 1583, 1597, 1614.) Though differing in such details as the order of printing the odd and even verses, these ten successive editions all contained the same music, i.e. Morales's settings of the whole of the Magnificat in each of the eight tones.
- 'Versos de una Magnificat.' Lute transcription in Enriquez de Valderrábano's 'Silva de Sirenas'. (Valladolid, 1547.)
- 'Mariae cantira vulgo Magnificat dicta.' (Lyons: Moderne, 1550.) I, II, IV, and VI tones ('Et exultavit' verses).
- 'Fecit potentiam' and 'Suscepit Israel'. Lute transcriptions in Fuenllana's 'Orphenica lyra' (Seville, 1554.)
- 'Magnificat di Morales fatti a voci pari à 4 del Borsaro.' (Venice: Vincenti, 10 . . . 19.)

## 4. MOTETS, HYMNS AND OTHER LITURGICAL PIECES

## (a) PRINTED

- 'Ad Dominum cum tribularet, 4 v. Moralis Hispani et reliquorum, musica vocum quatuor . . .' (Venice: Scotto, 1543.)—'Moralis Hispani et multorum eximiae artis viro- rum . . .' (Venice: Gardano, 1546.)
- 'Adest dñs, 4 v. Moralis Hispani, et reliquorum . . .' (Venice, 1543.)
- 'Antequam comedam suspiro . . . Nonne dissimulavi, 4 v. Gomberti excellentissimi, et inventione . . . additis etiam nonnullis excellentissimi Morales . . .' (Venice: Scotto, 1541.)
- 'Andreas Christi famulus . . . Dilexit Andream, 8 v. Thesaurus Musicus.' (Nuremberg: Montanus, 1564.)
- 'Andreas Christi famulus . . . Videns Andreas, 5 v. Sacram cantionum, liber quartus.' (Antwerp: Waelrant, 1556.)
- 'Andreas Christi Sancte Andrea ora pro nobis, 5 v.' Arr. for two lutes, Enriquez de Valderrábano, t.c. Pt. II ('Nonne dissimulavi') intab. by Valderrábano, 1547.
- 'At illi dixerunt, 3 v. Libro secondo de li Motetti a tre voce da diversi excellentissimi musici.' (Venice: Scotto, 1549.)—'Selectissimarum sacrarum cantionum . . . liber tertius.' (Louvain: Phalèse, 1569.)
- 'Ave Domine Jesu Christe, 4 v. Moralis Hispani, et reliquorum . . .' (Venice, 1543.)—'Moralis Hispani et multorum . . .' (Venice, 1546.)
- 'Beati omnes . . . Ecce sic benedictus, 6 v. Tomus tertius psalmorum selectorum.' (Nuremberg: Montanus, 1553.)—'Beati omnes. Psalmus CXXVIII Davidis . . .' (Nuremberg, 1569.)
- 'Candida virginitas . . . Quae meruit, 4 v. Moralis Hispani, et reliquorum . . .' (Venice, 1543.)—'Musica quatuor vocum . . . paribus decantanda.' (Venice: Gardano, 1549.)
- 'Cantate Domino, 4 v. Moralis Hispani, et reliquorum . . .' (Venice, 1543.)
- 'Clementissime Christi confessor, 4 v. Moralis Hispani, et reliquorum . . .' (Venice, 1543.)—'Moralis Hispani et multorum . . .' (Venice, 1546.)
- 'Cum inducerent puerum Jesum, 4 v. Moralis Hispani, et reliquorum . . .' (Venice, 1543.)
- 'Cum natus esset Jesus, 5 v. . . At illi dixerunt, 3 v. . . Et ecce stella, 5 v. Nicolai Gomberti musici excellentissimi pentaphthongos harmonia . . .' (Venice: Scotto, 1541.)—'Officium (ut vocant) de nativitate, circumcissione . . . tomus primus.' (Wittenberg: Rhaw, 1545.)—'Evangelia dominicorum, et festorum dierum . . .' (Nuremberg: Montanus, 1554.)
- 'Descendit angelus', transcr. for lute in Diego Pisador's 'Libro de música de vihuela' (Salamanca, 1532.)
- 'Domine Deus agnus Dei, 3 v. Libro secondo de li Motetti a tre voci.' (Venice, 1549.)

- 'Ecce amica mea, 4 v. *Moralis Hispani, et reliquorum* . . . (Venice, 1543.)—'*Moralis Hispani et multorum* . . . (Venice, 1546.)
- 'Gaude et letare Ferrariensis civitas . . . Jubilemus Hippolyto, 6 v. Il primo libro de motetti a sei voce.' (Venice: Scotto, 1549.)
- 'Haec est vera fraternitas, 4 v. *Moralis Hispani et multorum* . . . (Venice, 1546.)
- 'Immutemur habitu . . . Juxta vestibulum, 4 v. *Moralis Hispani et multorum* . . . (Venice, 1546.)—'*Secundus tomus evangeliorum et piarum sententiarum* . . . (Nuremberg, 1556.)
- 'Inclina Domine aurem tuam . . . In die tribulationis meae . . . Confitebor tibi, 4 v. Gomberti excellentissimi . . . additis etiam nonnullis excellentissimi Morales . . . (Venice, 1541.)—'*Moralis Hispani, et reliquorum* . . . (Venice, 1543.)—'*Moralis Hispani et multorum* . . . (Venice, 1546.)—'*Psalmorum selectorum*.' (Nuremberg, 1553.)
- 'In die tribulationis, 3 v. Elezione de motetti a tre voci libro primo.' (Venice: Scotto, 1549.)—'*Variarum linguarum tricinia, a praestantissimis, ad voces fere aequales composita*.' (Nuremberg, 1559.)
- 'Ingrediente Domino, 4 v. *Moralis Hispani, et reliquorum* . . . (Venice, 1543.)—'*Moralis Hispani et multorum* . . . (Venice, 1546.)
- 'In illo tempore dixit Jesus modicum, 4 v. *Moralis Hispani, et reliquorum* . . . (Venice, 1543.)—'*Moralis Hispani et multorum* . . . (Venice, 1546.)
- 'In illo tempore dixit Jesus nolite, 4 v. *Moralis Hispani, et reliquorum* . . . (Venice, 1543.)—'*Moralis Hispani et multorum* . . . (Venice, 1546.)
- 'In illo tempore stabant autem, 4 v. *Moralis Hispani, et reliquorum* . . . (Venice, 1543.)—'*Moralis Hispani et multorum* . . . (Venice, 1546.)—'*Quartus tomus evangeliorum* . . . (Nuremberg, 1555.)
- 'Inter natos mulierum, 4 v. *Moralis Hispani, et reliquorum* . . . (Venice, 1543.)—'*Moralis Hispani et multorum* . . . (Venice, 1546.) Lute transcription in Fuenllana, t.c.
- 'In tua patientia, 4 v. *Moralis Hispani, et reliquorum* . . . (Venice, 1543.)
- 'Jam non dicam vos servos, 4 v. Motetti del fiore. Quartus liber.' (Lyons: Moderne, 1539.)
- 'Job tonso capite . . . Dominus dedit, 5 v. Primo libro de motetti a cinque voci da diversi excellentissimi musici.' (Venice: Scotto, 1549.)
- 'Jubilat Deo omnis terra . . . O felix etas, 6 v. Il primo libro de motetti a sei voce.' (Venice: Scotto, 1549.) Transcription for two lutes in Enriquez de Valderrábano, t.c. Transcription for single lute in Fuenllana, t.c.
- 'Lamentabatur Jacob . . . Prosterne sc, 5 v. Mute-tarum divinitatis liber primus quae quinque absolutae vocibus . . . (Milan: Caluschus, 1543.)—'*Mute-tarum divinitatis* . . . (Venice: Corregio, 1569.) Lute transcription (part 1) in Fuenllana, t.c.
- 'Manus tuae Domine, 5 v.' Lute transcr. in Fuenllana, t.c.
- 'Martinus Abrahe sinu letus, 4 v. *Moralis Hispani, et reliquorum* . . . (Venice, 1543.)—'*Moralis Hispani et multorum* . . . (Venice, 1546.)
- 'Misere nostri Deus, 4 v. *Moralis Hispani, et reliquorum* . . . (Venice, 1543.)
- 'Missus est Gabriel . . . Quaecum audisset, 4 v. *Selectissimae symphoniae compositae* . . . (Nuremberg: Montanus, 1546.)
- 'O beatum pontificem, 4 v. *Moralis Hispani, et reliquorum* . . . (Venice, 1543.)
- 'O crux ave spes unica, 5 v. Liber primus cum quinque vocibus.' (Venice, 1543.)
- 'O Jesu bone, 4 v. Conventus octo, sex, quinque, & quatuor vocum, omnium jucundissimi.' (Augsburg: Uhlard, 1545.)
- 'O quam veneranda, 4 v. *Moralis Hispani, et reliquorum* . . . (Venice, 1543.)
- 'Pastores dicite quidnam . . . Infantem vidimus, 4 v. *Moralis Hispani et multorum* . . . (Venice, 1546.)—'*Evangelia dominicorum et festorum tomus primus* . . . (Nuremberg, 1554.)
- 'Paulus apostolus, 4 v. *Moralis Hispani, et reliquorum* . . . (Venice, 1543.)—'*Moralis Hispani et multorum* . . . (Venice, 1546.)
- 'Puer natus est nobis, 3 v. Motetta trium vocum.' (Venice, 1543.)—'*Elezione de motetti a tre voci libro primo*.' (Venice, 1549.)
- 'Puer qui natus est, 5 v. Nicolai Gomberti . . . pentaphthongos harmonia.' (Venice, 1541.)
- 'Quanti mercenarii . . . Pater peccavi, 6 v. Novum et insigne opus musicum, sex, quinque, et quatuor vocum.' (Nuremberg, 1558.) Arr. for two lutes by Enriquez de Valderrábano, t.c.
- 'Regina coeli, 4 v. *Moralis Hispani, et reliquorum* . . . (Venice, 1543.)
- 'Sacris solemnibus Joseph vir, 4 v.' Transcription for keyboard in Venegas de Henestrosa, 'Libro de cifra nueva para tecla, harpa y vihuela'. (Alcalá de Henares, 1557.)
- 'Sancta Maria, 4 v. *Moralis Hispani, et reliquorum* . . . (Venice, 1543.)—'*Moralis Hispani et multorum* . . . (Venice, 1546.)
- 'Sancta et immaculata virginitas . . . Benedicta tu in mulieribus, 4 v. Gomberti excellentissimi . . . nonnullis excellentissimi Morales motectis.' (Venice, 1541.) Lute transcription in Fuenllana, t.c.
- 'Sancte Antoni pater monachorum . . . Sancte Antoni gemma confessorum, 4 v. Gomberti excellentissimi . . . nonnullis excellentissimi Morales motectis.' (Venice, 1541.)
- 'Signum crucis . . . Haec arbor est, 4 v. *Moralis Hispani, et reliquorum* . . . (Venice, 1543.)—'*Moralis Hispani et multorum* . . . (Venice, 1546.)—'*Quartus tomus evangeliorum* . . . de baptisato Christo . . . de passione et cruce.' (Nuremberg, 1555.)
- 'Spem in alium nunquam habui . . . Domine Deus Creator, 4 v. Nicolai Gomberti . . . pentaphthongos harmonia.' (Venice, 1541.)—'*Quintus liber motetorum* . . . (Lyons: Moderne, 1542.)
- 'Sub tuum presidium configimus, 4 v. Motetti del fiore . . . Quartus liber.' (Lyons: Moderne, 1539.)
- 'Tu es Petrus, 3 v. Motetta trium vocum.' (Venice: Gardano, 1543; 1551.)—'*Elezione de motetti a tre voci libro primo*.' (Venice, 1549.)—'*Selectissimum sacrarum cantionum lute secundus*.' (Louvain: Phalèse, 1569.)
- 'Tu es Petrus . . . Quodcumque ligaveris, 5 v. Nicolai Gomberti . . . pentaphthongos harmonia.' (Venice, 1541.)—'*Cantiones septem, sex, et quinque vocum*.' (Augsburg: Kreistein, 1545.)—'*Liber secundus sacrarum cantionum*.' (Antwerp: Susato, 1546.)
- 'Ve Babylon . . . Veve civitas illa magna, 4 v. *Selectissimae symphoniae compositae*.' (Nuremberg, 1546.)
- 'Veni Domine et noli tardare . . . Veni ad liberandum, 6 v. Il primo libro de motetti a sei voci.' (Venice, 1549.)—'*Sextus tomus evangeliorum et piarum sententiarum*.' (Nuremberg, 1556.)
- 'Veni Domine, 4 v.' Lute transcription in Fuenllana, t.c.
- 'Verbum iniquum et dolosum, 5 v. Liber primus cum quinque vocibus.' (Venice, 1543.) Lute transcription in Fuenllana, t.c.
- 'Verso glosado de Palero, 4 v.' Transcription for keyboard in Venegas de Henestrosa, t.c.
- 'Victimae paschali laudes, 4 v. *Moralis Hispani et multorum* . . . (Venice, 1546.)
- 'Virgo Maria, 5 v.' Lute transcription in Fuenllana, t.c.

## (b) MANUSCRIPTS

- 'Accepit Jesus panes', 4 v. Madrid: Bibl. Medinaceli, MS 13230. Valladolid, Santiago Codex.
- 'Ad tante nativitat', 4 v. Toledo, Cod. 21.
- 'Agnus redimitoris', 4 v. Toledo, Cod. 21.
- 'Ave Maria gratia plena', 5 v. Seville, Bibl. del Coro.
- 'Ave Maria' (canon in diapente), 4 v. Rome: Capp. Sist., 38 cart. Madrid: Bibl. Medinaceli MS 13230.
- 'Christus resurgens', 5 v. Vienna: State Lib. MSS 15604 and 16237.
- 'Circumdederunt me', 5 v. Toledo, Cod. 21.
- 'Clamabat autem mulier Chananea', 5 v. Toledo, Cod. 17.
- 'Conceptio tua Genetrix Virgo', 6 v. Valladolid, Santiago Codex.
- 'Dixit Dominus', 4 v. Madrid: Bibl. Medinaceli, MS 13230.
- 'Ecce Virgo concipiet', 4 v. Seville, Bibl. del Coro.
- 'Egredientem de templo', 4 v. Toledo, Cod. 21.
- 'Emendemus in melius', 5 v. Escorial, Libro 8 de facistol.
- 'Exaltata est Sancta Dei Genetrix', 6 v. Rome: Capp. Sist., MS 64. Valladolid, Santiago Codex.
- 'Gloriosus confessor Domini', 5 v. Toledo, Cod. 17.
- 'Hi sunt olivae duae', 4 v. Toledo, Cod. 25.

- \* *Hoc est praeceptum meum*, 5 v. Valladolid, Santiago Codex.
- \* *Hodie si vocem eius*, 4 v. Puebla (Mexico): Bibl. del Coro MS 4.
- \* *Inter vestibulum et altare*, 4 v. Rome: Capp. Sist. MSS 484-7. Madrid: Bibl. Medinaceli MS 13230.
- \* *Invitatorio de difuntos*, 4 v. Escorial, Libro 10 de facistol.
- \* *Israel es Tu, Rex Davidis*, 4 v. Toledo, Cod. 22.
- \* *Manus tuae Domine*, 5 v. Escorial, Libro 3 de facistol. (Intab. by Fuenllana.)
- \* *Noctis recolitur* (Himno del Sacramento), 4 v. Toledo, Cod. 25. Seville: alto, tenor, and bass in part-books.
- \* *Officium Defunctorum*, 4 v. Ávila, Bibl. del Coro.
- \* *O sacrum convivium*, 5 v. Rome: Capp. Sist., 13 cart. Toledo, Cod. 17. Madrid: Bibl. Medinaceli MS 607. Valladolid, Santiago Codex. Vienna: State Lib. MS 15604.
- \* *O magnum mysterium*, 4 v. Valladolid, Santiago Codex.
- \* *Pater noster* (canon in diatessaron), 4 v. Rome: Capp. Sist., 38 cart.
- \* *Peccantem me quotidie*, 4 v. Valladolid, Santiago Cod.
- \* *Per tuam crucem . . . Miserere nostri*, 4 v. Toledo, Cod. 13. Valladolid, Santiago Codex.
- \* *Quod Eva tristis*, ? 4 v. Seville alto, tenor and bass in part-books.
- \* *Quoniam Deus magnus*, 4 v. Puebla (Mexico): Bibl. del Coro, MS 4.
- \* *Quoniam ipsius est more*, 4 v. Puebla, Bibl. del Coro, MS 4.
- Regina coeli*, 5 v. Valladolid, Santiago Codex.
- Regina coeli*, 6 v. Valladolid, Santiago Codex.
- Sacerdos et pontifex*, 4 v. Valladolid, Santiago Codex.
- Salva nos stella*, 5 v. Toledo, Cod. 21.
- Salve Regina*, 4 v. Madrid: Bibl. Medinaceli, MS 13230. Valladolid, Santiago Codex.
- \* *Salve Regina*, 5 v. Rome: Capp. Sist., 17 cart. Toledo, Cod. 17. Seville, Bibl. del Coro.
- \* *Solemnis urgebat* (canon in diatessaron sine pausis) 4 v. Toledo, Cod. 25.
- \* *Tu lumen splendor*, 4 v. Toledo, Cod. 18. Guadalupe: Real monasterio de Guadalupe.
- \* *Vigilate et orate*, 4 v. Escorial, Libro 1 de facistol.

#### 5. COMPOSITIONS WITH ITALIAN OR SPANISH WORDS

- \* *De Antequera sale el Moro (Romance)*, 4 v. Intab. in Fuenllana, t.c.
- \* *Dimi o si o no*, 4 v. Il quarto libro di madrigali d' Archadelt . . . con alcune madrigali d' altri autori. (Venice: Gardano, 1539, 1541, 1545.)
- \* *Juicio fuerte será dado y muy cruel morte*, 4 v. Toledo, Cod. 21 (dated 1549).
- \* *Omni mal de amor procede*. Lute transcription in Enriquez de Valderrábano, t.c. A spurious work; actually a frottola by Tromboncino.
- \* *Quando lieta sperai*, 5 v. Nuova spoglia amorosa, nelle quale si contengono madrigali . . . (Venice: Vincenti, 1593.) A doubtful attribution, "di Morales secondo alcuni". Intab. by V. Galilei in Fronimo (1584).
- \* *Si vos uviero mirado*. Barcelona: Bibl. Central, 'Cancionero musical de Barcelona'.

R. S.

See also Bermudo (friendship with).

**MORALES, Melesio** (b. Mexico City, 4 Dec. 1838; d. Mexico City, 12 May, 1908).

Mexican composer. He studied with Paniagua. At the age of twelve he palmed off a composition of his own as a "mazurka by Thalberg". When the deception was discovered he began to be taken seriously as a composer. Before he was twenty he had sketched his first opera, 'Romeo y Julieta'. After revising the orchestration three times he succeeded in getting it produced by the resident Italian company in Jan. 1863. One of the singers, Roncari, advised him to leave Mexico and make a name in Europe. He was unable to leave, however, until the spring

of 1866. In the meantime a second opera of his, 'Ildegonda', was produced (27 Jan. 1866) after Maximilian had personally intervened to guarantee the costs of production.

Morales spent three years in Europe and shortly before his return saw his 'Ildegonda' mounted at Florence, where it achieved considerable success and was given three times. True to prediction, his reputation in Mexico was tremendously enhanced by his new-found European success, and he returned a conquering hero. At the Conservatorio Nacional of Mexico City he organized his own department of composition, "founded on Neapolitan principles", and numbered among his pupils Ricardo Castro and Julián Carrillo. Of his five operas written after his return from Europe the most successful was 'Cleopatra', produced at the Teatro Nacional on 14 Nov. 1891. His last opera, 'Anita', telling the story of the 1867 siege of Puebla, though unproduced, was his best. All his librettos were written in Italian. A large number of his compositions printed in Italy are preserved in the library of the Conservatorio Nacional at Madrid; others are in the Bibliothèque Nationale in Paris. He was the first to conduct Beethoven's symphonies in Mexico. His own orchestral fantasy, 'La locomotiva' (1869), performed at the opening of the Mexico-Puebla railway, was probably the first attempt at an orchestral interpretation of the sound of a locomotive.<sup>1</sup>

R. S.

**MORALES, Olallo (Juan Magnus)** (b. Almería, 13 Oct. 1874).

Swedish critic, conductor, organist and composer of Spanish birth. His mother being Swedish, he was educated in Sweden. After studying at the Stockholm Conservatory in 1891-99 (composition with J. Dente and W. Stenhammar, and pianoforte with Hilda Thegerstrom and L. Lundberg) he went to Berlin (1899-1901) to study composition with H. Urban, pianoforte with Teresa Carreño and conducting with Pfitzner. On his return to Sweden he was music critic of 'Göteborgs Handelstidning' in 1901-5, of 'Dagens Nyheter' in 1909-11 and of 'Svenska Dagbladet' in 1911-18. He conducted the Göteborg Symphony Orchestra in 1905-9 and was organist of the Göteborg Synagogue in 1908-9. From 1917 to 1939 he taught score-reading, orchestration, conducting and ensemble at the Stockholm Conservatory (with Professor's title from 1921). He was secretary of the Academy of Music in 1918-40 and *director musices* at the University of Uppsala in 1921-22 and 1924. In 1905 he was conductor of the Lausanne Symphony Orchestra. He was elected a member of the Academy of Music in 1910 and is a member of the Spanish Academy

<sup>1</sup> Alkan's pianoforte study, 'Le Chemin de fer', is earlier.

of Liberal Arts. He has held many posts as conductor and administrator and has written extensively on Swedish musical history.

In 1902 Morales married Clary (Charlotta) Asplund (b. Kristinehamn, 31 May 1876), who as Clary Morales has sung at concerts in Sweden and abroad and has taught singing at the Stockholm Conservatory. She was elected a member of the Academy of Music in 1919.

Among his publications are:

- 'Svenska musikens historia', in 'Musikern' (Göteborg, 1909).
- 'Kungliga musikaliska Akademien, 1921-1931' (Stockholm, 1932).
- 'Kungliga musikaliska Akademien, 1932-1941' (Stockholm, 1942).
- 'Kungliga musikaliska Akademien, 1771-1921' (with T. Norlind) (Stockholm, 1921).
- 'Handbok i dirigering' (Stockholm, 1946).

His compositions include:

- Ballet 'Gamacho's Wedding' (from Cervantes's 'Don Quixote').
- Works for chorus & orch.
- Symphony, G mi., Op. 5.
- Concert overture 'Forsommar', Op. 10.
- Overture 'Abu Casems tillfall'.
- Serenade, E♭ ma., for orch., Op. 4.
- 'Andante lugubre' for orch., Op. 8.
- 'Nostalgia' for orch., Op. 15.
- Concerto for vii. & orch.
- Berceuse for flute (or vii.) & stgs., Op. 36.
- Songs with orch.
- Sonata and other pieces for pf.

K. D.

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**MORALES, Pedro (García)** (b. Huelva, 1879; d. Huelva, 9 Dec. 1938).

Spanish man of letters and composer. He studied at Seville and then at the R.G.M. in London. Being himself a poet, whose verse is praised by the best judges of Spanish literature, his activities as a composer are chiefly concerned with the modern Spanish song. His instrumental works include 'Esquisse andalouse' for violin and orchestra and 'Bagatelle' for violin and pianoforte. His energy during the first world war, in organizing concerts of Spanish music in aid of war victims, made modern Spanish music (especially the works of Falla, Granados and Turina) well known in England. J. B. T.

**MORALT.** German family of musicians, five brothers. Four of them formed a string quartet at Munich and became celebrated for their performances of Haydn's quartets.

(1) **Joseph Moralt** (b. Schwetzingen, 5 Aug. 1775; d. Munich, ?), violinist. He entered the court band at Munich in 1797 and became *Konzertmeister* in 1800, a post he held until his death, which occurred some time after 1836.

(2) **Johann Baptist Moralt** (b. Mannheim, 10 Jan. 1777; d. Munich, 7 Oct. 1825), violinist and composer. He was in the Mannheim court orchestra and entered that of Munich in 1792. He was the second violin in the family quartet and also composed two

symphonies for orchestra and 'Leçons méthodiques' for the violin, two string quartets, a manuscript Mass, etc.

(3) **Philipp Moralt** (b. Munich, 1780; d. Munich, 18 Mar. 1874), violoncellist. He was in the Munich orchestra from 1795 till his death and played the cello in the family quartet.

(4) **Jakob Moralt** (b. Munich, 1780; d. Munich, 1803), violinist, twin brother of the preceding. He also played in the Munich orchestra, but not in the quartet.

(5) **Georg Moralt** (b. Munich, 1781; d. Munich, 1818), violist. He played the viola in the family quartet.

(6) A Moralt, probably one of the same family, was well known in England in the early part of the 19th century. He was first viola player at the Philharmonic concerts till 1842, when his name disappears, possibly on account of his death, and is succeeded by that of Hill. He took a prominent part in the provincial festivals and music generally.

J. A. F.-M., rev.

**Morand, Eugène.** See Albert (E. d., 'Izeyl', opera). Gounod ('Dramas sacrés', incid. m.). Pierné ('Izeyl' do.; 'Nuit de Noël', cantata).

**Morand, Paul.** See Milhaud (3 songs). Ravel ('Don Quichotte à Dulcinée', 3 songs).

**Morandi, Bernardo.** See Monteverdi ('Vittoria d' Amore', lib.).

**MORATELLI, Sebastiano** (b. Vicenza, c. 1640; d. ? Vicenza, Sept. 1706).

Italian composer. He entered the imperial court chapel in Vienna and about 1679 transferred his services to the Elector-Palatine Philip William, then residing at Düsseldorf. Some time after 1696 he returned to Italy. For the palatine court he wrote the following operas: 'La gemma Ceraunia d' Uliissipone hora Lisbona' (performed at Heidelberg, 1 July 1687, celebrating the wedding of Peter II of Portugal with a palatine princess); 'Erminia ne' boschi' and 'Erminia al campo' (two short operas from Tasso's 'Gerusalemme liberata', Düsseldorf, 10 Dec. 1687 and Carnival 1688); 'Didone' (*ibid.*, Oct. 1688); 'I bianchi e i neri' and 'I florali' (two serenatas, Augsburg, 1691, at the wedding of the new Elector, John William, with a Medici princess); 'I giochi olimpici' (Düsseldorf, 26 July 1694); 'Il fabro pittore' (*ibid.*, 20 Jan. 1695). The subject of this last opera is quite remarkable, considering the date, for it deals anecdotally with the life of the Flemish painter Quentin Matsys. So far only the librettos of Moratelli's operas are known and not a note of his music has been discovered.

A. L.

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WALTER, FRIEDRICH, 'Geschichte des Theaters und der Musik am kurpfälzischen Hofe' (Leipzig, 1898).

**MORAVEC, Karel.** See ŠEVČÍK-LHOTSKÝ QUARTET.

**MORAWSKI, Eugeniusz** (b. Warsaw, 2 Nov. 1876; d. Warsaw, Oct. 1948).

Polish composer and painter. After completing his studies in composition under Noskowski at the Warsaw Conservatory he entered the Academy of Art. From 1903 he was much concerned in the political movement for the independence of Poland, and after the unsuccessful rising against tsarist Russia he had to leave Poland and went to Paris (1906). There he continued his musical studies with André Gédalge (counterpoint) and Camille Chevillard (orchestration), as well as studies in painting at the Académie Julien and later the Académie Colorossi, and sculpture under Bourdelle. From 1930, back in Poland, he was director of the Warsaw Conservatory.

As a composer Morawski belonged to the ultra-modern group, and his works are programmatic, especially his symphonic poems and incidental music for the stage. They include the following:

#### OPERAS

- 'Lilla Weneda' (after a tragedy by J. Slowacki).
- 'Aspazja.'
- 'Salammbô' (after Flaubert).
- 'Pan Tadeusz' (after Adam Mickiewicz), unfinished.
- 'Dafnis i Chloë', unfinished.

#### BALLETS

- 'Gotycki' ('Gothic').
- 'Świtezianka' ('The Mermaid of Świtez'), prod. Warsaw, 1931.
- 'Miłość' ('Love'), dance poem.
- 'Krak i smok' ('Krak and the Dragon').

#### INCIDENTAL MUSIC

- 'Kuszenie św. Antoniego' ('The Temptation of St. Anthony') after Flaubert.
- 'Acropolis.'
- 'Wesele' ('The Wedding'), play by S. Wyspiański.

#### CHORAL WORK

- Symphony, 'Prometheus' (with solo voices & choruses).

#### ORCHESTRAL WORKS

- Symphony No. 1, B mi.
- Symphony No. 2, E mi.
- Symphony No. 3, G mi.
- Symphony 'Fleurs du mal' (after Baudelaire).
- Symphony 'Vae victis'.
- 6 Symph. poems, including
  - 'Don Quixote' (after Cervantes).
  - 'Nevermore' (after Poe's 'The Raven').
  - 'Ulalume' (after Poe).

#### SOLO INSTRUMENTS AND ORCHESTRA

- 2 pf. Concertos.
- Vn. Concerto.

#### CHAMBER MUSIC

- 7 String Quartets.

#### VIOLIN AND PIANOFORTE

- 2 Sonatas.

#### PIANOFORTE MUSIC

- 8 Sonatas.

#### SONGS

- 15 Religious Songs with organ.
- Numerous songs with pf.

C. R. H.

**Morax, René.** See Beck (C., 'Tod des Oedipus', cantata). Honegger (4 libs.). Marescotti ('Lampe d'argile', symph. legend).

**Morbili, Nicola Giuseppe.** See Tractta ('Disfatta di Dario', lib.).

**MORDENT.** See ORNAMENTS, B (iv); E; S (ii) (1).

**MORDENTE FRESCO** (Ital. = tremolo). See ORNAMENTS, B (i).

**MÖRDER, HOFFNUNG DER FRAUEN** (Opera). See HINDEMITH.

**More, Hannah.** See Hook ('Search after Happiness', songs). Latrobe (C., songs).

**MORE, Margaret (Elizabeth)** (b. Harlech, 26 June 1903).

British composer. She studied music at home under a governess and had two terms at the T.C.M. in London, where she was taught composition by Edward d'Evry. But although family circumstances prevented her from making more continuous studies, she derived much benefit from the help and advice of Josef Holbrooke and Eugene Goossens, who frequently visited Harlech, and after her marriage to a son of Granville Bantock she learnt much about orchestration from her father-in-law. After much domestic repression she began an opera, 'The Mermaid', based on Hans Andersen's fairy-story 'Lille Havfruen', about 1920. This was slightly revised much later and produced at last by the Barfield Opera Company at Birmingham during the 1951 Festival of Britain. Little else of her work has been performed, but she conducted her symphonic poem 'Summer Night in the Austrian Tyrol' at Harlech in 1930 and in South Wales in 1931, and in the season of 1948-49 the Children's Theatre at Johannesburg produced Michael Martin-Harvey's dramatic version of Andersen's 'Snow Queen' with incidental music by Margaret More.

Other works by her are the ballets 'Celtic Legend' (scenario by Christopher Casson) and 'Medium in White' (scenario by Myrrha Bantock), a suite, 'Matris Carmina', for pianoforte, solo strings and wind, two Trios for violin, cello and pianoforte, a Sonata for violin and pianoforte, two pianoforte pieces, 'Harlequin' and 'Columbine', and a number of songs.

**More, (Sir) Thomas.** See Abyngdon (epitaphs). Bantock ('Pageant of Human Life', choral symphony).

**MORE (Moore), William** (b. ?; d. London, 1565).

English harper and composer. He is described (B.M., Add. MSS 30,480-84) as "har-pour to Edw. VI". This is a manuscript of Elizabeth's time and includes a motet by More, 'Levavi oculos' (*sic*), arranged for 4 viols. His name occurs, however, as early as 1525 among the list of payments to the king's musicians in the household book of Henry VIII (B.M., Egerton MSS 2604). Apparently he also held similar office in the

royal household under Elizabeth, for in the 'Declaration of the accounts by Sir John Masone, knight' for 1560 (Public Record Office) he is described as a harper and is granted "12<sup>d</sup> a day to be paid quarterly during life, paid for 2 years & three quarters ended Michaelmas 2 (Eliz.)". A further entry under his name occurs in 1562, and in 1565 there is a record of the last payment made on his account: "William Moore, Harper, due for half a year ending at the Annunciation, at which time he died".<sup>1</sup> He is probably identical with the "Morum" mentioned in John Case's 'Apologia musices' (1588) along with Taverner, Blitheman and Tallis, as below:

Angli non ita pridem Tavernerum, Blithmanum, Tallisium, Morum, aliosque insignes musicos magnis premiis affecerunt.<sup>2</sup>

Besides the motet referred to above (score in B.M., Add. MSS 31,226/103) there is a single part of another 5-part one, 'Ad Dominum contritularer' (Harl. 7578/104b). J. M. (ii).

**Moréas, Jean.** See Beydts (songs). Chausson (song). Freitas Branco (L., song). Harsányi (song). Poldowski (song). Poulenc (4 songs).

**MOREAU, Jean-Baptiste** (b. Angers, 1656; d. Paris, 24 Aug. 1733).

French composer. He early showed a musical disposition and was educated as a choir-boy in the Cathedral of Angers. While still quite a lad he composed motets which were notable. He continued his career as a church musician in the provinces and became successively *maître de musique* at Langres Cathedral (a post which he quitted after his marriage, celebrated in that town), then at Dijon, where he remained about a year. He then went to Paris, without introductions and without a post. The exact date of his arrival is not known, but he was there in 1686. At that time, when in all the Parisian churches thanksgiving services were held for the recovery of the king, a 'Te Deum', sung on 24 Jan. 1687, in the church of Saint-Côme, at the expense of the Company of Master Surgeons, is announced as being the composition of Moreau.

A little later he succeeded in obtaining the protection of the dauphine and through her mediation entered the court. He went to Versailles and succeeded in slipping into the apartments of the princess. He had the audacity to address her direct and to propose to sing to her an air of his own composition. The dauphine, who was very musical, was amused by the unconventionality of the unknown countryman and granted his request, and being pleased with his song she spoke of Moreau forthwith to the king. The king bade him come two days later to the apartments of Mme de Maintenon, where he wished to hear

him in his turn. The king liked him and ordered from him the music of several little operas, which were given in the years 1687 and 1688. This gave Moreau the right, without being, properly speaking, in charge of the court music, to take the title *Maître de Musique du Roi*. The first of these divertissements to be sung, called 'Les Bergers de Marly', composed on a libretto by Banzy, was given at Marly, in the summer of 1687, two months after Moreau's audition at Mme de Maintenon's; it was much applauded.

In 1688 Racine received the command for 'Esther', a play intended to serve for a literary exercise and for the entertainment of the young ladies of Saint-Cyr; Moreau was chosen by the king and Mme de Maintenon to write the musical interludes to the tragedy, which was composed of recitatives and choruses in the classic manner. The famous performances of 'Esther' at Saint-Cyr in Jan. and Feb. 1689 established the reputation of Moreau, whom Racine esteemed highly and to whom the king gave several distinctions, together with a pension of 600 livres, continued until his death. After this Moreau became, concurrently with the organist Nivers and later with Clérambault, the official musician to Saint-Cyr. For this institution he composed in the following years the music for a great number of tragedies and divertissements which were not otherwise played in public, Mme de Maintenon having asserted that performances of 'Esther' had introduced a spirit of disorder and worldliness into her religious house. The most celebrated of these compositions are the interludes to 'Athalie' (Racine, 1691), to 'Jephté' (1692) and 'Judith' (1695) by the Abbé Boyer, to 'Jonathas' (1700), 'Absalon' (1702) and 'Débora' (1706) by Duché, the music to an 'Idylle sur la naissance de notre Seigneur', and lastly the music to the three 'Cantiques spirituels' which Racine wrote for Saint-Cyr in 1689.

In 1697 Moreau adapted his interludes to 'Esther' into a kind of oratorio called 'Concert spirituel, où le peuple juif est délivré par Esther'. The alterations in the text and the necessary additions are by Banzy. The work was performed in Paris, under the composer's direction, but it has not been preserved in this form.

Moreau's works, of which the library of the Dames de Saint-Louis has numerous copies, remained during the whole of the 18th century, together with those of Nivers and Clérambault, with the 'Stances chrétiennes' of Oudot and the prologues of the operas of Lully, the foundation of the musical repertory at Saint-Cyr.

Appreciated as a composer, assured of the favour of the king and of Mme de Maintenon,

<sup>1</sup> See Mus. Ant., Oct. 1910.

<sup>2</sup> Davey, Hist. Eng. Mus.

Moreau would have made a fine fortune if he had led a regular life, and if he had not had such a great intimacy with the bacchic poet Laînez, whose libertine ways were disapproved of in high quarters. Moreau employed a great deal of his time in setting Laînez's songs to music, in which form they were widely distributed in manuscript copies and had great success. In 1694 he accepted the charge of *Intendant de la musique des États de Languedoc*, but as he preferred Parisian to provincial life, he spent little time in this employment and sold the reversion to a musician called Mallet. His chief resource outside his royal salary came from his teaching. He was renowned for his method of singing, and among his pupils, both for singing and composition, were to be counted some of the best musicians of the 18th century: Montéclair, Clérambault, Dandrieu; the celebrated singers Marie-Claude Moreau, his daughter (who died before he did, after her marriage to the viol master Deniau) and Louise Couperin, cousin-german to François Couperin.

During the last years of his life Moreau was employed by the curé of Saint-Sulpice Languet to teach singing to the daughters of the Jesuit community, a convent instituted by this priest. They performed the famous choruses of 'Esther' and 'Athalie'. Moreau was buried in his parish church of Saint-Josse. He left a widow and a daughter.

Besides the tragedies of Saint-Cyr and the chansons by Laînez he composed a certain number of works, both sacred and secular, left in manuscript and now lost. Among these his contemporaries praised a motet 'In exitu Israel de Egypto', with choruses in counterpoint on a plainsong of the psalm, a Requiem, a divertissement written to words by Laînez to be given at the Ermitage de Franchard during a sojourn of the king at Fontainebleau. He also wrote an essay on teaching, 'L'Art mélodique', a subject which Moreau, whose special characteristics were justness of accent and formal grace of melody, should have treated in an interesting way.

For posterity he remains as the musician of Racine. His recitatives and his songs which, like those of other Lullist composers, are smooth and clear in declamation; his choruses, simple in style but informed with elegance and nobility; above all, the personal character of his music, so expressive and touching, spontaneous, Christian, with something fresh and virginal, accord to perfection with the style and spirit of the poet. These religious and literary divertissements, for the use of an institution for girls, which Racine, in spite of his humility, accounted his *chef-d'œuvre*, found at the first moment the music which fitted them. It would be vain to try to remake them.

A. T.

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 'La Musique d'Athalie par J. B. Moreau, maître de musique du roy. Composée par ordre de Sa Majesté, gravée par H. de Bausson . . .' (Paris, n.d.).  
 'Cantiques chantez devant le Roy, et composez par Monsieur Moreau, maître de musique et pensionnaire de Sa Majesté. Propres pour les dames religieuses, et toutes autres personnes' (Paris, 1695).

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 'Intermèdes de la tragédie de Jonathas', with Moreau's autograph, dated 1725 (Versailles, from Saint-Cyr).  
 The Versailles Library has many other copies of 'Athalie' and of 'Jonathas', one with Moreau's autograph, and a copy of the 'Cantiques spirituels', all from Saint-Cyr. The library of the Paris Conservatoire possesses, from the same source, many MSS of these works, as well as of 'Esther'.  
 'Idylle sur la naissance de notre Seigneur' (Versailles, from Saint-Cyr, and Bibl. Nat., Paris).  
 'Le Feu de joye du Sr. Moreau pour Mgr. le Duc de Bretagne' (Versailles).  
 The MSS of the Bibl. Nat. contain some copies of 'Athalie', 'Esther' and the 'Cantiques spirituels'.  
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*See also* Clérambault (C. F. N., eds. to Racine choruses).

**MOREIRA, Antonio Leal** (b. ? Lisbon, c. 1750; d. Lisbon, 21 Nov. 1819).

Portuguese composer. He studied at the *Semanaria Patriarchal* in Lisbon, under Sousa Carvalho, and in 1775 became assistant teacher there. On 8 Aug. 1777 he joined the Brotherhood of Santa Cecilia and soon became known as a composer of vocal music, masses, services for the dead, psalms, vespers, etc., but also of *villancicos* and of Italian operas, of which he wrote about a dozen for various court festivals. The scores of nearly all of them are preserved in Lisbon, as is that of an Italian oratorio,



'Ester' (1786). Among Moreira's operas is an 'Ascanio in Alba' (1785), on the libretto Mozart had used in 1771.<sup>1</sup>

In 1790 Moreira became conductor at the Theatro da Rua dos Condes, Lisbon, and in 1793 of the newly founded Theatro San Carlos, for which he wrote two operas in the Portuguese language, 'A saloia namorada, ou O remedio é casar' (1793) and 'A vingança da cigana' (1794). Moreira remained conductor until 1800, when Marcos Portugal succeeded him. In the same year his last Italian opera, 'Il disertore', was heard at Turin and at the Scala, Milan, the only work of his to be given outside Portugal.

A. L.

**MOREL, Fritz** (b. Basel, 30 Nov. 1900).

Swiss organist. He studied in his native town and later in Paris, Leipzig and with Albert Schweitzer. Apart from music he studied law, in which he took a doctor's degree in 1926. From 1930 onwards he has acted as organist at Basel, where in 1939 he was appointed cathedral organist in succession to A. Hamm. He is also professor of organ playing, organ history and hymnology at the Basel Conservatory, as well as lecturer in church music of the theological faculty at the University.

Morel has repeatedly toured abroad, and he also became known as an author with a monograph on Frescobaldi (Winterthur, 1945) and various articles in the periodical 'Musik und Gottesdienst'.

K. V. F.

**MORELL, David.** } See ENGLISH

**MORELL, John.** } MUSICIANS ABROAD.

**Morell, Thomas.** See Alexander Balus (Handel). Handel (7 [28] oratorios). Joshua (Handel). Judas Maccabeus (do.). Occasional Oratorio (do., ? words by M.). Saul (Handel).

**MORELLI, Giovanni** (b. ?; d. ?).

Italian 18th-19th-century bass singer. He was a "running footman" to Lord Cowper at Florence, and seems to have been brought to England by his master on account of his good voice. In Apr. 1787 he appeared in London in Paisiello's 'Gli schiavi per amore', with Nancy Storace, Sestini and Morigi. The last had long been the first *buffo caricato*, but now became second to Morelli, who was a very good actor if probably, to judge from his early career, not much of a musician. In 1787 he also sang at the Handel Commemoration with Mara and Rubini. He continued for many years in great favour and sang at the Opera from time to time till he had scarcely a note left; but he was always kindly received as an old and deserving favourite. He sang the bass part in Pergolesi's 'Serva padrona' with Banti so successfully that the performance

<sup>1</sup> It is generally believed that Giuseppe Parini wrote the text for Mozart, and it is interesting to note that according to the express statement in the Lisbon libretto he had merely altered it from an earlier work by Count Claudio Nicolo Stampa, a Milanese dramatist of the 1720-30s.

was repeated by royal command, and he still sang in 1812, when the rebuilt Pantheon (1795) was again converted into a theatre, with Angelica Catalani and Catherine Stephens (the latter's first appearance).

J. M., rev.

**Morelli, Sebastiano.** See Pergolesi ('Salustia', lib.).

**MORENDO** (Ital. = dying). A direction used to indicate the gradual *diminuendo* at the end of a cadence. Its meaning is well given by Shakespeare in the words "That strain again! it had a *dying fall*". It is used by Beethoven in the Trio Op. 1 No. 3, at the end of the fourth variation in the slow movement, and in the Quartet Op. 74, also at the end of the slow movement. As a rule it is only used for the end of the movement or in a cadence, but in Beethoven's Quartet Op. 18 No. 7, slow movement, and in the ninth Symphony, slow movement, it is not confined to the end, but occurs in imperfect cadences, to give the effect of a full close. It thus differs from *smorzando*, as the latter can be used at any time in the movement.

J. A. F.-M.

**Moreno.** See Milhaud ('Se plaire sur la même fleur', incid. m.).

**MORENO GANS, José** (b. Algemesi, Valencia, 1897).

Spanish composer. He studied composition at the Royal Madrid Conservatory under Conrado del Campo. One of his early works, 'Pinceladas goyescas', a suite for full orchestra, obtained the National Prize in 1928. It is a brilliantly orchestrated series of impressions of 18th-century Madrid with its varied street types as painted by Goya. Moreno Gans was awarded one of the scholarships of the Conde de Cartagena Foundation, which enabled him to continue his studies in composition in Vienna, Berlin and Paris. Among his other works should be mentioned the following: 'Sinfonía de estampas' for full orchestra, which is a series of precise sketches in impressionism; Symphony in A major for small orchestra; Concerto for pianoforte and orchestra; string Quartet in D major; Suite in B minor for string orchestra; Prelude and Dance in A major for string orchestra.

In 1943 he was awarded the National Prize for his Sonata in F# minor. This work, which is dedicated to Professor Walter Starkie, was performed for the first time in the British Institute, Madrid, in 1944; with its three movements (*Allegro*, *Adagietto* and Rondo) with its lyrical evocative qualities and its concise rhythmic patterns it is one of the composer's most characteristic works and a welcome addition to the modern repertory of violin and pianoforte duets.

W. S.

**MORERA, Enric** (b. Barcelona, 22 May 1865; d. Barcelona, 11 Mar. 1942).

Spanish composer. His youth was spent in Argentina (Buenos Aires and Córdoba), but

his musical studies were pursued at Barcelona and Brussels, and the influence of the Belgian school is noticeable in his work. The following operas of his were all produced at Barcelona:

- 'Emporium' (1906).
- 'Bruniselda' (1906).
- 'Joan de l'Orleans' (1907).
- 'Titanya' (1912).
- 'Tassarba' (1916).

A much later one, 'Luica Fernanda', came out in Madrid in 1932. He also wrote incidental music to a number of Catalan plays, e.g. 'L'alegria que passa' by Rusiñol. His chief interest was in choral works to Catalan words and arrangements of Catalan folksongs, and this preference tended to prevent his music from becoming widely known in the rest of Spain and consequently in other countries.

J. B. T., rev.

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**MORISCA** (Spa.). A Moorish dance of remote antiquity first introduced into Europe by the Moors in Spain. It became popular all over Europe in the 15th–16th centuries. The English "Morris dance" derived from it through the old English word "morys" (=Moorish), and the bells or jingles tied to the dancer's legs in the Morris are also a feature of the *moresca*. "Morisca" is an English corruption of the Spanish word.

**MORETA, Ginés de** (b. ?; d. ?).

Spanish 16th-century composer. Nothing is known of him except that he wrote madrigals, of which there are twelve for 3 and 4 voices in the Bibl. Medinaceli in Madrid (MS 13230).

J. B. T.

**Moreto y Cavana, Augustin.** See Laserna (incid. m.). Reznick ('Donna Diana', opera). Turina ('Adúltera penitente', incid. m.). Weber (12, 'Donna Diana', do.).

**Moretti, Ferdinando.** See Cherubini (2 libs.). Cimarosa (2 libs.).

**Moreux, Serge.** See Martinon ('Hécube', lib.).

**MORGAN, ?** (b. ?; d. ?).

English or (?) Welsh 17th-century composer. Next to nothing is known of his career except that he was the composer of incidental music for several plays, including probably a jig ('Jegg in Gamut b') which appears in manuscript bound up with the B.M. copy of Purcell's 'Choice Collection of Lessons for the Harpsichord or Spinnet' (published posthumously in 1696). This piece was thus, not unnaturally, taken to be by Purcell, but is now believed to have been by this Morgan.<sup>1</sup> It appears in a score for strings (as distinct from the B.M. harpsichord arrangement) in a set of incidental music by "Mr. Morgan" in a manuscript (No. 1172) at the R.C.M. The pieces there are headed "Matchless", and are therefore probably for a play by Davenant produced in 1634, 'The Courage of Love', published in 1649 as 'Love and Honour', but

also known as 'The Nonpareilles', or 'The Matchless Maids'. This was revived at the Theatre in Lincoln's Inn Fields in 1661, and if Morgan did write music for it, he probably did so for that or possibly a later revival.

Music to the following plays by "Mr. Morgan" exists, but whether it was in every case written for the original production or for a revival is uncertain.

'The Old Troop, or Monsr. Raggou' by John Lacy (c. 1662).

'Secret Love, or The Maiden Queen' by Dryden (1667).

'Psyche' by Shadwell (1675).

'The Mock Marriage' by Thomas Scott (1695).

Instrumental music only; the songs by Purcell.

'The Younger Brother, or The Amorous Jilt' by Aphra Behn (1696).

'The Imposture Defeated' by George Powell (1697).

A book of songs by Morgan, including pieces from the last-named play and from 'Musick for the Generall Peace', appeared in 1697, together with a Sonata for two recorders and harpsichord. He also contributed, with Daniel Purcell, Akeroide, Courteville and Packe, to Part III of Dufley's 'Don Quixote'.

E. B.

**MORGAN, John** (b. Newburgh, Anglesey, c. 1711; d. ?).

Welsh bard. He was the last of the bards who played their national instrument, the *crwth*.<sup>2</sup> He was still alive in 1771. A 3-part catch, 'Quoth Jack on a time', in Longman's collection is signed "Morgan", but it is doubtful if this is John.

J. A. F.-M.

**MORGAN, Nicholas.** See ENGLISH MUSICIANS ABROAD.

**Morgenstern, Christian.** See Burkhard (W., 2 choruses; cantata for voice & chamber m.; 9 songs). Hindemith ('Melancholie', voice & stg. 4tet; 3 songs). Kaufmann (songs). Kilpinen (22 songs). Marx (K., songs). Reger (8 songs). Reizenstein ('Lunovis', choral work). Schulthess (2 song cycles). Seiber (2 Madrigals for chorus; 3 songs). Strauss (R., song). Toch ('Egon und Emilie', opera).

**MORHANGE, Charles Henri Valentin.** See ALKAN.

**MORI.** Italo-English family of musicians.

(1) **Nicola(s) Mori** (b. London, 24 Jan. 1796 or 1797<sup>3</sup>; d. London, 14 June 1839), violinist and music publisher. He was the son of an Italian wig-maker in the New Road, London. He was brought out as a prodigy and at the age of eight played in public a concerto of Barthélemon's, from whom he had lessons. Subsequently he studied for six years with Viotti and not only became an excellent solo violinist, but owing to his enthusiasm, industry and judgment occupied a very prominent position in the music of London and England generally from about 1812 till his death. He played at the second concert of the Philharmonic Society in 1814 and from 1816 was for many years one of the leaders of the Philharmonic orchestra and first violin at the Lenten oratorios, the provincial festivals and the majority of concerts of any importance.

<sup>1</sup> Edward Jones, 'Welsh Bards'.

<sup>2</sup> 1797 is found on a portrait issued in 1805. (D.N.B.)

<sup>3</sup> See Frank Dawes, 'A Jig of Morgan's' (Mus. T., Mar. 1930).

He married, in 1819, the widow of the music publisher Lavenu and entered into partnership with her son. Among other music they published the second book of Mendelssohn's 'Songs without Words' and his pianoforte Concerto in G minor.

(2) **Frank Mori** (b. London, 21 Mar. 1820; d. Chaumont, France, 2 Aug. 1873), composer, son of the preceding. He was well known in London as a musician for many years. His cantata 'Fridolin', brought out at the Worcester Festival of 1851, was performed several times with success, and an operetta, 'The River-Sprite', to words by George Linley, was produced in London, at Covent Garden Theatre, on 9 Feb. 1865.

See also Linley (G., 'River Sprite', lib.).

(3) **Nicholas Mori** (b. London, 14 Jan. 1822; d. ?), composer, brother of the preceding. Having studied with his father and with Charles Lucas, as well as in Paris, he composed various works, including a setting of Psalm CXXXVII and music for W. S. Gilbert's fairy comedy 'The Wicked World' (1873). G., adds.

BIBL.—DUFFIN, E. W., 'Particulars of the Illness and Death of the late Mr. [Nicola(s)] Mori' (London, 1839).

**MORIANI, Napoleone** (b. Florence, 10 Mar. 1808; d. Florence, 4 Mar. 1878).

Italian tenor singer. He came of a good family, received a liberal education and studied the law for some time, intending to embrace it as his profession. Seduced, however, by the applause which his beautiful tenor voice obtained for him in society, he changed his intentions and attempted the operatic career at Pavia in 1833, with success. After singing in the principal Italian cities, he returned to Florence in 1839 and in the following year was recognized both there and at Milan and Trieste as the first tenor of Italy. In 1841 he visited Vienna, where he was appointed "Virtuoso di camera" by the emperor. In 1844 and 1845 he sang in London, but pleased little. He sang with success in Lisbon, Madrid and Barcelona in 1846 and was decorated by the Queen of Spain with the Order of Isabella. He sang at Milan in the autumn of 1847, but his voice was gone, and he soon afterwards retired from the stage. Mendelssohn more than once speaks of him as "my favourite tenor, Moriani". J. M.

**Móricz, Zsigmond.** See Kodály ('Pacsir tászó', incid. m.).

**MORIGI, Angelo** (b. Rimini, 1725; d. Parma, 22 Jan. 1801).

Italian violinist and composer. Tartini was his violin teacher and Valotti instructed him in theory and harmony. In 1758 he was appointed first violin of the Prince of Parma's orchestra, and later director of the court music, a post he held for many years. He was a composer of some merit and excellently

spoken of as a teacher of composition. Among his pupils was Bonifazio Asioli, the dramatic composer, who out of deference to his master's memory published Morigi's 'Trattato di contrappunto fugato' after his death. His compositions are the following:

6 Sonatas for vn. alone (Op. 1).

6 Trios for 2 vns. & cello with figured bass for harpsichord (Op. 2).

6 'Concerti grossi' with principal violin (Op. 3).

6 'Concerti grossi' dedicated to the Infanta Donna Felipe.

E. H.-A.

**Mörke, Eduard.** See Brahms (2 songs, 1 duet). Dieren ('Schon Rohtraut', song). Franz (9 songs). Lachner (5, 'Regenbruder', lib.). Pfitzner (3 songs). Philipp (F., songs for women's chorus). Reger (2 songs). Schöck (43 songs). Schumann (3 partsongs, 4 songs). Smyth (E., song). Staempfli (songs). Trapp ('Letzte König von Orplid', puppet play). Valen (2 songs). Wolf (H., 1 choral work, 31 songs).

BIBL.—KNEISEL, JESSIE HOSKAM, 'Morike and Music' (New York, 1919).

MORIKÉ, EDUARD, 'Mozart on the Way to Prague', trans. by Walter and Catherine Alison Phillips (London, 1946).

**MORIN, Gösta** (b. Ludvika, 14 Apr. 1900).

Swedish musicologist and librarian. He studied musical history with Tobias Norlind in Sweden and, after travelling in Germany, Austria and Italy for study purposes, graduated Ph.D. at Uppsala in 1929. Between 1928 and 1930 he held a Gunnar Wennerberg stipend at the University of Berlin, where he was a pupil of A. Schering, J. Wolf and J. Biehle. He subsequently studied librarianship at the University Library, Uppsala, in 1932-33 and in America in 1937. Since 1933 he has been Librarian of the Royal Academy of Music, Stockholm, in which capacity he has carried out extensive reorganization. In 1938 he was elected a member of the Royal Academy of Music.

Morin is principal editor of Sohlman's 'Musiklexikon' and he has written many articles on musical subjects, principally upon J. C. F. Haefner and on the history of Swedish chorales. He was secretary of the Swedish Association for Musical Research in 1937-44 and has been secretary of the Society of Musical Art since 1936.

His publications include:

'Haefners musikalska skapande' ('Tidskrift for Kyrkomusik', Lund, 1933), pp. 68-72.

'Bidrag till kannedom om 1700-talets svenska koralboksarbete: en overblick' ('Tidskrift for Kyrkomusik', 1933), pp. 115-25.

'Bidrag till sjuttonhundratalets svenska koralhistoria' (S.T.M., 1944).

'Två bref från Haefner (Meddelade av O. Andersson)' ('Tidskrift för musik', Helsingfors, 1911-12), pp. 118-19.

'Johan Christian Friedrich Haefner' ('Tidskrift for Kyrkomusik', 1933), pp. 17-21, 35-38.

K. D.

**MORIN, Jean Baptiste** (b. Orléans, c. 1677; d. Paris, 1745).

French composer. He was musician to the Duke of Orléans and one of the first composers of French cantatas (3 books for 1-3 voices, 1706, 1707 and 1712). Among his other works

are two books of motets (1704 and 1709), 'Recueil d'airs à boire à 2 voix', 'La Chasse du cerf', 'Divertissement', 'Le Triomphe de l'amour', 'L'Hymen et l'Amour', 'Épithalame', etc. E. v. d. s.

**MORINI, Erica** (b. Vienna, 5 Jan. 1906).

Austrian violinist. She first studied the violin with her father, Oscar Morini, at his school of music in Vienna, and later with Ševčík. At the age of nine she made her début as an infant prodigy and at fourteen she toured the U.S.A. After that she gave recitals and accepted concerto engagements continually in all parts of Europe, America and Australia. A. H. (ii).

**MORISCA.** See MORESCA.

**MORISSEAU, ?** (b. ?; d. ?).

French 19th-century clog maker. He practised at No. 9 rue des Fontaines du Temple in Paris and applied the principles of his craft to the manufacture of violins, carving the back and sides and neck all in one piece out of a solid block of practically green wood, the only glue used in their manufacture being that employed to fasten on the tables. This innovation was considered sufficiently serious by the Société d'Encouragement pour l'Industrie Nationale for a *rapport* to be inserted in their Bulletin<sup>1</sup> drawn up by J. Lissajous, with the assistance of Guérin, professor at the Conservatoire, and Deloffre and Ferrand, leaders of the orchestras of the Théâtre Lyrique and the Opéra-Comique respectively. E. H.-A.

**MORITZ, Landgrave of Hesse-Cassel** (b. Cassel, 25 May 1572; d. Eschwege, 14 Mar. 1632).

German patron of music and amateur composer. He was called "the learned" ("der Gelehrte"). Under the musical tuition of Georg Otto, *Kapellmeister* at Cassel from about 1588 to 1619, he developed considerable talent<sup>2</sup> for composition and was a patron of musicians.<sup>3</sup> In 1601 he published a Lutheran 'Gesangbuch' with tunes only, twenty-four of which were his own invention. In 1612 he republished the book, providing all the tunes with his own 4-part harmony. Meantime, in 1605, he had abandoned Lutheran doctrine and embraced Calvinism, even adopting the extreme Calvinistic view that nothing but words of Scripture in the vernacular should be sung in churches. Under the influence of his new convictions he published a musical edition of Lobwasser's German version of the French Calvinistic Psalms, providing the original French tunes with 4-part harmony and adding some new tunes of his own. His endeavours to force the Calvinistic form of worship on his Lutheran subjects met with some resistance, and he was obliged to concede the use of the

Lutheran hymns. It is all the more strange that so enlightened a prince should have adopted this narrow view of the province of church music, considering that he had himself composed a large number of Latin psalms, motets and Magnificats in the *a cappella* style, for 4 to 12 voices, which are still preserved in manuscript in the library at Cassel. It redounds to his credit, however, that he showed himself so munificent a patron to the young Heinrich Schütz who, brought up as a chorister in his chapel at Cassel, was afterwards sent at his expense to Venice to complete his musical education under Giovanni Gabrieli. Schütz testified his gratitude to his patron by dedicating to him in 1611 his Op. 1, the first-fruits of his Venetian studies, consisting of a book of Italian madrigals for 5 voices, concluding with a flattering poem written by the musician himself in praise of his patron, set for eight voices.

Among the manuscript works by the Landgrave in the Cassel library there are some Italian madrigals and villanelle a 4, also some instrumental pieces, fugues and dances, which all serve to show the interest taken by him in the various branches of music of his time. He laid down the reins of government of his principality in 1627, having lost the confidence of his Lutheran subjects by his Calvinist policy. A considerable number of his 4-part settings of psalm and hymn-tunes have been republished in modern collections, such as those of Erk, Tucher and Winterfeld. J. R. M.

**MORLACCHI, Francesco** (b. Perugia, 14 June 1784; d. Innsbruck, 28 Oct. 1841).

Italian conductor and composer. He learnt the violin from his father at the age of seven. At twelve he was placed under Caruso, *maestro* of the Cathedral of Perugia, who taught him singing, the clavier and thorough-bass, while he learned the organ from Mazetti, his maternal great-uncle. At thirteen he had already composed much, and during his years of boyhood he wrote several pieces for the church, among which a short oratorio, 'Gli angeli al sepolcro', attracted the attention of many amateurs, among them his godfather, Count Pietro Baglioni, who sent him to study counterpoint with Zingarelli at Loreto. But the severe conventional teaching of Zingarelli clashed with the aspirations of his young, impatient mind, and after a year and a half he returned to Perugia. Conscious, however, that he had still a great deal to learn, he went to Bologna to complete his studies under Mattei.

His first opera was 'Il Simoncino' (1803). During his time of studentship he was commissioned to write a cantata for the coronation of Napoleon as King of Italy, at Milan, in 1805. In Feb. 1807 a musical farce called 'Il poeta in Campagna' was performed at the

<sup>1</sup> Vol. XI, 2nd series, No. 137, May 1864.

<sup>2</sup> See Peacham's 'Compleat Gentleman' (1634), p. 99, for a tribute to his skill. <sup>3</sup> See DOWLAND, JOHN.

Teatro della Pergola at Florence and, later in that year, a 'Miserere' for sixteen voices having won golden opinions, the composer was invited to visit Verona, where he produced his *opera buffa* 'Il ritratto'. He achieved his first popular success with the melodrama, 'Il Corradino', at Parma in 1808. This was followed by 'Enone e Paride', 'Oreste', 'Rinaldo d'Asti', 'La principessa per ripiego' and 'Le avventure d'una giornata'. But all these were surpassed by 'Le Danaide', written for the Teatro Argentina, Rome, where it was produced on 11 Feb. 1810. This work, the libretto of which, by Stefano Scattizzi, was altered from Metastasio's 'Ipermestra', was immensely successful and once for all established its composer's fame.

Through the influence of Count Marcolini, minister to the court of Saxony, Morlacchi was now appointed musical director of the Italian Opera at Dresden, at first for a year, subsequently for life, with a large salary, besides a considerable honorarium for every new opera and leave of absence for some months of each year, with liberty to write what he pleased, where he pleased. The Italian style had long reigned supreme in the Dresden fashionable world, and Morlacchi at once became the rage. His music partook of the styles of Paer and Mayr: it was melodious and pleasing, but very slight in character. He now acquainted himself to some extent with the works of the German masters, a study which had a happy effect on him, as it led him insensibly to add a little more solidity to his somewhat threadbare harmonies. His earliest compositions at Dresden were a Mass for the royal chapel, the operas 'Raoul de Créqui' (prod. Apr. 1811) and 'La capricciosa penita' (1816), and an oratorio of the Passion (1812) (book by Metastasio), extravagantly admired by contemporary enthusiasts.

In 1813 Dresden became the military centre of operations of the allied armies, and the king, Frederick Augustus, Napoleon's ally, was a prisoner. During this time Morlacchi kept at a wise distance from public affairs and bewailed the fate of his patron in retirement. He was, however, roughly aroused by a sudden order from Baron Rozen, Russian Minister of Police, to write a cantata for the tsar's birthday. The task was uncongenial, and only two days were available for it, but his choice lay between obeying and being sent to Siberia. Thus pressed he finished the cantata in forty-eight hours. Not long after this, the Russian government having decreed the abolition of the Dresden chapel, Morlacchi obtained an audience of the tsar at Frankfort o/M., when, in consequence of his representations, the decree was reversed.

To celebrate the return of the Saxon king to his capital in 1814, Morlacchi wrote another

Mass and in 1816 a sparkling *opera buffa*, 'Il barbiere di Siviglia', based on Beaumarchais's comedy. His political principles must have been conveniently elastic, for the year 1814 also saw the production of a triumphal cantata for the taking of Paris by the allied armies, and a Mass for voices alone, according to the Greek ritual, for the private chapel of Prince Repuin, who had been the Russian governor of Dresden.

In June 1816 Morlacchi was elected member of the Academy of Fine Arts at Florence, and shortly after he paid a visit of some months to his native country, where he was received with every kind of honour. For the dedication of the Passion, Pope Pius VII rewarded him with the decoration of the Golden Spur and the title of Count Palatine. An oratorio, 'Il sacrificio d'Abramo, o L'Isaaco' (1817), although a feeble work, was remarkable for the employment of a novel kind of rhythmical declamation in place of the ordinary recitative.

In 1817 Weber was appointed *Kapellmeister* of the German Opera at Dresden. Morlacchi behaved to him with a studied show of politeness, while doing his utmost in an underhand way to cripple his activity and bar his progress. Yet he was too much of an artist not to recognize the genius of his young colleague, to whom, although already overworked, he would frequently delegate the whole of his own duties, while on the plea of ill-health he absented himself in Italy for months together.

Between 1817 and 1841 Morlacchi produced a number of operas and dramatic pieces, among which the principal were 'Boadicea' (Naples, 1818), 'Gianni di Parigi' (Milan, 30 May 1818)<sup>1</sup>, 'La morte d'Abel' (Dresden, 1821), 'Donna Aurora' (Milan, 1821), 'Tebaldo ed Isolina' (Venice, 1822), 'La gioventù di Enrico V' (1823)<sup>2</sup>, 'Ilda d'Avenello' (1824), 'I Saraceni in Sicilia' (1827), 'Colombo' (Genoa, 1828), 'Il disperato per eccesso di buon cuore' (1829) and 'Il rinnegato' (1832), this last opera being a second setting of the book of 'I Saraceni' "in a style calculated to suit German taste". He wrote ten masses for the Dresden chapel, besides a great number of other pieces for the church. The best of these was the Requiem, composed on the occasion of the King of Saxony's death in 1827. A *scena* or "episode" for baritone with pianoforte (the narration of Ugolino, from Canto xxxiii of Dante's 'Inferno'), written in his last years, deserves special mention here, as it became very famous.

In 1841 Morlacchi once more set off for Italy, but was forced by illness to stop at Inns-

<sup>1</sup> The libretto is an Italian version by Felice Romani of Saint-Just's 'Jean de Paris', composed by Boieldieu in 1812.

<sup>2</sup> An Italian version of Bouilly's libretto of 'Le Jeune Henri' set by Méhul in 1797.

bruck, where he died. He left an unfinished opera, 'Francesca da Rimini', after Dante, for the possession of which Florence, Dresden and Vienna had disputed with each other.

Weber's good-natured criticism (in one of his letters) of his 'Barbieri di Siviglia' aptly describes much of Morlacchi's dramatic work:

There is much that is pretty and praiseworthy in this music; the fellow has little musical knowledge, but he has talent, a flow of ideas, and especially a fund of good comic stuff in him.

The best monument he left to his memory was a benevolent institution at Dresden for the widows and orphans of the musicians of the royal chapel, which he was instrumental in founding.

F. A. M., rev.

**Morlaix, Bernard de.** See Parker (H., 'Hora novissima', oratorio).

**MORLAYE, Guillaume** (b. ?; d. ?).

French 16th-century lutenist and composer. He was a pupil of Aloc. da Ripa, whose compositions he brought out in a number of books in lute tablature, including also his own compositions and those of other masters (published 1550-58). Fétis mentions a book of gittern tablature by him (published 1550).

E. v. d. s.

**MORLEY, Thomas** (b. ? London, 1557<sup>1</sup>; d. London, ? 1603).

English organist, theorist and composer. He was a pupil of William Byrd, by whose endeavours, says Anthony Wood,

the said Morley became not only excellent in musick, as well in the theoretical as practical part, but also well seen in the Mathematicks, in which Byrd was excellent.

In July 1588 he took his degree of Mus.B. at Oxford, and there is reason to think that at the close of the same year he was organist of St. Giles's, Cripplegate, for in the registers of that London church is entered the burial of "Thomas ye sonne of Thomas Morley, Organist", 14 Feb. 1589.<sup>2</sup> His wife had probably been a member of the household of Lady Periam, wife of the Lord Chief Baron of the Exchequer (see the Dedication of the 'First Book of Canzonets to Two Voices', 1595).

It is most likely that, after leaving St. Giles's, Morley became organist at St. Paul's Cathedral, though from a passage in the 'Description of Q. Elizabeth's Entertainment at Elvetham in Sept. 1591' it might perhaps be inferred that his appointment took place earlier; it is said there that the performance of some musicians so pleased the queen that "she gave a new name unto one of their Pavans, made long since by master Thomas Morley, then organist of Paules church".<sup>3</sup> However this may be, he was still at St. Paul's in the same year, 1591, for there is an allusion

to him as organist there in a letter dated 3 Oct. 1591.<sup>4</sup> From this letter, written from the Low Countries by one Paget, a Catholic intriguer, it would appear that Morley had been employed there as some kind of political agent:

Ther is one Morley that playeth on the organes in poules that was with me in my house. He semed here to be a good Catholicke and was reconciled, but notwithstanding suspecting his behaviour I entercepted letters that Mr. Nowell (presumably the Dean of St. Paul's) wrote to him, whereby I discovered enoughe to have hanged him. Nevertheles he shewing with teares great repentaunce, and asking on his knees forgiveness, I was content to let him goe. I here since his coming thether he hath played the promotor and apprehendeth Catholickes.

This is corroborated in the reply.<sup>5</sup>

It is true that Morley the singing man employeth himselfe in that kind of service . . . and hath brought diverse into danger.

In 1592 Morley was made Gentleman of the Chapel Royal, being "sworne 24th of July in Mr. Greene's room" <sup>6</sup>; and in Nov. of the same year he was appointed to the "Gospeller's place and waiges", after having served as Epistler.<sup>7</sup> Between 1596 and 1601 he was living in the parish of St. Helen's, Bishopsgate, his house at the end of this period being in Little St. Helen's. The parish registers (Harleian Soc., 1904) record the baptism of "Frauncys daughter of Thomas Morley, Musition", 19 Aug. 1596, and the burial of "Frauncis d. of Thomas Morley, Gent.", 9 Feb. 1599. On 26 June 1599 "Cristofer, s. of Thomas Morley, gentleman, and Suzan his wyfe", and on 28 July 1600 "Anne, d. of Thomas Morley, gentleman, and Suzan his wyfe", were baptized. There seems to be no reason to doubt that these entries all refer to the musician. His residence in St. Helen's is further marked by the appearance of his name in two Rolls of Assessments for Subsidies dated 1598<sup>8</sup> and 1600, in both of which his goods to be taxed were valued at £5, and the assessment was 13s. 4d. An interesting point in connection with the earlier of these documents is that the name of William Shakespeare occurs in it, his goods being valued at the same amount as were Morley's. It appears that he and Morley both appealed against the assessment<sup>9</sup>, and one may suppose that some amount of personal intercourse existed between the two, especially when it is remembered that of the very little original music for Shakespeare's plays which

<sup>1</sup> 'State Papers', Dom. Eliz. Vol. CCXL, No. 19.

<sup>2</sup> *Ibid.* No. 53.

<sup>3</sup> Rimbault, 'Cheque-book', p. 5.

<sup>4</sup> *Ibid.*, p. 34.

<sup>5</sup> The 1598 Roll is printed in Hunter's 'New Illustrations of Shakespeare', 1845, and is discussed fully in Elton's 'William Shakespeare, his Family and Friends', 1904.

<sup>6</sup> This statement has been called in question by Ernest Brennecke of Columbia University (Mus.T., Feb. 1938, p. 138). But that their names appear in the Roll with others to whom the word "affid" (affidavit) is prefixed is admitted. The probability of an acquaintance between the poet and the composer does not rest on this obscure point.

<sup>1</sup> According to the Sadler MS (Bodl. MS Mus. e. 1-5), in which is entered his 'Domine non est exaltatum' with the inscription "Thomas Morley ætatis suæ 19, anno domini 1576".

<sup>2</sup> Mus.T., Sept. 1903.

<sup>3</sup> Nichols's 'Progresses'.

has survived Morley composed one if not two songs. The unique copy of Morley's 'First Booke of Ayres, or Little Short Songs, to sing and play to the Lute', in the Henry Folger Library in New York, has proved to be defective. In 1932 Dr. E. H. Fellowes was able to publish it.<sup>1</sup> It contains 14 songs of which 'It was a lover and his lass' is No. VI. The complete volume contained 21 songs with, as in most of its contemporaries, a pavan and galliard added. In his address "To the Reader" Morley declares himself to be "no professor" of lute ayres, "but like a blind man groping for my way". But he says that he has "at length happened on a method", and the word "First" in the title suggests that he hoped to pursue the species further.

In 1598 Morley was granted a licence for twenty-one years to print song-books of all kinds and music paper, "with forfeiture of £10 to every person offending against this grant". The patent, dated 28 Sept. 1598, is printed in Steele's 'Earliest English Music Printing' (1903). It would seem that it was obtained through the interest of one of the Caesar family (probably Sir Julius), which was connected with the parish of St. Helen's. One book, Carlton's 'Madrigals' of 1601, is said on the title-page to have been "printed by Thomas Morley dwelling in Little Saint Helen's", but as a rule East, Barley and others published as Morley's "assignes" under the patent. Barley, indeed, in 1599 and 1600, seems to have done his printing in Little St. Helen's, and only to have sold his books at his shop in "Gratious" (Gracechurch) Street (*cf.* Farmer's 'Madrigals' and Morley's 'Consort Lessons', 1599, and Morley's 'First Booke of Ayres', 1600). In 1601 the whole question of granting monopolies of this kind was raised in the House of Commons, and Morley's patent was among those mentioned.<sup>2</sup> The last book which appears to have been printed "by the assignment of a Patent granted to T. Morley", was Dowland's 'Third Book of Songs' (1603). Barley obtained this patent on Morley's death, and his name appears as owner of it from 1606 onwards.

Morley alludes more than once to his ill-health in his 'Plaine and Easie Introduction' (1597):

"My health since you saw me, hath beene so bad, as if it had beene the pleasure of him who may all things, to have taken me out of the world, I should have beene very well contented; and have wished it more than once.

And he then goes on to speak of the "solitarie life which I lead (being compelled to keepe at home)", as a reason for his undertaking the work. It was perhaps the bad state of his health which caused the severance of his connection with the Chapel Royal, where he was

succeeded by George Woodson on 7 Oct. 1602. His death possibly took place in 1603, for the "commission to administer the goods, etc., of Thomas Morley, late parishioner of St. Botolph's, near Billingsgate", was granted to his widow "Margaret Morley" on 25 Oct. 1603.<sup>3</sup> If we may assume that this refers to the musician, we must suppose that he had married a second time, since in 1599 his wife's name is given as "Suzan". The title-page of the 1606 edition of the 'Canzonets' of 1593, which states that they are "Now Newly Imprinted with some Songs added by the Author", may be interpreted in two ways. Weelkes printed in his 'Ayres or Fantastic Spirites' (1608) a "Remembrance of my friend M. Thomas Morley", beginning "Death hath deprived me of my dearest friend".

The following is a list of Morley's publications, of some of which he was only the editor<sup>4</sup>:

1. Canzonets. Or Little Short Songs to Three Voyces. 1593 (2nd ed. with four additional Canzonets, 1606; 3rd ed. 1631; German translations, Cassel, 1612, Rostock, 1624).
2. Madrigalls to Foure Voyces, 1594 (2nd ed. with two additional Madrigalls, 1600).
3. The First Booke of Balletts to fivē voyces, 1595 (2nd ed. 1600; an Italian edition, London, 1595; German edition, Nuremberg, 1609).
4. The First Booke of Canzonets to two voyces, 1595 (2nd ed. 1619).
5. Canzonets, Or Little Short Songs to foure voyces. Selected out of the best and approved Italian Authors. 1597 (contains two by Morley himself).
6. Canzonets or Little Short Aers to fivē and sixē voyces, 1597.
7. A Plaine and Easie Introduction to Practicall Musicke, 1597 (2nd ed. 1608; 3rd ed. 1771; contains eight compositions, chiefly motets, by Morley).
8. Madrigalls to fivē voyces. Selected out of the best approved Italian Authors. 1598.
9. The First Booke of Consort Lessons, made by diuers exquisite Authors for six Instruments, 1599 (2nd ed. 1611).
10. The First Booke of Ayres or Little Short Songs; to sing and play to the Lute with the Base Viole, 1600 (contains 'It was a lover and his lass').
11. The Triumphes of Oriana to 5 and 6 voices, composed by diuers seuerall authors, 1601 (contains two madrigals by Morley). Reprinted in score by Hawes, 1814, and 'English Madrigal School', Vol. XXXII.

With these should be mentioned:

The whole Booke of Psalmes. With their woonted Tunes . . . Compiled by sundrie Authors . . . Printed at London in Little S. Helens by W. Barley, the assigne of T. Morley, and are to be sold at his shop in Gratious [Gracechurch] street.

This book, which has no date, contains four settings of tunes by Morley, two of which (with another hitherto unprinted setting) appeared later in Ravenscroft's Psalter of 1621.<sup>5</sup> Of his sacred music Barnard (1641) printed a Morning and Evening Service of four and five parts, an Evening Service of five

<sup>1</sup> Stated on authority of William Barclay Squire.

<sup>2</sup> Nos. 1-6 republished in 'The English Madrigal School', Vols. I-IV, No. 10 in 'The English School of Lutenist Song Writers', all edited by E. H. Fellowes.

<sup>3</sup> See PSALTER.

<sup>4</sup> In 'The English School of Lutenist Song Writers'.

<sup>5</sup> Ames, 'Typographical Antiquities', 1749, p. 569.



parts and a verse anthem, 'Out of the Deep'. His Burial Service was printed by Boyce. A motet, 'Nolo mortem peccatoris' for 4 voices, was edited by W. Barclay Squire, and more recently in the octavo edition of 'Tudor Church Music' by E. H. Fellowes.

The Fitzwilliam Virginal Book contains music by him; as also does Forster's Virginal Book in the Roy. Lib., B.M.<sup>1</sup> A 5-part Fantasy is at Ch. Ch., Oxford, where are many manuscript compositions.

Morley's contemporaries, such as Meres and Peacham, placed him among the best English musicians of the time, and Ravenscroft speaks of him after his death as "he who did shine as the Sun in the Firmament of our Art, and did first give light to our understanding with his *Præcepts*".<sup>2</sup> At the present day Morley perhaps holds the first place in popular esteem of all the Elizabethan composer, partly because of the cheerfulness and tunefulness of his ballets, a form of composition which he introduced into England, and in which he is unrivalled there, unless by his follower Weelkes. Here he owed much to Gastoldi, after whose *balletti* he modelled his own, sometimes making use of phrases which are plainly suggested by the Italian writer, just as in his canzonets he sometimes adapts phrases from Felice Anerio. But if his material is sometimes borrowed, his treatment of it is original, and the charge of plagiarism, which Oliphant and others brought against him, need not be pressed. If Morley wrote more in the lighter forms of music, his graver compositions are not less masterly, as may be seen by reference to the 'Nolo mortem' or the Burial Service, which is worthy of the praises bestowed on it by Burney.

The 'Plaine and Easie Introduction' stands by itself. Written in dialogue form, it gives a pleasant impression of Morley's personality and is of the greatest value for the side-lights which it throws on contemporary musical life; while for the English student of modal music it is indispensable, being still the most important English work on the subject. Here again Morley has been charged with plagiarism, on the ground that some of his examples are the same as some which Tigrini gives in his 'Compendio della musica' (1588). But in these examples both Tigrini and Morley are simply showing the best ways of making formal closes; and as the best are not unlimited in number, it is not surprising if, in a crowd of others, the same examples sometimes occur in different textbooks. Morley's notation is not identical with Tigrini's, his arrangement is quite different, and there is no reason to suppose that he ever saw Tigrini's book.

Nine two-part fantasies for instruments (primarily viols) are included in the 'First Booke of Canzonets to two voyces' of 1595.

<sup>1</sup> See VIRGINAL MUSIC. <sup>2</sup> 'Briefe Discourse' (1614).

Some of these, particularly the first, are excellent pure counterpoint, in the same style as the vocal canzonets themselves: a style exceptionally successful as a solution of the problem of making a complete and satisfying effect out of only two parts.

A facsimile edition of Morley's 'A Plaine and Easie Introduction to Practicall Musicke' was published by the Shakespeare Association (1937) with an introduction by Edmund H. Fellowes; and a modern reprint, edited by John Harman, appeared in 1952.

G. E. P. A., adds. H. C. C. & R. D.

- BIBL.—GORDON, PHILIP, 'The Morley-Shakespeare Myth' (M. & L., XXVIII, 1947, p. 121).  
KERNAN, JOSEPH, 'Morley and "The Triumphs of Oriana"' (M. & L., XXXIV, 1953, p. 185).  
MORLEY, THOMAS, 'A Plain and Easy Introduction to Practical Music', modern version ed. by John Harman (London, 1952).

## CATALOGUE OF VOCAL WORKS

### SERVICES, ETC.

- First Service, of 4 and 5 parts, including V., T.D., B., C., M.N. (Barnard).  
Second Service (B.M. Add. MSS 30,086/152. Score.)  
Evening Service, a 4 (Harl. 7337/81. Score.)  
Verse Service, including T.D., B., K., C., M.N. (Durh. E. 4-11).  
Praises and Psalms (R.C.M. 1045-51).  
Responses (R.C.M. 1045-51).  
Burial Anthems (Harl. 7337. Score. B.M. Add. MSS 5054 and 17,842. Scores.)

### MOTETS

- De profundis clamavi, a 6 (B.M. Add. MSS 29,372-77).  
Eheu! Sustulerunt Dominum, a 4 (B.M. Add. MSS 29,372-75).  
Gaude Maria Virgo, a 5 (B.M. Roy. Lib. Bald-Virgo prudentissima, 2nd part win's MS).  
Heu mihi, Domine, a 5 (B.M. Add. MSS 18,936-39, incomp.).  
In manus tuas (Tenb. 389/2, incomp.).  
Laboravi in gemitu meo, a 6 (B.M. Add. MSS 29,372-29,377).  
Nolo mortem peccatoris, a 4 (B.M. Add. MSS 29,372-29,375).  
O amica mea, a 5  
Dentes tui sicut græces, (B.M. Add. MSS 29,372-76).  
2nd part

### ANTHEMS

- How long (PH., Durh.).  
Let my complaint (Tenb. O.B./430).  
O Jesu meek (R.C.M. 1051/23. Bassus cantoris part only).  
Out of the deepe, a 6 (Durh. C. 4-5).  
(B.M. Add. MSS 31,405/20. Score.)  
(B.M. Add. MSS 31,443/141. Score.)  
Teach me Thy way (PH.).

J. M. (ii).

### CANZONETS FOR TWO VOICES (1595)

- Go ye, my canzonets.
- When, lo, by break of morning.
- Sweet nymph, come to thy lover.
- I go before, my darling.
- Miraculous love's wounding.
- Lo, here another love.
- Leave now, mine eyes lamenting.
- Fire and lightning from heaven.
- Flora, wilt thou torment me?
- In nets of golden wires.
- O thou that art so cruel.
- I should for grief and anguish.

## CANZONETS FOR THREE VOICES (1593)

1. See, mine own sweet jewel.
2. Joy doth so arise.
3. Cruel you pull away too soon.
4. Lady, those eyes.
5. Hold out, my heart.
6. Good morrow, fair ladies of the May.
7. Whither away so fast?
8. Blow, shepherds, blow.
9. Deep lamenting.
10. Farewell, disdainful.
11. O fly not.
12. Thyriss, let pity move thee.
13. Now must I die recureless.
14. Lady, if I through grief.
15. Cease, mine eyes.
16. Do you not know?
17. Where art thou, wanton?
18. What ails my darling?
19. See, dear, will you not have me?
20. Arise, get up, my dear.
21. Love learns by laughing.
22. This love is but a wanton fit.
23. Though Philomela lost her love.
24. Springtime mantleth every bough.
25. O sleep, fond fancy.

## CANZONETS FOR FOUR VOICES (1594)

1. My heart, why hast thou taken.
2. Still it frieth.

## CANZONETS FOR FIVE VOICES (1597)

1. Fly love, that art so sprightly.
2. False love did me inveigle.
3. Adieu, adieu, you kind and cruel.
4. Love's folk in green arraying.
5. Love took his bow and arrow.
6. Lo where with flowery head.
7. O grief! even on the bud.
8. Sovereign of my delight.
9. Our Bonny Boots could toot it.<sup>1</sup>
10. Ay me! the fatal arrow.
11. My nymph, the dear
12. Cruel, wilt thou persevere.
13. Said I that Anaryllis?
14. Damon and Phyllis squared.
15. Lady, you think you spite me.
16. You black bright stars.
17. I follow, lo, the footing.

## CANZONETS FOR SIX VOICES (1597)

1. Stay, heart, run not so fast.
2. Good love, then fly thou to her.
3. Ladies, you see time flieth.
4. Hark! Alleluia.

## MADRIGALS FOR FOUR VOICES (1594)

1. April is in my mistress' face.
2. Clorinda false.
3. Why sit I here complaining?
4. Since my tears and lamenting.
5. Help! I fall.
6. Lady, why grieve you still me?
7. In dew of roses.
8. In every place.
9. Now in the gentle season (Pt. i).
10. The fields abroad (Pt. ii).
11. Come, lovers, follow me.
12. O no, thou dost but flout me.
13. I will no more come to thee.
14. Besides a fountain.
15. Sport we, my lovely treasure.
16. O sweet, alas, what say you?
17. Hark! jolly shepherds.
18. Ho! who comes here.
19. Die now, my heart.
20. Say, gentle nymphs.
21. Round around a wood.
22. On a fair morning.

## MADRIGALS FROM 'THE TRIUMPHES OF ORIANA' FOR FOUR VOICES (1601-3)

Arise, awake.  
Hard by a crystal fountain.

<sup>1</sup> See BONNY BOOTS.

## BALLETTES FOR FIVE VOICES (1595)

1. Dainty fine sweet nymph.
2. Shoot, false love, I care not.
3. Now is the month of maying.
4. Sing we and chant it.
5. Singing alone.
6. No, no, Nigella.
7. My bonny lass she smileth.
8. I saw my lovely Phyllis.
9. What saith my dainty darling?
10. Thus saith my Galatea.
11. About the May-pole new.
12. My lovely wanton jewel.
13. You that went to my pipes' sound.
14. Fire! fire!
15. Those dainty daffadillies.
16. Lady, those cherries plenty.
17. I love, alas, I love thee.
18. Lo, she flies.
19. Leave, alas, this tormenting.
20. Why weeps, alas?

## DIALOGUE FOR SEVEN VOICES (1595)

Phyllis, I fain would die now.

## AIRS TO THE LUTE (1600)

1. A Pointed Tale.
2. Thyriss and Milla.
3. She straight her light green silken coats.
4. With my love my life was nestled.
5. I saw my lady weeping.
6. It was a lover and his lass.
7. Who is it that this dark night?
8. Mistress mine well may you fare.
9. Can I forget what reason's force.
10. Love winged my hopes.
11. What if my mistress now.
12. Come, sorrow, come.
13. Fair in a morn.
14. Absence, hear thou my protestation.

See also Anthem. Barley (William). Frederici (German ed. of madrigals). Haussmann (Ger. ed. of ballets). Schjelderup (ballet quoted in 'Scarlet Pimpernel'). Turini (theme used by M.). Venturi del Nibbio (ref. to).

**MORLEY, William** (b. ?; d. ?, 29 Oct. 1731).

English composer. He graduated D.Mus. at Oxford on 17 July 1713. On 8 Aug. 1715 he was admitted a Gentleman of the Chapel Royal. He composed some songs published in a collection together with others by John Isham, and a Chant in D minor, printed by Boyce (II. 306), by some believed to be the oldest double chant in existence. W. H. H.

See also Flintoft.

**MORNINGTON, Earl of (Garrett Colley Wellesley)** (b. Dangan, Caille, Co. Meath, 19 July 1735; d. London, 22 May 1781).

Irish amateur composer.<sup>2</sup> With little or no assistance from masters he learned to play the violin and organ, and to compose, and when, with the view of improving himself in composition, he consulted Thomas Roseingrave and Geminiani, they informed him that he already knew all they could teach him. He graduated B.A. of Dublin in 1754 and proceeded M.A. in 1757. In that year he founded the Academy of Music, an amateur society in which for the first time ladies sang in the chorus. Two years later he married the Hon. Anne Hill Trevor. In 1764 the University of

<sup>2</sup> Several interesting anecdotes of his early career are related by Daines Barrington, 'Miscellanies', 1781.

Dublin conferred on him the degree of Mus.D. and elected him professor of that faculty, a post he held till 1774. In 1758 he succeeded his father, who in 1746 had been created Baron Mornington, and in 1760 he was created Viscount Wellesley and Earl of Mornington.

His compositions are chiefly vocal; some are for the church, copies of which exist in the choir-books of St. Patrick's Cathedral, Dublin. His chant in E♭ major is universally known.<sup>1</sup> But it was as a glee composer that he excelled. He gained prizes from the Catch Club in 1776 and 1777 for two catches, and in 1779 for his popular glee 'Here in cool grot'. He published a collection of 'Six Glees' and John Sale included three others in a collection with three of his own. Nine glees, three madrigals, an ode and ten catches are contained in Warren's collections, and several glees in Horsley's 'Vocal Library'. An edition of his glees was prepared in 1834 by John and William Hutchins Callcott, but its publication was prevented by the Duke of Wellington, Mornington's son. A complete collection of his glees and madrigals, edited by Bishop, was however published in 1846. Three of his sons attained remarkable distinction: Richard, Marquis Wellesley, Arthur, Duke of Wellington, and Henry, Lord Cowley.

W. H. H., addss. W. H. G. F.

See also Melcer (arr. of 2 songs).

**MORO, Jacopo** (b. ?; d. ?).

Italian 16th-17th-century composer. He was a Servite monk of Viadana, Mantua. Among his works are 2 books of 'Concerti ecclesiastici', for 1-8 voices (1604) and 1-4 v. (1613); a book of psalms, etc. (1595); a book 'Officium et missa defunctorum', 8 v. (1599); 'Sacrarum cantionum cantus vel tenor' (no title-page).

E. v. d. s.

**MOROCCAN MUSIC.** See MAGHIRINI MUSIC.

**MOROSS, Jerome** (b. Brooklyn, N.Y., 1 Aug. 1913).

American composer. He graduated from New York University in 1932 with a B.S.Mus.Ed. degree. He also held a Juilliard Fellowship in 1931-32.

A great part of Moross's more important musical work has been written for the theatre, particularly in hybrid or experimental forms such as ballet-opera and the semi-popular musical stage. He has been particularly interested in discovering blends between the vernacular and art aesthetics, and between the opera, dance and spoken play forms. His Symphony No. 1 (1942) received an important first performance under Sir Thomas Beecham at Seattle in 1942. 'A Tall Story' was given in the same year by Howard Barlow and the C.B.S. Symphony Orchestra. This work was

a C.B.S. commission (1938). His 'Parade' was written in 1935 and produced the same year by the Theatre Guild of New York. 'Frankie and Johnnie', a ballet written in 1938, was produced in that year by the Chicago Federal Theatre.

'Ballet Ballads', a group of ballet-operas written in collaboration with the writer John Latouche, was produced in 1948 by the Experimental Theatre in New York.

Other works not mentioned above are the following:

#### BALLETS

- 'Paul Bunyan' (1934).
- 'American Pattern' (1937).
- 'Robin Hood' (1946).

#### ORCHESTRAL WORKS

- 'Paens' (1931).
- 'Beguine' from 'Parade' (1934).
- Suite for chamber orch. (1935).
- Symphony No. 1 (1942).
- 'A Silly Symphony', in E♭ ma. (1946).
- Symphony No. 2 (1947).

P. G.-H.

**MOROWSKI, Antoni** (b. ?; d. ?).

Polish 18th-century composer. Two sacred works of his have been discovered at the Cistercian Monastery at Odra: 'Kyrie and Gloria', and a 'Missa ex G (Pastoralis)', both for mixed chorus, 2 violins, viola *obbligato* and organ.

C. R. H.

**MORPHY, Guillermo (Count) de** (b. Madrid, 29 Feb. 1836; d. Baden, Switzerland, 28 Aug. 1899).

Spanish musical scholar of Irish descent. He was the grandson of an exiled Irishman and became tutor and private secretary to Alfonso XII from 1869 to 1878. His acquaintance with Gevaert influenced him to take up the study of old Spanish lute tablatures, to which he devoted twenty-five years. His *magnum opus* was published posthumously, in 1902, namely 'Les Luthistes espagnols du XVI<sup>e</sup> siècle', of which there was a German version, edited by Riemann. Morphy was a pioneer in the study of Spanish lute music.

W. H. G. F.

**MORPURGO, Adolfo** (b. Trieste, 9 Dec. 1889).

Argentine (naturalized) violinist and conductor of Italian parentage. He studied the cello in Budapest with David Popper and subsequently toured in Italy, Austria and France. He settled in Argentina in 1913 and has played in many orchestras and chamber-music groups besides conducting opera, ballet, etc. He is a professor at both the Conservatorio Nacional and the Conservatorio Municipal in Buenos Aires, besides being professor of music at La Plata University.

In 1937 Morpurgo founded the Agrupación Argentina de Instrumentos Antiguos, which he conducts and joins as viola da gamba and *perdon* player. He also organizes perform-

<sup>1</sup> It is given in its original form in Mus. T., 1900, p. 173.

ances of old operas, cantatas, etc., and possesses an exceptionally fine collection of old instruments, which he has collected during tours of Europe.

N. F.

**MORRIS DANCE.** See FOLK MUSIC: ENGLISH. MORESCA.

**MORRIS, Harold** (b. San Antonio, Texas, 17 Mar. 1890).

American pianist and composer. He studied music while attending the University of Texas and after his graduation was granted a scholarship at the Cincinnati Conservatory of Music. He married the pianist Cosby Dansby in 1914 and settled in New York as pianoforte teacher. Eugène Ysaÿe, on a visit to the U.S.A., became interested in Morris as a composer and in 1918 conducted at Cincinnati his orchestral 'Poem' inspired by Tagore's 'Gitanjali'. In 1922 he produced his first pianoforte Trio in New York and in 1931 played his pianoforte Concerto on two Negro themes with the Boston Symphony Orchestra. In 1932 he gave a series of lectures on modern American music at the Rice Institute, Houston, Texas, and they were afterwards published by that Institute. From 1922 to 1939 he taught at the Juilliard School in New York and afterwards joined the staff of the Teachers' College at Columbia University there.

The following are Morris's chief compositions:

- 'Poem' for orch. (1915).
- Symphony No. 1 (1925).
- Symphony No. 2, "Victory" (1936).
- Suite for small orch. (1937).
- Overture 'Joy of Youth' (1938).
- 'American Epic' for orch. (1943).
- Symphony No. 3, "Amaranth" (1945).
- Pf. Concerto (1927).
- Vn. Concerto (1938).
- Suite for pf. & stgs. (1943).
- Trio No. 1 for vn., cello & pf. (1917).
- String Quartet No. 1 (1928).
- Quintet No. 1 for 2 vns., viola, cello & pf. (1929).
- Suite for flute, vn., cello & pf. (1935).
- String Quartet No. 2 (1937).
- Trio No. 2 for vn., cello & pf. (1937).
- Quintet No. 2 for 2 vns., viola, cello & pf. (1937).
- 4 Sonatas for pf.
- 'Ballade in Form of a Passacaglia' for pf.
- 'Set of Six' for pf.

N. B., adds.

**Morris, Margaret.** See Boughton ('Snow White', choreog.).

**MORRIS, Mary.** See ENGLISH SINGERS.

**MORRIS, R. O. (Reginald Owen)** (b. York, 3 Mar. 1886; d. London, 14 Dec. 1948).

English musical scholar, teacher and composer. He was educated at Harrow and at New College, Oxford, and studied music at the R.C.M. in London, where he became a member of the teaching staff. In Sept. 1926 he went to the U.S.A. to take up an appointment at the Curtis Institute at Philadelphia. But he returned to England in June 1928 and retained his professorship at the R.C.M. until his death. The composers who came from that institution all profited greatly from his teaching of counterpoint, or rather from his

study of polyphony, for he did not believe greatly in academic species counterpoint and much preferred giving his students the experience of the actual practice of the great polyphonic masters and demonstrating the differences in their methods and their aesthetic outlook at various periods. He was always anxious to show the futility of text-book teaching, which pretends that the polyphony of the Flemish masters, of Palestrina, of Byrd, of the Italian and English madrigalists, of Purcell and of Bach, not to mention that of the modern revivalists of polyphonic writing, many of whom profited much by his teaching, can be reduced to the same uniform rules.<sup>1</sup>

The books in which Morris laid down his principles will continue to exercise the salutary influence he had as a great teacher, especially as they are, though highly technical, very enticingly readable. The first was 'Contrapuntal Technique in the 16th Century' (Oxford, 1922), where he outlines the theory of composition as practised by Palestrina and his contemporaries and contrasts their practice with the theories of scholastic contrapuntists. This was followed by 'Foundations of Practical Harmony and Counterpoint' (Oxford, 1925), a textbook for teaching purposes that was supplemented by 'Introduction to Counterpoint' (Oxford, 1944). In between came 'The Structure of Music' (Oxford, 1935), which clearly shows Morris's standpoint on the problems of musical form, and his last book was the first volume of 'The Oxford Harmony' (Oxford, 1946), which is continued by H. K. Andrews.

As a composer Morris was less widely known than as a teacher and unfortunately less successful so far as public response was concerned, though he had something of his own to say that was worth far greater attention than it received. His close study of polyphonic methods appeared in his own works. A Fantasy for string quartet, published by the Carnegie Trust, is remarkable for its strangeness of sound produced by severely diatonic handling of the parts. Some motets for string quartet, songs and particularly arrangements of Elizabethan songs with quartet accompaniment made a very favourable impression on the discerning few. Soon after his return from the U.S.A. several of his instrumental compositions were given their first performance in London, at the Wigmore Hall. Among them was a Concerto in G minor for violin and orchestra and a 'Concerto piccolo' for two violins and strings, which were performed by the sisters Adila Fachiri and Jelly d'Aranyi. Both works are remarkable for strength and clearness of writing and for a refusal of any adventitious use of dissonance; but while

<sup>1</sup> See COUNTERPOINT, Section Academic Counterpoint.

Morris took his stand on a strictly orthodox technique, they show an independence of thought which classes them among the important works of his generation.

The Symphony in D major was played at the first (1 Jan. 1934) of six concerts of British music given in London by the B.B.C., at Queen's Hall. The first draft had been written in 1925, before he went to America. Sombre and subdued in tone, the Symphony shows that concentration on the development of ideas which distinguishes it from the more exuberant symphonic developments of the earlier generation of British composers. It is dedicated to R. Vaughan Williams.

H. C. C., adds.

The following manuscripts of works by Morris have been deposited in the Library of New College, Oxford:

1. 'Quartet in Miniature' (4 movements), unpublished. Set of copyist's parts (2 violins, viola & cello); no score.
2. 'Four Elizabethan Songs' for voice and pianoforte, unpublished:
  1. Follow your Saint.
  2. There is a lady.
  3. Maids are simple.
  4. It fell on a summer's day.
 Autograph score.
3. 'Sinfonia in C major' (4 movements), autograph full score.
4. Suite for cello and orchestra, autograph full score.
5. 'Concerto piccolo' for 2 violins and string orchestra (4 movements), autograph full score.
6. 'Concertino da camera' in A minor (3 movements), unpublished; (a) autograph full score, (b) copyist's set of parts.  
(This work consists of three movements of the 'Concerto piccolo' rescored for string quintet. The third movement of the Concerto is omitted.)
7. 'Concertino' in F major for small orchestra (3 movements), (a) autograph full score, (b) autograph pianoforte duet arrangement.
8. Suite for small orchestra in B $\flat$  major (6 movements), autograph full score.
9. 'Corinna's Maying' (Herrick) for chorus and orchestra; autograph sketch for voices and pianoforte.

BIBL.—RUBBRA, EDMUND, 'R. O. Morris: an Appreciation' (M. & L., XXX, 1949, p. 107).

**MORRIS, Thomas (? Richard).** See ENGLISH MUSICIANS ABROAD.

**Morris, William.** See Bax (song). Elgar ('Fight for the right', song). Hart (F., 3 songs). Holst (4 partsongs). Walker (E., 'From the Upland', voice & chamber m.).

**MORRISON, Angus** (b. Bray, Berkshire, 28 May 1902).

English pianist. He was educated at the R.C.M. in London, where he won an open scholarship for pianoforte and studied under Harold Samuel. From 1926 onwards he has been on the teaching-staff there. Since his first recital at the Wigmore Hall in 1923 Morrison has been much before the public both in London and the provinces. His rise to popularity has been slower than is the case with some others of his generation less gifted as interpretative artists. His comparative slowness in attracting the notice of the larger concert-going public, as opposed to the inner ring of connoisseurs, was caused by a charac-

teristically unbending attitude towards life, and so towards art. In this connection his Scottish ancestry may be noted. Self-criticism of this kind, joined to a naturally retiring disposition, tended to hinder the evolution of a brilliant concert pianist, though it could and did provide the right psychological atmosphere in which an individualistic interpretative gift would develop.

S. G.

**Morrow, M. G.** See Delage ('Conté par la mer', symph. poem).

**MORROW, Walter** (b. Liverpool, 15 June 1850; d. London [Wimbledon], 21 Dec. 1937).

English trumpeter. Reared at Liverpool as an orphan, he went to London as a pupil of Thomas Harper at the R.A.M. and began to appear at London concerts about 1873, playing both cornet and slide trumpet after the English custom at that time. Upon Harper's retirement in 1885 Morrow was generally regarded as his successor as the foremost English trumpeter of the day, playing principal trumpet at the Philharmonic concerts, the Handel Festivals, etc. Towards 1910 he began to give up concert work and, as he used to put it, to retire to his "little corner" at Daly's Theatre, where, in an orchestra which boasted many of London's most eminent players, he was first cornet. He was professor at the R.C.M. from 1894 to 1920, and also at the G.S.M. A greatly respected figure in the profession, he held for many years the responsible post of Collector of the Royal Society of Musicians. An all-round musician, as a pianist he was particularly devoted to Bach's fugues.

Though his celebrated beauty of tone on the trumpet is now a memory only of those who heard it, Morrow will be remembered in the future as a scholar and a reformer. Well versed in the history of the trumpet, he also shared with Harper a distaste for the then prevailing habit of playing orchestral trumpet parts on the cornet, and this he expressed in various articles and lectures.<sup>2</sup> Unlike Harper, however, Morrow was not content to use the slide trumpet where feasible and otherwise the cornet.<sup>3</sup> He insistently advocated use of the valved trumpet, then hardly known in England. His preference was for Mahillon's F valved trumpet on the grounds that an F trumpet had the proper length of tubing to reproduce the classical effect. He demonstrated this instrument at a Gresham lecture, even performing upon it a florid cornet solo, and by his example set a fashion for it among London players which lasted roughly from 1898 to 1905, by which time the modern B $\flat$  trumpet had arrived in England. To this last instrument, which has merely the tube

<sup>1</sup> See 'Victorian Magazine', 1892; also Proc. Mus. Ass., 1895.

<sup>2</sup> See TRUMPET, II, iii.

length of a cornet, Morrow was opposed from the beginning, and though his colleague John Solomon eventually persuaded him to use it and thereby avoid most of the missed notes which not infrequently marred Morrow's performances on the F, he never really took to it, and with the support of Stanford, who shared the same feeling in the matter, he revived the F trumpet at the R.C.M. from about 1910 to 1914, his greatest and favourite pupil during that interval having been Ernest Hall, the leading British player of recent years. Morrow's part in the evolution of special trumpets for the performance of Bach's works is described elsewhere.<sup>1</sup> His F trumpet and his slide trumpet are now in the Horniman Museum, London.

**Morselli, Adriano.** See Scarlatti (1, 3 libs.). Vivaldi ('Incoronazione di Dario', lib.).

**MORSZTYN, Helena** (b. Warsaw, 23 Apr. 1895).

Polish pianist. She studied the pianoforte with her grandmother<sup>2</sup> and then with Strobl in Warsaw. Later she moved to Vienna and became a pupil of Emil von Sauer. At the age of sixteen she left the Viennese "Meisterschule", being awarded the Austrian State Prize offered by the City of Vienna. She made her début in Berlin and went for her first concert tour to Spain, a tour originally organized for Sauer. Owing to illness the great pianist was unable to go himself, and on his personal recommendation she was sent instead. She then toured widely in Europe, in the Middle East and Far East, as well as in the U.S.A. It was in America that she began her pedagogic career, without discontinuing her concert appearances. She is domiciled in America and devotes a great deal of her energy to the training of young pianists.

C. R. H.

**MORTARI, Virgilio** (b. Passirana di Lainate, Milan, 6 Dec. 1902).

Italian pianist and composer. He studied the pianoforte and composition at Milan under C. A. Bossi and Pizzetti. He began his musical career as a pianist, but he has for many years now been exclusively devoted to composition and teaching. He taught harmony, counterpoint and fugue, and later on composition, at the Conservatorio B. Marcello of Venice, and in 1940 he was appointed professor of composition at the Conservatorio di Santa Cecilia in Rome. In his first works he betrayed the influence of Pizzetti: they are distinguished by clarity of writing, a tendency towards folk

melody and at times a spirit of humour. As an expert in 18th-century Italian opera he undertook modern editions and performances (at Siena, where he remains one of the foremost promoters of the *Settimane Musicali*) of operas by Galuppi ('Il filosofo di campagna', 'L' amante di tutti'), Vivaldi ('Olimpiade'), A. Scarlatti ('Il trionfo dell' onore'), Pergolesi ('Flaminio'), Cimarosa ('I tre amanti'), Tritto and others. He is also responsible for the modern edition of Purcell's 'Dido and Aeneas' given at the Florentine Maggio Musicale of 1939, and for editions of instrumental and vocal works by such Italian composers as are mentioned above.

Among Mortari's original compositions the following deserve special mention: the one-act comic opera 'L' allegra piazzetta', produced in Rome in 1945; the 'Trittico' for soprano, mezzo-soprano, women's chorus and orchestra on old religious texts (1939); the 'Stabat Mater' for 2 solo voices and orchestra (1947); 'Minuetto, notturno e marcia' for orchestra (1949), the pianoforte Concerto (1952); 'Due laude' for voice and 3 instruments (1946); numerous songs. He collaborated with Alfredo Casella in a treatise, 'Tecnica dell' orchestra contemporanea' (Milan, 1949).

G. M. G.

**MORTARO, Antonio** (b. ?; d. ?).

Italian 16th-17th-century monk and composer. He entered the Minorite monastery at Brescia in 1595. In 1598 he was in the Franciscan monastery at Milan and in 1602 organist at the cathedral of Novara; but he was back at Brescia in 1606-8.

Mortaro was a prolific composer of masses, motets, sacred songs, etc., also of four books of 'Fiamelle amorose' for 3 voices, an organ 'Canzon' and pieces in collective volumes.

E. v. d. S.

**MORTE D' ABEL, LA** (Oratorio). See METASTASIO.

**MORTE DI CATONE, LA** (Cantata). See METASTASIO.

**MORTELLARI.** Italian family of musicians. They were well known in England at the end of the 18th and beginning of the 19th century. There is sometimes difficulty in identifying the members of this family, particularly of the younger generation, as Christian names or initials are not always given.

(1) **Michele Mortellari** ("the elder Mortellari") (b. Palermo, c. 1750; d. London, 27 Mar. 1807). He was a pupil of Piccinni and had at least a dozen operas produced in Rome, Turin, Venice, Padua, Modena, Milan and Verona between 1771 and 1784. He settled in London about 1785 as a composer and teacher of singing. Mrs. Billington is said to have studied with him during her first Covent Garden season (1786).

<sup>1</sup> See TRUMPET, I, ii.

<sup>2</sup> Zofia Klemensowska, born Malhomme, who was a pupil of Chopin and Thalberg and became one of the foremost woman pianists of her time. Suffering a personal tragedy, she vowed at the height of her pianistic career never to touch the pianoforte again; but seeing her granddaughter struggling with a "Chopin legato", she broke her vow and took her under her personal care.

His chief dramatic compositions for London were 'Armida' (1786), 'Didone', pasticcio (1786) and 'Venus and Adonis', first given at the Hanover Square Rooms on 8 May 1787. "particularly adapted to the voices of Signor Rubinelli, Mrs. Ambrose and Mrs. Billington", but revived later, e.g. at the Pantheon on 30 Apr. 1790, with the composer at the keyboard. A Mr. Mortellari played the trumpet at the Pantheon during the 1790-91 season; if this was the composer-teacher, Michele Mortellari the elder, he must indeed have been versatile. At his death the 'Gentleman's Magazine' described him as "a gentleman of much celebrity in the musical world". The ballet 'La Fille sauvage' (1805) may have been by him also, or by one of the younger generation.

(2) **M. C. or C. M. Mortellari** ("the younger Mortellari") (b. : d. ?). He is generally supposed to have been the son of the preceding. Various songs and pianoforte arrangements were issued by him in the first years of the 19th century. Apparently he sold his own music and that of his relative (3) at 51 Oxford Street. "Mr. Mortellari junior" was harpsichordist at the King's Theatre in 1805-6.

(3) **Antonio Mortellari** (b. ?; d. ?). Eitner says that he was possibly a son of Michele (1), but in one family document he is described as "of Venice". It is possible he was a nephew or cousin who went to England to seek advancement under the protection of the successful Michele (1). He wrote Italian songs and duets, some of them obtainable from M. C. Mortellari at 51 Oxford Street and dating mainly from the early years of the 19th century.

(3a) **A. B. Mortellari** (b. ?; d. ?). Probably the same as Antonio. His compositions were of the same type as those of (2) and (3), i.e. vocal pieces and pianoforte arrangements.

(4) "**The Misses Mortellari**" (or "**Mesdemoiselles Mortellari**") (b. ?; d. ?). They were well-known singers early in the 19th century, presumably sisters. Marietta Augusta Mortellari is known to have been the daughter of Antonio Mortellari (3). After her marriage to J. A. Woolrych she sang at the King's Theatre as Signora Woolrych. Her grandson was Frederick Clav, the composer.

M. S. (ii).

BIBL. — WIEL, TADDEO, 'Il teatro musicale veneziano del settecento' (Venice, 1897).

**MORTELMANS, Ivo (Oscar)** (b. Antwerp, 19 May 1901).

Flemish composer, conductor and critic. He studied music against the wishes of his father, Lodewijk Mortelmans, first at the Antwerp Conservatory and afterwards at that of Brussels, and he also had private lessons from Paul Gilson. In 1931 he became pro-

fessor of theory at the Royal Flemish Conservatory, but although this necessitated his residence at Antwerp, he also conducted opera at Eindhoven in Holland from 1931 to 1936. He is moreover an authoritative music critic.

His compositions are characterized by poetry, love of natural beauty, religious mysticism and a certain amount of national feeling. He wrote two dramatic works: a short fable-opera 'De krekkel en de mier' ('The Cricket and the Ant', after Lafontaine) and stage music for the open-air play 'Antwerpen's Glorie' by Anton van de Velde. Of exceptional interest also are his female choruses with instrumental accompaniments set to poems by the Flemish 13th-century mystic Sister Hadewych. Other works are the oratorio 'Lutgart', several masses (including 'Missa gregoriana' and 'Missa Jesu bone pastor'), choral works, symphonic sketches for orch., works for solo instruments, chamber music, songs and arrangements of Flemish folksongs.

A. L. G.

**MORTELMANS, Lodewijk** (b. Antwerp, 5 Feb. 1868; d. Antwerp, 26 June 1952).

Belgian conductor and composer, father of the preceding. He studied at the Antwerp School of Music, where Jan Blockx and Peter Benoit were among his masters. In 1891 he was a laureate of the Académie Royale de Belgique and in 1893 he took the first Belgian Prix de Rome. He was professor of counterpoint and fugue at the Royal Flemish Conservatory of Antwerp in 1902-24 and director of that institution in 1924-33. On the foundation of the Nouveaux Concerts d'Anvers in 1914 he became their director and conductor.

His teaching attracted many talented pupils, among them being Marinus de Jong and Flor Peeters. An enthusiast for the Flemish movement, he was for some time president of the Society of Flemish Composers. He specialized in the setting of words by Guido Gezelle, the leading Flemish poet of the 19th century.

The following are the most important works by Mortelmans: opera 'De Kinderen der Zee'; children's cantata 'Jong Vlaanderen' with orch. & other choral works; 'Homerische Symphonie', 'Drie Elegieën' and symph. poems 'Mei', 'Helios', 'Lentemythos' & 'Lente-Idylle' for orch.; instrumental pieces, songs, &c.

H. A.

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RIEL, LEO VAN, 'Lodewijk Mortelmans' (M. & L., II, 1921, p. 107).

**MORTIER DE FONTAINE, Henry Louis Stanislas** (b. Wisnowice, 13 May 1816; d. London, 10 May 1883).

Franco-Polish pianist. He was possessed of unusual technical ability and is said to have



been the first person to play Beethoven's great Sonata, Op. 106, in public. From 1853 to 1860 he lived in St. Petersburg and subsequently at Munich, Paris and London.

J. A. F.-M.

**Morton, John Madison.** See Cox and Box (Sullivan). German Reed (1, 'Who the Composer?', lib.). Sullivan ('Cox and Box', operetta).

**MORTON, Robert** (b. ?; d. ?, 1475).

English composer. He is first heard of in 1457, when he was paid 72 livres on entering the chapel of Philip the Good, of Burgundy, as a singer. For some time he seems to have been attached to the service of Philip's son, the Count of Charolais. In 1470 he was promoted to the position of chaplain to Charles the Bold. Both John Hothby and Tinctoris speak with admiration of his music, and his contemporaries Molinet and de La Chesnaye mention him in their poetic lists of eminent composers. His chansons appear frequently in late 15th-century *chansonnières*. All have been printed in the works mentioned below; a complete list of sources is given in Marix's second book.

R. T. D.

BIBL. — JEFFERSEN, K., 'Der Kopenhager Chansonnier' (Copenhagen, 1927).

MARIX, J., 'Les Musiciens de la cour de Bourgogne' (Paris, 1937).

'Histoire de la musique . . . sous le règne de Philippe le Bon (1420-67)' (Strasbourg, 1939).

**MOSCAGLIA, Giovanni Battista** (b. ?; d. ?).

Italian 16th-century composer. He worked in Rome and published 4 books of madrigals for 5 voices, 2 books of madrigals, 4 v., 1 book of 'Napoletane', 3 v. (published c. 1570-87). There are also single numbers and lute arrangements in collective volumes.

E. v. d. s.

**MOSCHELES, Ignaz** (b. Prague, 30 May 1794; d. Leipzig, 10 Mar. 1870).

German-Bohemian pianist, conductor and composer. His precocious aptitude for music aroused the interest of Dionys Weber, the director of the Prague Conservatory, who brought him up on Mozart and Clementi. At the age of fourteen he played a concerto of his own in public, and soon after, on the death of his father, he was sent to Vienna to shift for himself as a pianoforte teacher and player, and to pursue his studies in counterpoint under Albrechtsberger, and in composition under Salieri. He quickly became a favourite in the best musical circles. In 1814 Artaria & Co., the publishers, honoured him with a commission to make the pianoforte arrangement of Beethoven's 'Fidelio' under the master's supervision.

Moscheles's career as a virtuoso can be dated from the production of his 'Variationen über den Alexandermarsch', Op. 32 (1815). These brilliant variations met with an unprecedented success and soon became a popular display

piece for professional pianists; later in life he frequently found himself compelled to play them, though he had outgrown them both as a musician and as a player.

During the ten years following, Moscheles grew into the foremost pianist after Hummel and before Chopin, and he led the life of a travelling virtuoso. In the winter of 1821 he was heard and admired in Holland and wrote his Concerto in G minor; in the same year he played in Paris and in London, where he first appeared at the Philharmonic concert of 11 June 1821. John Cramer and the veteran Clementi hailed him as an equal and friend; his duo for two pianofortes, 'Hommage à Händel', was written for Cramer's concert and played by him and the composer at the Opera concert-room on 9 May 1822. In the season of 1823 Moscheles reappeared in London, and in 1824 he gave pianoforte lessons to Mendelssohn, then a youth of fifteen, in Berlin.

In 1826, soon after his marriage, at Hamburg, to Charlotte Embden, Moscheles chose London for a permanent residence, and for a further ten years<sup>1</sup> he led the busy life of a prominent metropolitan musician. He appeared at the concerts of friends and rivals, gave his own concert annually, paid flying visits to Bath, Brighton, Edinburgh, etc., played much in society, did all manner of work to the order of publishers, gave innumerable lessons and withal composed assiduously. In 1832 he conducted the first performance in England of Beethoven's 'Missa solemnis' (24 Dec.) with the Queen's Square Select Society at Thomas Alsager's house. The same year he was elected one of the directors of the Philharmonic Society, and in 1837 and 1838 he conducted Beethoven's ninth Symphony with signal success at the Society's concerts. In 1845, after Bishop's resignation, he acted as regular conductor.

When Mendelssohn, who during his repeated visits to England had become Moscheles's intimate friend, started the Leipzig Conservatory, Moscheles was invited to take the post of first professor of the pianoforte. He began his duties in 1846, and the continued success of the institution, both during the few remaining months of Mendelssohn's life and for full twenty years after was largely due to Moscheles's wide and solid reputation, and to his indefatigable zeal and exemplary conscientiousness as a teacher. He took quite a paternal interest in his pupils; if the school hours proved insufficient, which was frequently the case, he would invite them to his house,

<sup>1</sup> In 1827 he noted and arranged the traditional airs sung by a company of Tyrolean singers who visited London. Two folio volumes of these songs were published by Willis with translation by W. Ball. In this collection first appeared the once favourite song 'The Merry Swiss [!] Boy'.

and there continue his instructions; and when they left school he endeavoured to find suitable professional openings for them and remained their friend, ever ready with kindly advice and assistance.

As a pianist Moscheles was distinguished by a crisp and incisive touch, clear and precise phrasing and a pronounced preference for minute accentuation. He played octaves with stiff wrists and was chary in the use of the pedals.

Mendelssohn and, with some reservations, Schumann were the only younger masters whose pianoforte works were congenial to him. Those of Chopin and Liszt he regarded with mingled feelings of aversion and admiration. Indeed, his method of touch and fingering did not permit him to play either Chopin's or Liszt's pieces with ease. He wrote in 1833, apropos of Chopin's studies, *tc* :

My thoughts, and consequently my fingers, ever stumble and sprawl at certain crude modulations, and I find Chopin's productions on the whole too sugared, too little worthy of a man and an educated musician, though there is much charm and originality in the national colour of his motives.

It is true he somewhat modified this opinion when he heard Chopin play. Still it remains a fact that, to the end of his days, both the matter and the manner of Chopin and other modern pianists appeared to him questionable.

Moscheles was renowned for the variety and brilliancy of his extempore performances, the character of which can be guessed at by his Preludes, Op. 73. His last improvisation in public on themes furnished by the audience formed part of the programme of a concert at St. James's Hall in 1865, given by Jenny Lind-Goldschmidt "in aid of the sufferers by the war between Austria and Prussia", where he improvised for some twenty minutes on "See the conquering hero comes" and on a theme from the *Andante* of Beethoven's C minor Symphony, in a highly interesting and astonishing manner.

The list of his numbered compositions given in a Thematic Catalogue (Leipzig, Kistner) and of Vol. II of his wife's book (*see* Bibl.) extends to Op. 142, and there is besides a long list of ephemera, written for the market, to please publishers and fashionable pupils. The latter, and many of the former, have had their day; but his best works, such as the Concerto in G minor, Op. 60 (1820-21), the 'Concerto pathétique', Op. 93, the 'Sonate mélancolique', Op. 49, the 'Hommage à Händel' for two pianofortes, Op. 92, the three 'Allegri di bravura', Op. 51, and above all the twenty-four 'Études', Op. 70 (1825 and 1826) and 'Characteristische Studien', Op. 95, occupy a place in the classical literature of the instrument from which no subsequent development can oust them.

E. D.

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MOSCHELES, IGNAZ, 'Fragments of an Autobiography' (London, 1899).

*See also* Chopin (3 Studies for M.'s Method), May-seder (concerts with), Mendelssohn (ded. of 'Rondo brillant' for pf. & orch. & pf. Fantasy), Rovescio (ex. of), Schumann (ded. of pf. Sonata No. 3).

MOSCHUS. *See* Bantock (song). Roussel (song).

### MOSE IN EGITTO ('Moses in Egypt')

Opera (*azione tragico-sacra*) in 3 acts by Rossini. Libretto by Andrea Leone Tottola. Produced Naples, Teatro San Carlo, 5 Mar. 1818, with the *preghiera* "Dall' tuo stellato soglio" added, same theatre, 7 Mar. 1819. 1st perf. abroad, Budapest (German trans. by A. Feszetics as 'Elzia und Osiride'), 18 Dec. 1820. 1st in England, London, Haymarket Theatre (in Italian, as 'Pietro l' eremita'), 23 Apr. 1822. 1st in U.S.A., New York (in Italian), 2 Mar. 1835. *See also* MOÏSE for the second, French version, which later appeared in Italy as 'Mosè nuovo'.

MOSEL, Giovanni Felice (*b.* Florence, 1754; *d.* ?).

Italian violinist and composer. His father, who had been a pupil of Tartini, gave him his first instruction in violin playing, and he also received lessons from Pietro Nardini. In 1793 he succeeded the latter as director of the music at the court of the Grand Duke Leopold at Florence, and in 1812 he became first violin in the Teatro della Pergola there. His name is known chiefly in connection with the history of the "Tuscan Strad", a violin which was one of a quartet made by Stradivari for the Grand Duke of Tuscany in 1690. Before 1792 this *chef-d'œuvre* had disappeared from the ducal collection, and it was lost until 1795, when Mosel (whose possession of the instrument is unaccounted for) sold it to David Ker of Portavoe, Ireland, for £24.

The following are Mosel's published compositions :

6 Duets for 2 vns. & pf. (Paris, Pleyel, 1783).

6 String Quartets (*ibid.*, 1785).

6 Duets for 2 vns., Op. 3 (Venice, 1791).

Serenade for flute, 2 vns. & cello (Venice, 1791).

There are also, in manuscript, sonatas for violin alone, trios for 2 violins and cello, and some symphonies.

E. H.-A.

BIBL. — HILL & SONS, 'The Tuscan Strad' (London, 1889, 1891).

RACSTER, OLGA, 'Chats on Violins' (London, 1905).

MOSEL, Ignaz Franz von (*b.* Vienna, 2 Apr. 1772; *d.* Vienna, 8 Apr. 1844).

Austrian conductor, composer and writer on music. He conducted the first musical festivals of the Gesellschaft der Musikfreunde in the imperial riding-school in Vienna (1812-16). He was ennobled and made a *Hofrat*. From 1820 to 1829 he was vice-director of the two court theatres, and from

1829 till his death principal custos of the Imperial Library. He was one of the three chief mourners at Beethoven's funeral. In his earlier years he arranged Haydn's 'Creation' (Mollo), Cherubini's 'Médée' and 'Deux Journées' (Cappi), and Mozart's 'Così fan tutte' (Steiner) for string quartet; also Haydn's 'Creation' and 'Così fan tutte' for two pianofortes for the blind pianist Marie Therese von Paradies. For the Gesellschaft der Musikfreunde he put additional instruments to several of Handel's oratorios<sup>1</sup> and translated the text. He composed three operas (court theatre): 'Die Feuerprobe' (28 Apr. 1811), 'Salem' (5 Mar. 1813) and 'Cyrus und Astyages' (13 June 1818), also one *Singspiel*, several overtures and entr'actes for plays, choruses for Collin's tragedy 'Brutus', two cantatas, 'Hermes' (1812) and 'Hygea' (1814) for Vienna University, a 'Missa solennis', etc.

Mosel published three collections of songs, dedicating one to Vogl, the celebrated singer of Schubert's songs, and another to Rochlitz (Steiner). Among his writings the following are of value: 'Versuch einer Ästhetik des dramatischen Tonsatzes' (Vienna, 1813), 'Über das Leben und die Werke des Antonio Salieri' (Vienna, 1827), 'Über die Original-partitur des Requiems von W. A. Mozart' (1829), 'Geschichte der Hofbibliothek' (Vienna, 1835) and articles in various periodicals on the history of music, including 'Die Tonkunst in Wien während der letzten 5 Dezennien' (Berlin, 1818, revised and republished 1840).

C. F. P.

**Mosen, J.** See Schumann (2 partsongs, 1 song).

**Mosenthal, Salomon Hermann.** See Brull (lib.). Flotow ('Albin', lib.). Leschetizky ('Erste Falte', lib.). Lustigen Weiber von Windsor (Nicolai, lib.). Kretschmar ('Folkunger', lib.). Macfarren (t, Helvellyn, opera). Nicolai ('Lustigen Weiber', lib.).

**MOSER, Andreas** (b. Semlin o/Danube, 29 Nov. 1859; d. Berlin, 7 Oct. 1925).

German violinist, author and editor. He was a pupil and afterwards colleague and biographer of Joachim. He became teacher at the Berlin High School for Music in 1888 and professor there in 1900. His biography of Joachim was first written for the latter's artistic jubilee (1899) and enlarged after Joachim's death to two volumes. Moser also edited the correspondence of Joachim and Brahms and the 'Briefe von und an J. Joachim' (3 vols., 1911-12). He collaborated with Joachim in producing the 'Methodik des Violinspiels' (Eng. trans. Moffat) and did much important editing of the classics.

H. C. C.

**MOSER, Franz Joseph** (b. Vienna, 20 Mar. 1880; d. Vienna, June 1939).

Austrian conductor and composer. He first studied music under his father and later

<sup>1</sup> Haslinger published the scores of 'Belshazzar' and 'Jephtha'.

at the Vienna Conservatory under Schalk, Löwe, Mandyczewski, Grädener and Fuchs. He was *Kapellmeister* in several provincial towns, and in 1906 was appointed coach and assistant to Felix Mottl at Munich. He returned to Vienna in 1919, where he became professor of pianoforte and theory of music at the State Academy, chorus master at the State Opera and lecturer at the University.

The following is a list of Moser's chief works:

#### INCIDENTAL MUSIC

*Op.*

42. 'Das Marchen', play by H. H. Ortner.

#### CHORAL WORKS

1. Mass.
11. 4 Songs for women's voices.
28. 3 Men's Choruses.
54. Grand Mass, E mi.
55. Grand Mass, B mi.

#### ORCHESTRAL WORKS

20. Symphony No. 1, C# mi.
34. Symphony No. 2, C mi.
41. Symphonic Prelude.
43. Scherzo, A ma.
44. Serenade for small orch.
48. Symphony No. 3, F# mi.
50. Symphony No. 4, A ma.

#### MUSIC FOR WIND BAND

16. 6 Military Marches.
35. Serenade for 15 wind insts.
37. Suite for 17 wind insts.
46. Scherzo for 12 trumpets & bass trumpet.

#### CHAMBER MUSIC

18. Quintet for 2 vns., viola, cello & pf., G mi.
19. String Quartet No. 1, G ma.
23. String Sextet, F ma.
32. String Quartet No. 2, F ma.
38. Trio for 2 oboes & Eng. horn.
39. String Quartet No. 3, A mi.
40. Chamber Symphony, F mi., for 9 insts.
45. String Quartet No. 4, C ma.
52. Quartet for vn., viola, cello & pf., E# ma.

#### VIOLIN (OR FLUTE) AND PIANOFORTE

36. 'Vier phantastische Stücke.'

#### PIANOFORTE MUSIC

12. 'Aus meinem Leben', 12 pieces.  
Also songs, &c.

K. D. H.

**MOSER, Hans Joachim** (b. Berlin, 25 May 1889).

German musicologist, baritone singer, composer and novelist, son of Andreas Moser. He studied the violin with his father, singing with Oscar Noë and F. Schmidt, composition with H. van Eyken and R. Kahn, and musical science at the Universities of Berlin (Kretschmar, Wolf), Marburg (Schiedermair), Leipzig (Riemann, Schering) and Rostock (1907-10). He took his Ph.D. in 1910 with the thesis 'Die Musikgenossenschaften im deutschen Mittelalter'. In 1919 he was appointed lecturer in musical science at the University of Halle, where he became professor three years later. He gave up this post in 1925 for a similar professorship at Heidelberg. Two years later he was appointed honorary professor at the University

of Berlin and director of the Academy for church and school music. He retained this directorship until 1933, when the Academy was united with the Berlin Hochschule für Musik and in 1934 he was forced to retire by the Nazi regime.

Moser made a fresh adaptation for the stage of Weber's 'Euryanthe' (1915) and Handel's 'Orlando' (1922). Since 1926, on the commission of the German Academy in Munich, he has been editing the collective edition of Weber's works. Among his compositions are a school opera 'Der Reisekamerad' (1931), 2 songs with orch. (1929) and songs for contralto and pf. trio (1944). He also produced novels with musical backgrounds, 'Die verborgene Sinfonie', 'Ersungenes Traumland', 'Der klingende Grundstein' (12 short stories), etc., and a comedy 'Bittersüßer Ehespiegel'.

Moser has been enormously prolific in musicological literature, so much so that only a fraction of his works can be named. The most important are:

## BOOKS

- 'Geschichte der deutschen Musik', 3 vols (Stuttgart, 1920-24).
- 'Paul Hofhauser: ein Lied- und Orgelmeister des Humanismus' (Stuttgart, 1929).
- 'Die Ballade' (Berlin, 1930).
- 'Die Epochen der Musikgeschichte' (Stuttgart, 1930).
- 'Die mehrstimmige Vertonung des Evangeliums' (Leipzig, 1931).
- 'Musiklexikon' (Leipzig, 1932-35).
- 'Die Melodien der Lutherlieder' (Leipzig, 1935).
- 'J. S. Bach' (Leipzig, 1935).
- 'Heinrich Schütz: der Mann und das Werk' (Cassel, 1936).
- 'Das deutsche Lied seit Mozart', 2 vols (Zurich, 1937).
- 'Kleines Heinrich Schütz-Buch' (Cassel, 1940).
- 'Chr. W. Gluck' (Stuttgart, 1941).
- 'C. M. v. Weber' (Leipzig, 1941).
- Also c. 100 lectures, essays and articles.<sup>1</sup>

## EDITIONS

- Egenolf's 'Gassenhawerlin' (facsimile) (1927).
- Arnt von Aich, 'Liederbuch' (1930).
- Thomas Sporer, Works (1929).
- 16th-century Carmina (1929).
- 'Frühmeister der deutschen Orgelkunst' (1930).
- Philipp Krieger, 30 Ariettas (1931).
- 'Alte Meister des Liedes' (1931).
- 'Minnesang und Volkshed' (1933).
- 12 Folksongs of Lorraine (1933).
- Schütz, 5 newly discovered Motets (1937).
- Valentin Rathgeber, 'Augsburger Tafelkonfekt' (1943). K. G., adds.

**MÖSER, Karl** (b. Berlin, 24 Jan. 1774; d. Berlin, 27 Jan. 1851).

German violinist and conductor. He was a pupil of Böttcher and Karl Haak. After a short activity as member of the royal chapel in Berlin he went to Hamburg, where his personal intercourse with Rode and Viotti encouraged him to renewed studies. After extended journeys he returned to his former Berlin post in 1811, and there formed a quartet party with Kelz as cellist. Soon after, he widened the scope of his public concerts by the introduction of symphonies and overtures,

which gradually developed into the symphony concerts of the royal chapel for the benefit of the orphan fund. On 27 Nov. 1826 he conducted the first performance of Beethoven's ninth Symphony. In 1842 he celebrated his jubilee, received the title of Royal *Kapellmeister* and was pensioned, but he continued to preside over the instrumental class. Among the foremost of his pupils are Karl Müller and his son August. His compositions are unimportant.

J. A. F.-M.

**MOSE, Rudolf** (b. Niederuzwil, Canton St. Gall, 7 Jan. 1892).

Swiss conductor and composer. He received his university education and his early musical training at Basel. From 1912 to 1914 he worked under Max Reger, Hans Sitt and Julius Klengel at the Leipzig Conservatory, then returned to Basel, where he worked under Hans Huber, Hermann Suter, Joseph Lauber and Karl Nef. He conducts the choir of the Cathedral and teaches at the Conservatory. He makes a special feature of performances of old music (Josquin des Prés, Schütz, Purcell, etc.).

Moser holds a special place among Swiss composers by reason of his endeavours to combine old forms — frequently coupled with the use of the ecclesiastical modes — with a modern style of expression. The following are his chief compositions:

## STAGE WORKS

- 'Die Fischerin' (Goethe), play with music, Op. 63 (1935).
- 'Der Rattenfänger', dance-play (1950).
- 'Berner Brunnenspiel.'
- Incidental music for 'Der Gaukler unserer lieben Frau', mystery by Santa Maria (1939).

## RADIO MUSIC

- 'Pertander und Lykophron' (G. Arnold Schmidt).

## CHORAL WORKS

- 'Ostergesang' (from Goethe's 'Faust'), Op. 7 (1918).
- 6 Motets, Op. 11.
- Odes of Horace for baritone, chorus & orch., Op. 50 (1931).

## ORCHESTRAL WORKS

- † Suites, Opp. 29, 47, 55, 56.
- 'Concerto grosso', Op. 32 (1927).

## SOLO INSTRUMENTS AND ORCHESTRA

- 3 Vn. Concertos, Opp. 24, 31, 39.
- Organ Concerto, Op. 37.
- Concerto for vn., viola & cello, Op. 36 (1930).
- Pf. Concerto, Op. 61.
- Viola Concerto, Op. 62 (1934-35).

## CHAMBER MUSIC

- 4 String Quartets, Opp. 8 (1916-19), 15, 25, 49 (1931).
- Trio for vn., cello & pf., Op. 36.
- String Sextet, Op. 53 (1932).
- Also sonatas, inst. suites & divertimenti, organ & pf. works, songs, &c.

H. E., adds.

**MOSES** (Rossini). See **MOSE IN EGITTO** and **MOISE**.

**MOSEWIUS, Johann Theodor** (b. Königsberg, 25 Sept. 1788; d. Schaffhausen, Switzerland, 15 Sept. 1858).

German conductor. He forsook the law for music and the theatre. After a regular

<sup>1</sup> Many of these are shown in the Bibliographies following the articles in this Dictionary to whose subjects they refer.

musical education he became in 1814 director of the Opera in his native town. He married, and in 1816 went to Breslau, and for eight years he and his wife were the pillars of the Opera. His wife dying in 1825 he left the theatre and founded the Breslau Singakademie. He had before this started the Lieder-*tafel* of the town. In 1827 he followed Berner as professor at the University, and in 1832 became director of the music there. In 1831 he succeeded Schnabel as head of the Royal Institution for Church Music, which he appears to have conducted most efficiently, bringing forward a large number of pieces by the greatest of the old Italian masters, as well as the vocal works of Mendelssohn, Loewe, Spohr, Marx, etc. His activity was further shown in the foundation of an elementary class as a preparative for the Singakademie, and a society called the *Musikalischer Cirkel* (1834) for the practice of secular music. He also initiated the musical section of the *Vaterländische Gesellschaft* of Silesia, and became its secretary.

In England Mosewius was known principally through two pamphlets — reprints from the *A.M.Z.* — 'J. S. Bach in seinen Kirchen-cantaten und Choralgesängen' (Berlin, 1845) and 'J. S. Bach's Matthäus Passion' (Berlin, 1852). In the copious examples which they contain some Englishmen made their first acquaintance with Bach's finest compositions.

G.

**MOSKOWA, Prince.** See NEY, JOSEPH NAPOLÉON.

**MOSONYI, Mihály**<sup>1</sup> (*b.* Boldogasszonyfalva, Hungary [now Frauenkirchen, Austria], [bapt. 4 Sept.] 1815; *d.* Pest, 31 Oct. 1870).

Hungarian double-bass player, writer on music and composer. His family was of German origin, having settled in Hungary about the 18th century: the name of Brand first appears in the registers of 1775. The third of eight children of a poor family, he was intended for the career of schoolmaster. His fondness for music was so great that he began picking out tunes on the violin, double bass and organ; at the age of fourteen he deputized at the organ of the parish church. At nineteen he went to Pozsony (Pressburg) to complete his education; but his limited means obliged him to work for a printer, and he spent all his spare money on musical textbooks. He became acquainted with Karl Turányi, a well-known pianist, who gave him some instruction in elementary harmony and modulation; apart from this he was entirely self-taught. He acquired his knowledge by working through Reicha's treatise, a fact worth noting since his technical competence was widely acknowledged later and earned

him the respect of Liszt, whose lasting friendship and esteem is evident from their correspondence. Turányi introduced him to a number of aristocratic patrons who engaged him as music master. He spent a short period in the service of Count Keglevich and then became music master and preceptor to the family of Count Pejachevich at Rétfalu in Slovenia. During the seven years (1835-42) of his employment there he instructed the children during the day and studied at night. He accompanied his employers at their yearly visit to Pozsony and Vienna, which provided him with opportunities to enlarge his musical experience. His earliest extant composition, a 'Grand Duo' for pianoforte duet, dedicated to 'his friend' Turányi, dates from this period (1837).

When Mosonyi took up residence in Pest in 1842 he had already finished three major works — a Mass, an Overture and a Symphony. The first of these was performed in 1847, the second in 1843 and the third in 1844. The favourable reception of the Symphony secured him the regards of the musical notabilities of the capital, and the merits of his Mass induced Liszt to request him to compose a gradual and offertory to his 'Messe solennelle' written for the dedication of Esztergom Cathedral. Mosonyi's contribution was not, however, performed at the solemnization in 1856. This was the first of a series of rebuffs he was to receive from musical officialdom, which contributed a great deal to his pessimistic disposition in his last years. He supported himself by teaching (the two sons of Erkel, Gyula and Sándor, further Kornél Ábrányi and Mihalovich were among his pupils) and by playing the double bass, which enabled him to participate in all the important musical events. Liszt remembered his virtuosity by allotting the principal theme in the 'Agnus Dei' of his 'Messe solennelle' to the double bass.

Possibly because he was taken to task for his "cosmopolitanism" he ceased composing for about three years (1845-48) and his melancholy disposition was further aggravated by the death of his wife in 1851. He fell seriously ill, and, after a long period of convalescence, did not completely recover until 1854. Liszt showed his interest and friendship by promising to produce at Weimar Mosonyi's opera 'Kaiser Max . . .', finished in 1856; but certain alterations made in deference to Liszt's wishes were too long delayed, and the work was never performed. This may have been due, however, to Mosonyi's subsequent conversion to national music and his consequent loss of interest in his "cosmopolitan" works. This sudden and drastic change of style and intellectual attitude is unique in the history of music and cannot be accounted for

<sup>1</sup> Originally Michael Brand. Mosonyi means "of Moson", the "comitat" in which his birthplace is situated.

by the awakening national consciousness in Hungary alone. The visit of the Empress Elizabeth in 1857 and the invitation to contribute to a memorial volume to be published on this occasion may have been the external cause; but it is more likely that the growing public indifference towards his German-inspired music persuaded him to abandon his earlier style. His change of name occurred in 1859. His first composition entirely in the national idiom was the pianoforte piece for the Erzsébet memorial album, entitled 'Pusztai képek'.

With the appearance of 'Zenészeti Lapok', the first Hungarian musical periodical, a favourite project of his was realized. For the next six years he contributed to almost every number of the journal, and his writings had an immense influence on musical opinion in Hungary. Apart from his essays and polemics in favour of new music in the national style he proved an ardent champion of Liszt and Wagner, the cause, possibly, of the growing coolness of Erkel and his followers and the subsequent official neglect of his music. The first five years of the 1860s were his most active and fertile period. His Kazinczy cantata, written for the centenary of the poet, was finished in 1860 but remained unperformed; the following year his 'Festival Music' was performed by the Philharmonic Society and his opera 'Szép Ilon' produced at the National Theatre. He took part in the twenty-fifth anniversary celebrations of the National Conservatory (1865) with a chorus for men's voices.

During subsequent years Mosonyi became more and more disillusioned. He withdrew from public musical life and ceased to contribute to 'Zenészeti Lapok'. Yet the choral pieces written at this time began to enjoy wide popularity. Shortly after his death the project of a Mosonyi Society was launched by the intendant of the National Theatre, Baron Felix Orczy, but after two years of considerable but fruitless publicity the plan was abandoned.

As a composer, an informative writer on the problems of national music and a critic of perception Mosonyi was one of the most important figures of the late 19th-century revival in Hungarian music. A clearly marked division in his style corresponds to his change of name. The music of his earlier "Brand" period is completely under the sway of German masters; the decisive change of style first appears in the last movement of his second Symphony, performed in 1856. He shared with his contemporaries a tendency to make *verbunkos* music the basis of a national idiom, but surpassed them in technical competence. His first opera of this period was the predominantly lyrical 'Szép Ilon', written "entirely in the Hungarian idiom to the exclusion of all foreign elements", as he himself

stated. 'Álmos' is a heroic opera in the grand romantic manner, with *ariosi*, declamation, *Leitmotive* and a more pronounced musical continuity which show Mosonyi's endeavour to assimilate the national idiom to Wagnerian principles. Its main strength lies in the choral scenes. His most remarkable composition, regarded as a landmark in 19th-century Hungarian music, is the 'Funeral Music for Széchenyi'. Here he reconciled Hungary and Europe in an ingenious structural conception; a ground bass in the "Hungarian" mode — which Liszt borrowed for one of his Hungarian historical portraits — sustains the characteristic rhythms and decorated contours of a *verbunkos* melody. Among his compositions for pianoforte the 'Studies . . .' deserve mention; Wagner had a highly favourable opinion of them.

In the literary field Mosonyi's ideas, set forth in numerous essays and criticisms contributed to 'Zenészeti Lapok', were of paramount importance in connection with the development of the 19th-century national school. He is credited with the formulation of the "romantic" programme, an interesting product of the political compromise — a national style of music commensurate with European standards of expression. He voiced the necessity of centralizing the nation's musical life, an object he hoped to achieve by the establishment of a musical academy sponsored by the state; but he did not live to see this plan realized. Recent research has confirmed that he drafted most of his articles in German, as indeed had long been suspected, since his Hungarian was said to have been imperfect.

To list Mosonyi's writings would mean to index six volumes of 'Zenészeti Lapok'. Most of his musical manuscripts are preserved in the Music Department of the Hungarian National Museum; his 'Funeral Music . . .' is reprinted in Szabolcsi's 'A magyar zene-történet kézikönyve' ('Handbook of Hungarian History of Music') and the orchestral introduction to the Kazinczy cantata in the supplement of the same author's 'A XIX. század magyar romantikus zenéje' ('The Hungarian Romantic Music of the Nineteenth Century').

## CATALOGUE OF WORKS

### OPERAS

- 'Kaiser Max auf der Martinswand', romantic opera in 3 acts (libretto by Ernst Pasque) (1856-57).
- 'Szép Ilon' ('Pretty Helen'), 5 acts (lib. by Mihály Fekete, after Vörösmarty) (1861), prod. Pest, National Theatre, 19 Dec. 1861.
- 'Álmos', 3 acts (lib. by Ede Szigligeti) (1862), prod. Budapest, Royal Hungarian Opera, 6 Dec. 1934.<sup>1</sup>

### CHURCH MUSIC

- Mass No. 1, C ma. (1840-42).
- Mass No. 3, F ma. (1849).

<sup>1</sup> MS in the Opera-House library.

- Mass No. 4 (1854), lost.  
 Mass No. 5 (1866).  
 'Jubilat Deo' (1843).  
 Gradual and Offertory (1855).  
 'Lauda Sion' (1855), lost.  
 'Pater Noster' and 'Liberia' (1870).

## CANTATAS

- 'A tisztulás ünnepélye az Ung vizénél' ('Festival of Purification at the River Ung') for solo voices, chorus & orch. on Ferenc Kazinczy's poem (? 1859-1860).  
 'Dalra magyar!' ('Sing, Hungarian!') (Emil Ábrányi), (1870).

## ORCHESTRAL WORKS

- Overture, B mi., Op. 15 (1841-42).  
 Symphony No. 1, D ma. (? 1842-44).  
 Symphony No. 2, A mi. (1856).  
 'Gyász-zene' (also 'Gyász-hangok Széchenyi István halálára' - 'Funeral Music for the Death of István Széchenyi') (1860).  
 'Ünnepi zene' ('Festival Music') (1860).  
 'Magyar honvéd győzelme és keserve' ('Victory and Lament of the Hungarian "Honvéd"') (1860), lost.

## CHAMBER MUSIC

- String Quartet No. 1, D ma.  
 String Quartet No. 2, G mi. (1839-45).  
 Sextet strgs. (1844).  
 'Grand Nocturne pour le piano, violon et violoncelle', D ma. (? 1845).  
 'Premier Trio pour le piano, violon et violoncelle', B♭ ma. (1845-51).  
 String Quartet No. 3, A mi.  
 String Quartet No. 4, F mi.  
 String Quartet No. 5, C mi.  
 String Quartet No. 6, B mi.

## PIANOFORTE MUSIC

- 'Grand Duo à quatre mains' (1837).  
 'Drei Klavierstücke' (1855).  
 'Pusztai élet' ('Pusztai-Life'), D mi. (1856).  
 'Magyar gyermekvilág . . .' ('Hungarian Children's World . . .'), 12 pieces (? 1859-60).  
 'Hódolat Kazinczy emlékének' ('Hommage to the Memory of Kazinczy') (? 1859-60).  
 'Magyar zeneköltemény' ('Hungarian Musical Composition') (1860).  
 'Tanulmányok zongorára, a magyar zene előadásának képzésére' ('Studies for Developing the Performance of Hungarian Music') (1861).  
 'Ten Hungarian Popular Songs arr. (Suppl. to 'Zenészeti Lapok') (1860-62).  
 'Az égő szerelem három színe' ('The Three Colours of Burning Love') for pf. duet (1864).  
 'Bandérium induló' ('Bandlerial March'), A ma. (1866).  
 Also various arrangements, incl. Beethoven's ninth Symphony and Liszt's 'Messe solennelle' (1860) for pf. duet.

## SONGS

- 'Du schönes Fischermädchen' (Lenau) (1853).  
 'Sechs Lieder', Op. 5 (Lenau, Burns, Geibel) (? 1854).  
 'Schilfflieder', Op. 6 (Lenau) (? 1854).  
 'Zwei Perlen', Op. 3 (? 1856).  
 'A szerelem, a szerelem . . .' ('Love, love . . .') (Sándor Petőfi) (1860).  
 'Leteszem a lantot' ('I abandon the lute') (János Arany) (1863).  
 'Hat magyar népdal' ('Six Hungarian Folksongs') (Kálmán Tóth) (1863).  
 'Gara Mária', ballad (Tóth) (1864).  
 'Mátyás anyja' ('Mátyás's Mother') ballad (Arany) (1864).  
 'Kemény induló' ('Strong March') (Tóth) (1865).  
 'Boldogság emléke' ('Souvenir of Happiness') (József Komócsy) (? 1870).  
 Also various choruses for men's voices.

J. S. W.

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- BARTÓK, BÉLA, 'Three Unpublished Liszt Letters to Mosonyi' (M.Q., Vol. VII, Oct. 1921).  
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 SZABOLCSI, BENCE, 'A XIX. század magyar romantikus zenéje' ('Hungarian Romantic Music of the XIX. Century') (Budapest, 1951).

**MOSS, John** (b. ?; d. ?).

English 17th-century violist. He succeeded John Jenkins in the king's private music in 1678 and left in 1684. Seventeen dances are in 'Musicke's Recreation on the Viol' (1669) and in 1671 his 'Lessons for the Base-Viol' were published (copies at Florence and Rowe Library, Cambridge). Some keyboard pieces are in 'Musicke's Hand-Maide' (1663) and 'Melthesia' (1673).

R. T. D.

**MOSSEL, Isaac** (b. Rotterdam, 22 Apr. 1870; d. Amsterdam, 29 Dec. 1923).

Dutch violoncellist and teacher. After youthful appearances as soloist he was, when only 16 years old, solo cellist with the Berlin Philharmonic, and from 1888 to 1904 held a similar position in the Concertgebouw Orchestra at Amsterdam. After this he undertook a large number of tours all over the Continent. It is chiefly as a teacher that he is remembered, however, among his pupils being Hans Kindler, Max Orobio de Castro and other leading Dutch players.

H. A.

**MOSSEL, Max** (b. Rotterdam, 25 July 1871; d. The Hague, 5 May 1929).

Dutch violinist, brother of the preceding. He was originally a pupil at the Rotterdam School of Music and later of Willy Hess. At the age of 7 he made his first public appearance at Zalt-Bommel with his elder brother. For a short time he was leader of the Arnhem orchestra and of the Concertgebouw Orchestra, and later of the orchestra at Biarritz. He then transferred his activities to England. From 1894 until his death he taught at the Midland Institute School of Music, Birmingham, and in London at the Guildhall School of Music. He gave recitals all over Britain as well as in America, France, Germany, Holland, India, etc. He was also leader of a string quartet bearing his name. The Max Mossel Concerts, of which he was the promoter and organizer, in Birmingham, Glasgow and other places, won a great reputation on account of the high character of their programmes and the fame of the artists engaged.

Mossel was the bearer of the Order of Christopher Columbus and was Officier d'Académie.

H. A.

See also Birmingham.

**MOSSOLOV, Alexander Vassilievich** (b. Kiev, 10 Aug. 1900).

Russian pianist and composer. His father was a painter and singer. In 1904 his family moved to Moscow; in 1921, on completing his secondary education, he took a course in composition under Glière at the Moscow



Conservatory, graduating in 1925, having at the same time studied pianoforte playing under Sergey Prokofiev. While still at the Conservatory he wrote a symphonic poem, 'Twilight', five sonatas for pianoforte and a cycle of settings of poems by Nikolay Guimilev and Alexander Blok. His diploma work was a cantata, 'Sphinx', the text being a translation of Oscar Wilde's poem.

All these early compositions bear evidence of his modern tendencies, of his creative affinity to Prokofiev, Steinberg and Hindemith; their influence is also apparent in many of his later works — in three symphonies, two concertos for pianoforte, a string Quartet, and in particular in the symphonic episode 'The Iron Foundry' composed after leaving the Conservatory.

To Mossolov's creative work should be added his work as a virtuoso, since he frequently fulfilled concert engagements as a pianist. In 1927-28 he became the Acting (Responsible) Secretary of the Russian Section of the International Association of Contemporary Music, which was then joined by many representative Soviet composers. In subsequent years he travelled in Central Asia, devoting his time to the study of the folklore of Kirghizia, Turkmenia and Tadzhikistan. As a result of this research he produced several new compositions, among them 'Kirghiz Rhapsody', 'Turkmenian Overture' and a cycle, 'Turkmenian Nights', for pianoforte. These compositions mark a turning-point in Mossolov's style, which was further consolidated in the works of the following period: the harp Concerto and the fourth Symphony, which is dedicated to the memory of Lermontov on the 100th anniversary of his death. Since the outbreak of the second world war he has written a one-act opera 'The Signal', and a series of patriotic songs and choruses.

Other works by Mossolov not mentioned above are the following:

#### OPERAS

- 'The Dam' (1930).
- 'The Hero' (1938).
- 'The Signal' (1941-42).

#### CHORAL WORKS

- 'Kirghiz Rhapsody' for mezzo-soprano, chorus & orch. (1933).
- Mass songs and battle songs.

#### ORCHESTRAL WORKS

- Symph. poem 'The Iron Foundry' (1928).
- Symphony No. 1, C ma. (1928).
- 'Turkmenian Suite' (1933).
- Symphony No. 2, B mi. (1934).
- 'Uzbek Dance' (1935).
- Symphony No. 3, C mi. (1937).
- Symphony No. 4 ('To Lermontov') (1940-41).

#### SOLO INSTRUMENTS AND ORCHESTRA

- Pf. Concerto No. 1, A mi. (1927).
- Pf. Concerto No. 2, C ma. (1932).
- Cello Concerto (1935).
- Harp Concerto (1936).

#### CHAMBER MUSIC

- String Quartet, A mi. (1926).
- Dance Suite for vn., cello & pf. (1928).

#### VIOLA AND PIANOFORTE

- Sonata (1928).

#### PIANOFORTE MUSIC

- 5 Sonatas.

#### SONGS

Songs to words by Pushkin, Lermontov and Blok.

S. C. R.

**MOSTO, Giovanni Battista** (b. Udine, ?; d. ?).

Italian 16th-century composer. He was a pupil of Claudio Merulo at Venice and became *maestro di cappella* at Padua Cathedral in 1580, a post he retained until 1589. Afterwards he was in the service of the Prince-Cardinal Bathori in Transylvania, where he still was in 1595. He composed three books of madrigals for 5 voices and one for 6 voices. He also published two collective volumes of madrigals (1577 and 1579).

F. v. d. s.

**MOSZKOWSKI, Moritz** (b. Breslau, 23 Aug. 1854; d. Paris, 4 Mar. 1925).

German pianist and composer of Polish descent. He studied first at Dresden and afterwards in Berlin at the academies of Stern and Kullak successively. He settled in Berlin and was a pianoforte teacher at the latter institution for a good many years. But he also toured extensively as pianist. He appeared in London, at the Philharmonic concerts, in 1886, and was frequently heard in England later, both as pianist and conductor. As a composer he had much success with several works of a lighter kind, and having made a sufficient competence he went to live in retirement in Paris in 1897. The Berlin Academy elected him a member in 1899. He outlasted his fame and died in poor circumstances.

Moszkowski's favourite work, which made its way into innumerable drawing-rooms, were the Spanish Dances (two books) for pianoforte duet (also arranged for solo as their demand grew), which attracted by a superficial picturesqueness that was deemed, if not genuinely Spanish, at least sufficiently exotic. He afterwards tried to reproduce the music of other countries in another set of duets, 'Aus aller Herren Landen' (Op. 23), but he was still regarded chiefly as the interpreter of Spain. It was perhaps for this reason that he tried his hand at an opera on a Hispanic-Moorish subject, 'Boabdil, der letzte Maurenkönig', which was produced at the Berlin Court Opera on 21 Apr. 1892. But though given in Prague and New York (in English) the following year, it was not widely successful and soon disappeared from the stage. Its ballet music, however, which did on a larger scale much what the Spanish Dances had done earlier, long remained an

acceptable entertainment at miscellaneous orchestral concerts. A three-act ballet, 'Laurin', followed in 1896.

Well written in its way and highly effective, Moszkowski's lighter music had a legitimate place in its time, though it is now almost wholly forgotten. The more serious works on a larger scale he attempted, although competently turned out, had little originality and vitality. The following compositions may be singled out, in addition to those already named, as having received some attention, though it was not lasting:

- Incidental music for Grabbe's 'Don Juan und Faust'.  
Symphony 'Jeanne d'Arc', Op. 19.  
Suites, Opp. 39 & 47, for orch.  
'Phantastischer Zug' for orch.  
Vn. Concerto, Op. 30.  
Pf. Concerto, E ma.  
2 'Concertstücke' for vn. & pf.  
Scherzo for vn. & pf.  
3 Pieces for cello & pf., Op. 29.  
3 Concert Studies for pf., Op. 24.  
'Barcarolle' for pf., Op. 27.

J. A. F.-M., adds.

**MOTA, Viana da.** See VIANA DA MOTA.

**MOTET.** I. FROM THE EARLIEST TIMES TO THE 15TH CENTURY.—Giving greater scope for artistic skill and technical ingenuity than did the somewhat more restricted style of the Conductus, the motet was the form of composition most frequently employed by polyphonic composers from the middle of the 13th century onwards. In all the collections of the more developed (as distinct from the semi-experimental) music of the 13th and 14th centuries the motet form predominates, and by the 15th century it had completely ousted the conductus. It was applied to every choral part of worship, and is of special interest because, with the exception of Faburden, it was the only one of the early forms taken over by the group of composers in the 15th century associated with the names of Dunstable and Dufay.

The earliest formal school would seem to be that usually associated with the names of Léonin and Pérotin, at Notre-Dame in Paris, from c. 1195 onwards. The exact relation of this centre to the many other places where motets were written in England, Scotland and elsewhere has not yet been fully investigated. Other important early collections are those of Montpellier<sup>1</sup>, Bamberg<sup>2</sup> and Worcester.<sup>3</sup> The Spanish manuscripts have been described by Pierre Aubry<sup>4</sup> and Higiní Anglés.<sup>5</sup>

The structure of the motet can best be understood if we approach it in the way in which the medieval mind would approach it,

from the point of view of the text. Polytextual as well as polyphonic, it was essentially the embroidering of a borrowed (not composed) theme of words-and-music with one, two or three other sets of words-and-music. That being the case, we are not surprised to learn that it is closely connected with that expansion of a liturgical text known as a Trope; and this is especially true of the English motets.

The foundation is the tenor. Reference to the articles on Organum and Clausula will show how themes from the Gregorian chant were used in early polyphony. At some point, probably in the second quarter of the 13th century—that climax of prolific and splendid achievement in art of all kinds—words came to be added to the upper part (*duplum*) of the clausula, and to the *triplum* as well, if one of the rare three-part clausulae was being thus treated. Here is the opening of one of these clausulae, with the text added:

[Et gau - - - - -]

(From Anglés, 'El Códex de Las Huelgas', III, 151.)

The second voice which sang these words now changes its name from *duplum* to *motetus* (lit. "the worded part"), from which the whole composition took its name of motet. *Triplum* becomes *triplex* (our treble); *quadruplum*, in the rare continental four-part motets, *quadruplex*, and in the more frequent English examples, *quartus cantus*. In pitch, *triplex* would usually correspond to the modern (male) alto, *motetus* to a tenor, *tenor* to a baritone. The range of the *quadruplex* would normally be the same as that of the *triplex*.

By the end of the 13th century the motet had come to be used for purposes outside the church. Not content with contrasting texts as well as melodies, the polyphonists now went through a short phase of varying languages as well, so that we find, e.g., *motetus* and *tenor* in Latin, *triplex* in Anglo-Norman or Norman-French. Furthermore, the subject of the text might undergo variation, so that instead of two closely related versifications of the same religious theme we find on occasion a sacred text accompanied in the upper voice by a love song. This strange procedure—which some writers have seized upon and supposed to be normal—was ephemeral, and its well-merited extinction was probably hastened by fulminations from offended church dignitaries.

But the musicians had a ready answer. Both in England and in France they not only transferred their appreciation of vernacular

<sup>1</sup> 'Polyphonies du XIII<sup>e</sup> siècle', ed. Yvonne Rokseth, 4 vols. (Paris, 1935 onwards).

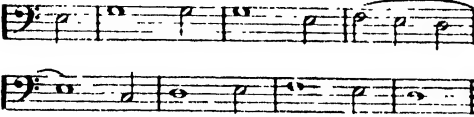
<sup>2</sup> 'Cent Motets du XIII<sup>e</sup> siècle', ed. Pierre Aubry, 3 vols. (Paris, 1908).

<sup>3</sup> 'Worcester Mediaeval Harmony', ed. Dom Anselm Hughes, 1 vol. (London, 1928).

<sup>4</sup> 'Iter Hispanicum' (Paris, 1908).

<sup>5</sup> 'El Códex de Las Huelgas', 3 vols. (Barcelona, 1931).

idiom from *motetus* to *tenor* (the *tenor* being now normally an instrumental performance of the Gregorian theme, the language difficulty did not arise), but also used secular tenors. They began to draw indifferently either upon the well-worn motifs from Gregorian chant (*Domino, manere, -latus* and a number of others had come to be rather stereotyped favourites), or upon refrains from presumably well-known songs, or upon snatches of what may be dance music. Occasionally the secular words remained with the Latin upper part or parts, as for instance in the tune 'Trop est ky fol me bayle', which provides a good specimen of an Anglo-Norman song thus borrowed.

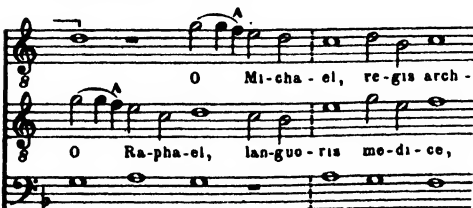
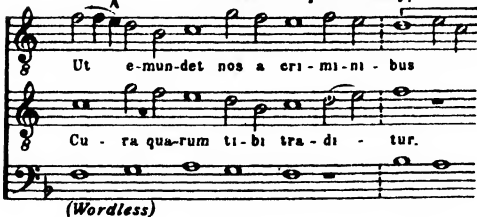


The motet, unlike the conductus, was not written in score, but in separate vocal parts. The normal English method was to place the *triplex* on the left-hand page of the opening, the *motetus* on the right and the *tenor* or *pes* at the foot of one or both pages. Continental practice varied. Occasionally, as in a Florence manuscript (probably from Notre-Dame of Paris) and at Worcester, *triplex* and *motetus* are found together in quasi-score, with the *tenor* following them below.

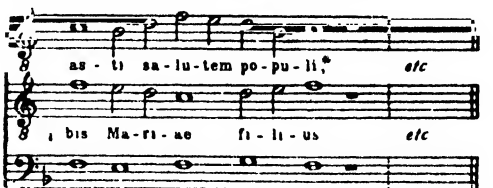
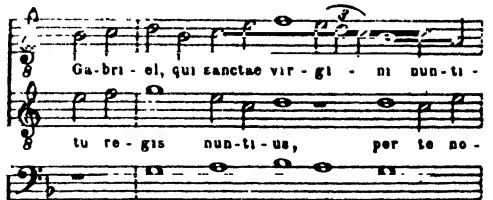
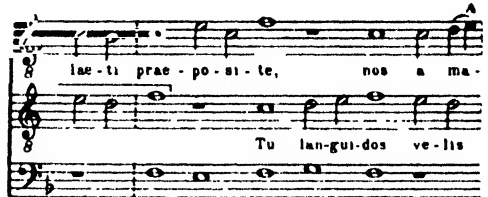
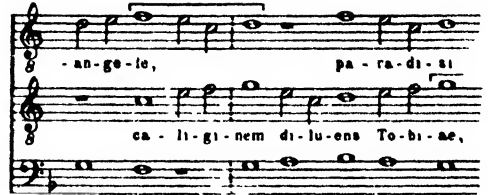
The subjoined example shows the measure of skill with which a Worcester composer of about 1325 explored the resources of his limited equipment of one common chord. The *pes* or *tenor* phrase, repeated twice in this extract, forms a *basso ostinato* throughout the piece:

Middle section from the motet 'Te Domine laudat - Te Dominum clamat'

Worcester Chapter Library, Add. 68



<sup>1</sup> Quoted in the article HOCKET.



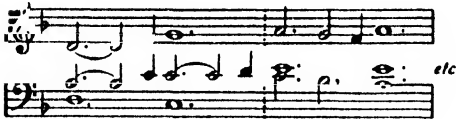
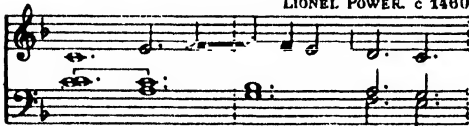
During the 14th century, the period of the "Ars nova", motet composition fell more and more under the domination of isorhythm. The culmination of this technique is seen in the great motets by Guillaume de Machaut.

II. THE FIFTEENTH CENTURY.—This century ushers in a great change in the motet, best summed up in the word "freedom". The

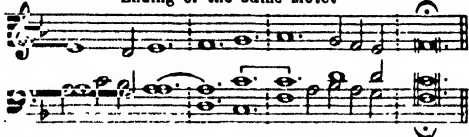
great gift of Dunstable, Dufay, Power and their followers was a certain elasticity of thought and the attainment of a musical effect beautiful in itself and unfettered by any excessive adherence to the course of a predetermined melody. In the tenor part the old idea of a borrowed *canto fermo* begins to give place to free composition; in the upper voices the need for a variant text to accompany the variant melody is no longer felt to be necessary. These old limitations, together with isorhythm, do not disappear all at once; they survive up to the middle of the century, but fade away steadily under the influx of new ideas. The form of the motet is still built up as a rule upon a slow-moving tenor, but the words are now frequently identical in all the voices, and the tenor moves faster in proportion to the upper parts than was formerly the case. Sometimes even the upper parts will also move slowly, in longs and breves, slightly reminiscent of the old conductus, as here:

Opening of 'Ave regina cœlorum'

LIONEL POWER. c 1460



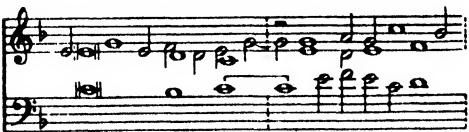
Ending of the same Motet



Or the tenor will abandon for a time, or completely, its steady course, and join in the contrapuntal flow on even terms, as here:

Opening of 'Sola Virgo'

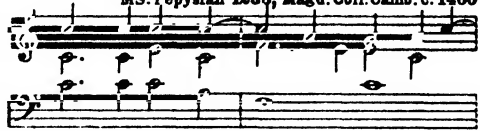
Trent MS 90 c 1465



while in the following example the distinctive character of the tenor voice is completely lost:

'Benedicta tu'

MS. Papyrusian 1228, Magd. Coll. Camb. c. 1460



Dunstable has at least one motet ('Salve regina') which is entirely free of any borrowed melody, and the same is true of Forest's 'Qualis est dilectus' in the Old Hall MS (II, 77). From about 1470 onwards the *tenor* may still be a *canto fermo* in long notes; but this, which perseveres for another hundred years, is the only "medievalism" left.

With Okeghem and Obrecht we reach a period when the normal 3-voice arrangement is expanded to a larger number of voices, though Dufay is sometimes credited with being the first to regard 4 as the ideal number. English composers in particular obviously looked upon 5 as the ideal right up to Elizabethan days. Obrecht left one motet for 6 voices, six for 5 voices, seven for 4 and seven for 3, while the large majority of his other extant works, including eighteen of his twenty complete masses, are written in 4 parts. Okeghem is the earliest producer of a multiple experiment, in 36 parts.<sup>1</sup>

By the end of the 15th century the motet reached its final form of a short composition for voices intended primarily for unaccompanied singing, written in contrapuntal style upon a Latin text which is usually liturgical or quasi-liturgical in character.

A. H.

III. LATER PHASES.—The above definition marks the point at which the individual history of the motet as an art-form ceases, and to trace it further would be to epitomize the development of style in composition as applied to works included under that name. It must be remarked, however, that it was during the century 1500–1600 that the motet was of paramount importance in practical composition. It blossomed in the works of all the great polyphonic composers of the period, and the volumes of Palestrina's works containing not far from 200 motets are regarded as the purest examples of a great epoch. Among polyphonic composers of all schools and nations the term 'Cantiones sacrae' became the

<sup>1</sup> Ambros, 'Geschichte der Musik', III, 174.

prevalent description for collections of motets intended for singing in the prescribed place at Mass or elsewhere in the offices of the church. What has been said under Mass about the reaction of secular music on church music applies with equal force to the motet, and to recapitulate names and schools here would be superfluous. But the Mass remained at any rate the musical setting of a given text with an unbroken ritual significance. The motet with its freedom of text, and the latitude allowed to its use in the ecclesiastical offices, so far lost its identity that by the beginning of the 17th century even the broad definition given above ceases to be applicable to all the works called by its name.

For the purposes of classification of English church music we normally take the distinction of language as the dividing line, using "motet" for the 'Cantiones sacrae' or Tallis, Byrd and Deering, and indeed of all kindred works set to a Latin text, and "anthem" for all those written for the English liturgy. Nevertheless Orlando Gibbons's 'First set of Madrigals and Motets of Five Parts' (published 1612) are all in English, and none is definitely ecclesiastical in text or character. From this time dates the common English habit, which has survived to the 20th century, of using motet to imply merely a choral work of more serious import both in its words and its musical structure than the madrigal or partsong.<sup>1</sup> On the other hand, that part of the definition which confines the term to voices unaccompanied vanished when all church music became normally accompanied either by organ or orchestra, and the accompanied motet ranges through three centuries of composition.<sup>2</sup> Lutheran Germany was long thought to have maintained the distinction, but even Bach's motets are now thought to have been accompanied by some sort of continuo. 'Jesu meine Freude' is in the strictest form of the choral cantata, and an examination of the six famous examples shows that except for their purely vocal character, they exhibit no common principle of structure.

H. C. G.

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<sup>1</sup> Witness Parry's 'Six Motets; Songs of Farewell'.

<sup>2</sup> The term has even been used in modern times for purely instrumental music, e.g. 'Motet for String Quartet' by R. O. Morris.

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See also *Arts antiqua*. *Arts nova*. *Clausula*. *Conductus*. *Faburden*. *Isorhythm*. *Organum*. *Trope*.

**MOTETT SOCIETY, THE.** An association established in London in 1841, its chief promoter being William Dyce, R.A. The object was to print 'A Collection of Ancient Church Music', adapted to English words, with a compressed score for the purpose of accompaniment. The subscription was a guinea a year. The musical portion was under the charge of Edward Rimbault, who acknowledges in his preface that "the greater part of the motets of Palestrina were adapted by William Dyce".

The works were published in large folio, and in parts, forming three divisions: No. 1, Anthems for Festivals; No. 2, Services; No. 3, Miscellaneous Anthems; in all 192 pages of music, and a few more of introductory matter.

W. C.

**MOTEZUMA** (Opera). See MYSLIVEČEK. ZINGARELLI.

**MOTIF** (Fr.; Ger. *Motiv*). A word which has become naturalized into English and has no less than three distinct meanings, according to which it will be found under separate heads: first, the French word originally means what in English is called "figure", that is, a short group of notes "which produces a single, complete, and distinct impression"; second, it is used as a synonym for "subject"; third, it is equivalent to and an abbreviation of the German *Leitmotiv*.

J. A. F.-M.

**MOTION.** Change of pitch in successive sounds, when they are allotted to a single part or voice, or to groups of parts or voices which sound simultaneously. The motions of a single part are classified according as the successive steps do or do not exceed the limits of a degree of the scale at a time, the former being called "disjunct" and the latter "conjunct" motion. The following examples illustrate the two forms:



The independent motions of different parts sounding together constitute counterpoint and are classified according to their relations as

"contrary", "similar" and "oblique" motions. In the first the parts either distinctly converge or diverge, one rising when the other falls. In the second the parts either rise or fall together, though not necessarily at equal distances. The third refers to one part only, which moves up or down while another stands still.

Further explanations and examples will be found under the respective headings.

C. H. H. P.

**MOTO** (It.). Motion, pace.

**MOTO PERPETUO** (It., perpetual motion). A piece in which a rapid figuration is persistently maintained. The Latin *perpetuum mobile* is also used.

**MOTTA, Vianna da.** See VIANA DA MOTA.

**Motteux, Peter Anthony.** See Akeroyde ('Love's a Jest', incid. m.). Benjamin (song). Bononcini (2, lib.). Clarke (J., songs for 3 plays). Clayton ('Arsinoë', lib. trans.). Dieupart ('Britain's Happiness', incid. m.; 'Love's Triumph', opera). Eccles (2, 4 stage pieces). Finger ('Loves of Mars and Venus', masque). Franck (W., songs publ. by M.; song for 'Loves of M. & V.'). King (R., Ode for Earl of Exeter). Leveridge (incid. m. for 3 plays). Love's Triumph (2, lib.). Purcell (4, 3 songs). Purcell (5, 'Island Princess' & 'Younger Brother', incid. m.). Thomyris (pasticcio, lib.). Weldon (J., songs for 'Britain's Happiness').

**MOTTL, Felix** (b. Unter-St.-Veit nr. Vienna, 24 Aug. 1856; d. Munich, 2 July 1911).

Austrian conductor and composer. As a boy he possessed a fine soprano voice and obtained admission to the Löwenburg Seminary, the preparatory school of the imperial court chapel in Vienna. Later on he entered the Vienna Conservatory, where Josef Hellmesberger soon recognized the eminent gifts of the youth, who in due course obtained all the prizes the institution could award. The Academical Richard Wagner Society of Vienna elected him to the post of conductor, and it was there that his eminent ability attracted general notice.

In 1876 Mottl took part in the Bayreuth festival performances of Wagner's 'Ring' as stage conductor, and he became one of the most active members of the so-called "Nibelungen-Kanzlei". At the recommendation of Dessoff he obtained in 1881 the post of conductor at the grand-ducal opera-house at Karlsruhe, which post he held until 1903. His energetic activity raised the performances at this opera-house to a place among the finest in Germany. A sworn enemy of all routine work, he produced at Karlsruhe many important stage works of modern times, including all the operas by Berlioz and all the music-dramas of Wagner.

Mottl also obtained brilliant successes as a conductor of concerts; he was director of the Philharmonic Society of Karlsruhe until 1892, and was in 1886 appointed by the Bayreuth authorities to conduct the festival perform-

ances of 'Tristan und Isolde', a task which he accomplished to perfection. He conducted a Wagner concert in the London Queen's Hall on 17 Apr. 1894 and appeared subsequently at many series of similar concerts in England. In June 1898 he conducted the 'Ring' at Covent Garden. In 1904 he was made a director of the Berlin Royal Academy of Music. He went to New York to conduct the performances of 'Parsifal' given there in 1903-4, and in 1907 he became director of the Opera at Munich.

Mottl composed three operas: 'Agnes Bernauer' (after Hebbel, produced at Weimar in 1880), 'Rama' and 'Fürst und Sänger'; a *Festspiel*, 'Eberstein' (produced at Karlsruhe in 1881); a string Quartet; a song cycle, 'Pan im Busch', besides a considerable number of songs for voice and pianoforte. He edited various works by Berlioz and Cornelius's 'Barbier von Bagdad'. He also orchestrated Liszt's pianoforte solo 'St. Francis of Assisi preaching to the Birds', Wagner's 'Five Songs', Chabrier's 'Bourrée fantasque', and he edited several works by Bach and other classics.

C. A., adds.

See also Chabrier (arrs. for orch.). Chausson (projected opera prod.).

**MOTTO.** A short phrase or theme serving as dominating figure of a composition, usually appearing at the opening and used again at appropriate moments in the course of a movement (e.g. the "Lebewohl" phrase in Beethoven's pianoforte Sonata Op. 81a) or in several or all of the movements of an extended work (e.g. Tchaikovsky's fourth and fifth Symphonies). It may reappear note for note in its original form or altered in various ways (e.g. the *idée fixe* in Berlioz's 'Symphonie fantastique').

E. B.

**MOULAERT, Raymond** (b. Brussels, 4 Feb. 1875).

Belgian composer and teacher. He studied at the Brussels Conservatoire and from 1898 to 1912 was attached to the Théâtre de la Monnaie there as pianist and coach. He taught at the Brussels Conservatoire for forty-three years, first as a student-teacher and later successively as professor of sight-reading, of harmony and of counterpoint. He taught Queen Elisabeth of the Belgians and was director of the Saint-Gilles school of music in 1913-38.

Moulaert's chief works include the opera 'Meisotternije'; the ballet 'Sirine'; 'Passacaille-Suite', 'Symphonie de valse' and 'Symphonies de fugues' for orch.; 4 fanfares; pf. Concerto; Sextet for wind & pf., Divertimento for stg. trio; Sonata for cello & pf.; Sonata & var. pieces for organ; song cycles 'Poèmes de la vieille France', 'Quatre Poèmes chinois', 'Le Jardin de ma tante', &c.

E. B.

**MOULE-EVANS, David** (b. Ashford, Kent, 21 Nov. 1905).

English composer. He studied conducting and composing at the R.C.M. in London under Malcolm Sargent and Herbert Howells, winning the Mendelssohn Scholarship in 1928 and obtaining the D.Mus. at Oxford in 1930. His Concerto for string orchestra won the Carnegie Publication Award in 1928, and several other of his works have had some public success, notably the concert overture 'The Spirit of London' and his Divertimento for string orchestra, which has been played at Zurich by Hermann Scherchen. His poem for orchestra 'September Dusk' was given at a London Promenade Concert in 1945. In that year he was appointed to the teaching-staff of the R.C.M. His Symphony (1950) won the Australian Jubilee Competition in 1952. His other works include 'Cliff Castle' and 'Vienna Rhapsody' for orchestra; instrumental pieces; songs and partsongs.

C. M. (iii).

**Moult, Thomas.** See Rootham (C., 'Brown Earth', choral work).

**MOULTON, Dorothy (Lady Mayer)** (b. London, 24 Aug. 1886).

English soprano singer and musical organizer. She studied in Germany and also with Raimund von Zur Mühlen and William Shakespeare in London. She made her first appearance as a concert singer in 1916 and had one season with the Carl Rosa Opera Company. After the 1914-18 war she was the first to give a recital of German songs in London, on Armistice Day, 11 Nov. 1918. In 1922 she appeared at the inaugural Festival of the I.S.C.M. at Salzburg. One of her specialities was the introduction of many important modern works to English audiences, including Schoenberg's second string Quartet (with soprano solo), in which she also performed in the U.S.A., at the Pittsfield Festival of 1923. A number of modern English works were sung by her abroad for the first time. With her husband, Sir Robert Mayer, she established the Children's Concerts, which in 1922 started a movement now spread over the whole of Great Britain and have continued ever since. She is also the founder and president of various musical societies and non-competitive festivals, and co-editor with her husband of 'Crescendo'.

E. B.

See also Children's Concerts.

**MOULU, Pierre** (b. ?; d. ?).

French or Flemish 16th-century composer. He was a pupil of Josquin des Prés. He wrote masses, motets and other church music. His Mass on a popular song, 'A deux visages et plus' (not "villages", as in Coussemaker and Q.-L.) appears to have been a great favourite. It appeared generally as 'Missa duarum facierum' or 'Missa sans pause', as it was without a rest, one of the many tricks of the

old contrapuntists. Several of Moulu's works were published by Jacques Moderne (1532, 1540).

E. v. d. s.

**MOUNSEY, Ann (Sheppard)** (b. London, 17 Apr. 1811; d. London, 24 June 1891).

English organist, teacher and composer. She studied under Logier. She is alluded to by Spohr in his account of his visit to Logier's academy in 1820.<sup>1</sup> In 1828 she was elected organist to a church at Clapton, in 1829 to St. Michael's, Wood Street, E.C., and on 22 Nov. 1837 to St. Vedast's, Foster Lane. In 1834 she became an associate of the Philharmonic Society. In 1843 she gave the first of six series of Classical Concerts, at Crosby Hall, London, for one of which Mendelssohn<sup>2</sup> composed 'Hear my Prayer' for voice and organ, first performed on 8 Jan. 1845. On 28 Apr. 1853 she married W. Bartholomew and in the same year composed the oratorio 'The Nativity', which was performed on 17 Jan. 1855, under the direction of John Hullah at St. Martin's Hall. Mrs. Bartholomew was well known in London as a teacher; she published upwards of 100 songs, 40 partsongs and a large number of works for pianoforte and for organ.

G.

**MOUNSEY, Elizabeth** (b. London, 8 Oct. 1819; d. London, 3 Oct. 1905).

English organist and composer, sister of the preceding. She developed considerable musical ability at a very early age. She was appointed organist of the London church of St. Peter's, Cornhill, in 1834, when only fourteen years old, a post she did not resign till 1882. The organ of St. Peter's, a fine instrument by Hill, was one of those on which Mendelssohn frequently played during his visits to London. In 1842 Elizabeth Mounsey was elected an associate of the Philharmonic Society. Besides the organ and the pianoforte she at one time devoted much study to the guitar, and in 1833 and 1834 she appeared in public as a performer thereon. She published several works for all three instruments. She lived in the same house, 58 Brunswick Place, City Road, for eighty-three years.

G.

BIBL.—Mus. T., 1905, p. 718.

**MOUNT-EDGCUMBE (Richard Edgcumbe), Earl of** (b. Plymouth, 13 Sept. 1764; d. Richmond, Surrey, 26 Sept. 1839).

English amateur musician. His Italian opera 'Zenobia' was performed at the King's Theatre, London, in 1800 for the benefit of Brigitta Banti. He is best known as author of 'Musical Reminiscences, containing an Account of the Italian Opera in England from 1773' (London, 1825), an amusing, gossiping book containing much useful infor-

<sup>1</sup> Autobiography, II, 99, 100.

<sup>2</sup> See his letter, in Polko's Reminiscences, p. 220. The autograph is now in the Victoria and Albert Museum, London.



mation. Two other editions, with a continuation, appeared, and in 1834 a fourth, including an account of the musical festival in Westminster Abbey in that year. W. H. H.

**Mount, George.** See British Orchestral Society.

**MOUNT OF OLIVES.** The English name of Beethoven's oratorio 'Christus am Ölberge'. It was first produced in England on 25 Feb. 1814, by Sir George Smart, at the Lenten Oratorios at Drury Lane Theatre in London. The English version was probably made by Arnold, at that time manager of the King's Theatre and a prominent person in all theatrical matters. Another version was made by Thomas Oliphant and a third by Bartholomew. The strong feeling prevailing in 19th-century England against the appearance of Christ as a personage in the oratorio, which led to modifications in the versions already mentioned, at last resulted in one by Dr. Hudson of Dublin in 1842, in which the story was changed to that of David and the title to 'Engedi'. On this Bernard Shaw made the following comment<sup>1</sup>:

Beethoven composed an oratorio called 'The Mount of Olives'; and immediately the question arose whether the Handelian privilege extended to the New Testament. After about thirty years' consideration we made up our minds the wrong way and turned 'The Mount of Olives' into 'Engedi', with David for the principal figure. Thirty years more, and the original work was performed at the Leeds Festival, with such complete immunity that it was evident that the Engedification had been an act of gratuitous folly.

The compromise, however, was adopted as late as 1905, at the Bristol Festival.

G., adds.

There was a considerable demand for short sacred cantatas, or oratorios, and Viennese composers maintained the supply. Beethoven persuaded a prominent man of letters, Franz Xaver Huber, to provide a text (in which the composer collaborated) and wrote the music in the summer of 1801. The first performance was at the Theater an der Wien on 5 Apr. 1808 (with the first two Symphonies and the third piano Concerto). The work was much to the taste of the Viennese public and contributed greatly to Beethoven's reputation. Under the title of 'Mount of Olives' it was introduced to England by Sir George Smart, who performed it at Drury Lane Theatre on 25 Feb. 1814. In the English text all the characters were made to speak in the third person, since it was not permissible for Christ and the Apostles to speak in their own persons on a stage. W. M.

**MOUNTAIN, Henry** (b. ? Dublin, ?; d. Dublin, 15 Nov. 1794).

Irish violinist, music-seller and publisher. He was established in the Irish capital towards the end of the 18th century. In 1751 he was one of the Rotunda band at Dublin, and

in 1765-85 he was leader of the Dublin City Music. From before 1785 he was at 20 Whitefriar Street, but about 1790 removed to 44 Grafton Street. He published a large number of engraved single songs from the popular operas of the day, and besides, about 1785, issued a small book, 'The Gentleman's Catch Book', which he edited and dedicated to the Hibernian Catch Club. F. K.

**MOUNTAIN, Joseph** (b. Dublin, ?; d. ? London, ?).

Irish violinist, son of the preceding. He settled at Liverpool, where he became leader at the concert-hall and the theatre. It was there, in 1787, that he married the singer Sarah Wilkinson, with whom he went to London, where he became leader at Covent Garden. In 1820 he was leader at the English Opera House. He was still alive in 1837.

F. K., adds.

**MOUNTAIN, Sarah** (born Wilkinson) (b. ?, c. 1768; d. London, 3 July 1841).

English soprano singer, wife of the preceding, also known as Rosoman and sometimes as Sophia. Theatrical writers speak of her as "Rose", and it is said that she was named "Rosoman" after the proprietor of Sadler's Wells, where her parents were engaged as circus performers. She was handed over at an early age to Charles Dibdin, who taught her singing at his "seminary" at the Royal Circus, and appeared both at the Royal Circus and at the Haymarket Theatre in her teens, as "little Miss Wilkinson". She travelled with her parents, and in 1784 called upon Tate Wilkinson at Hull, who (after an initial refusal) engaged her as Patty in Arnold's 'The Maid of the Mill'. This led to a regular engagement in the northern theatres, and she became well-known at York, Leeds, Doncaster and Liverpool as a charming young singer, most at home in parts of a genteel and artless character. In 1786 she made her début at Covent Garden as Fidelia in 'The Foundling' and Leonora in 'The Padlock'. In 1787 she married the violinist Joseph Mountain. They had one son. She remained at Covent Garden until 1798 and sang such parts as Louisa in 'The Duenna' and the Pastoral Nymph in 'Comus' with success, but never reached the front rank, possibly through the fault of the management. She also sang at the Oxford concerts and was a great favourite at Vauxhall. In 1798 she left Covent Garden, owing to some disagreement with the management, and was absent from the London stage for two years. She toured Ireland and the provinces, accompanied on the pianoforte by her husband's pupil Panormo, and had lessons with Rauzzini at Bath. These were probably the cause of the remarkable change and improvement noticed when she reappeared in London in 1800. After a short summer engagement at the Haymarket,

<sup>1</sup> 'Our Theatres in the Nineties', II, 25, article on 'Church and Stage'.

she sang Polly in 'The Beggar's Opera' at Drury Lane and remained there until her retirement in 1815. She also sang at the Antient Musick Concerts, and in 1802 toured with a monologue entertainment called 'The Lyric Novelist'.

M. s. (ii).

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**MOUNTEBANKS, THE** (Operetta). See CELLIER.

**Mountford, William.** See Draghi (G. B., 'Injured Lovers', songs). Purcell (4, 'Henry II', incid. m.).

**MOUNTIER, ?** (b. ?; d. ?).

English 18th-century tenor singer. He was educated musically in the choir of Chichester Cathedral and called by Burney "the Chichester boy". He made his first appearance "in Character on any stage" as Acis, to the Galatea of Susanna Maria Arne (afterwards Mrs. Cibber), on 17 May 1732, at the Haymarket Theatre in London—the performance got up by the elder Arne. Mountier sang in the same year the part of Neptune (though advertised for that of Phœbus, which was afterwards given to Barret) in Lediard's 'Britannia, an English Opera', with music by Lampe, "after the Italian manner", a work not mentioned by the biographers of that composer. It may be, therefore, interesting to record that the cast included Cecilia Young (Britannia), afterwards Mrs. Arne, Susanna Mason (Publick Virtue), Comano, or Commano (Discord), a bass who had sung the year before on the Italian stage, Waltz (Honour) and other performers. In the following year we find Mountier singing the part of Adelberto in Handel's 'Ottone' (revived), after which his name does not again appear in the bills.

J. M.

**MOURET, Jean Joseph** (b. Avignon, 16 Apr. 1682; d. Charenton, 22 Dec. 1738).

French composer. He was in the service of the Duchess of Maine in Paris from about 1707 and composed his first ballets in 1714. His opera-ballet 'Les Fêtes de Thalie' was produced at the Paris Opéra on 19 Aug. 1714 and another, 'Le Mariage de Ragonde et de Colin' at the duchess's palace at Sceaux in Dec. of the same year. The former consisted of three one-act operas ('La Folie', 'La Femme' and 'La Veuve') and an epilogue, the latter of three *intermèdes*.<sup>1</sup> An opera, 'Ariane', in five acts and a prologue, was produced on 6 Apr. 1717. 'Les Amours des dieux', an opera-ballet in four scenes and a prologue, came out at the Opéra on 14 Nov. 1727 and 'Les Triomphes des sens' in 1732.

<sup>1</sup> For full details, including parodies and revivals, see Loewenberg, 'Annals of Opera', p. 67.

Mouret was appointed musical director of the Concert Spirituel in 1728 and held the post till the concerts were taken over by the Académie Royale in 1734. For this institution he wrote a book of motets, published in 1742. He also composed 'Divertissements' (published in 6 books) for the Comédie-Italienne, of which he was for some time the conductor. His instrumental works, published before 1739, consist of no less than 47 'Divertissements', 'Fanfares pour des trompettes, timbales, violons et hautbois . . .'; 'Symphonies pour des violons, des hautbois et des cors de chasse . . .'; 'Concert de chambre à deux et à trois parties pour les violons, flûtes, et hautbois' (2 books); 2 'Suites de symphonies', 2 'Concerts de chambre', cantatas, 'Cantatilles', 2 books of motets and a Mass.

M. L. P.

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**"MOURNING" SYMPHONY** (Haydn). See TRAUER-SINFONIE.

**MOURNING WALTZ.** See TRAUER-WALZER.

**MOUSQUETAIRES DE LA REINE, LES** (Opera). See HALÉVY.

**MOUSSORGSKY.** See MUSSORGSKY.

**MOUTH ORGAN** (or **Mouth Harmonica**). A small and simple "free reed" instrument invented about 1829 by the London firm of Wheatstone and called Aeolina by them. It consisted of a few free reeds, which were fixed into a metal plate and blown by the mouth. As each reed was furnished with a separate aperture for supplying the wind, a simple melody could be played by moving the instrument backwards and forwards before the mouth. There was a double row of reeds, which had the advantage that tunes could be played in thirds, but the much greater disadvantage that thirds occurred, unless the player was fairly skilled, where they were not wanted. The same reed played two different (adjacent) notes when the breath was blown out or drawn in respectively.

The value of the instrument for artistic purposes amounted to nothing; its only interest is a historical one, as being one of the earliest attempts to make practical use of the discovery of the free reed. But even this is a questionable blessing, for the mouth organ must be regarded as the first germ of the accordion and concertina, instruments which produce quite the most unpleasant musical sound ever devised by the inventor's and the instrument maker's ingenuity, so far as we can tell from instruments still in use.

E. P., adds.

See also Accordion.

**MOUTHPIECE** (Fr. *bec, boccal, embouchure*; Ger. *Mundstück*). The portion of a wind instrument which is inserted into the player's mouth or applied to his lips. Of the French words, *bec* (beak) is applied to the first variety and *embouchure* to the second or the mouthpieces of brass instruments. As an anglicized word the name *embouchure* is also applied to the mouth-hole in the head-joint of the transverse flute, which is never spoken of as the mouthpiece, although for purposes of comparison it is convenient to refer to it under this heading. (For *boccal* see CROOK.) Including, therefore, the orifice for sound-production in the transverse flute, mouthpieces may be classed in four groups:

(1) The open end of a tube, across which a stream of air is blown, as when a note is produced from a Pandean pipe or from a common key. This is the simplest of all forms and possibly the most ancient; it is the form adopted in the Nay or Egyptian flute (see FLUTE). In the ordinary modern or transverse flute the open end across which the stream of air is directed is obtained by means of a lateral orifice.

(2) A tubular conduit inserted between the lips by which air is conveyed under pressure to a whistle, as in the flageolet; or to enclosed reeds, either directly as in the cromorne or indirectly through a wind-bag as in the bag-pipe. The beaked mouthpiece of the recorder is merely a modified form of this tubular conduit, but by its name marks the distinction between the *flûte-à-bec* and the transverse flute.

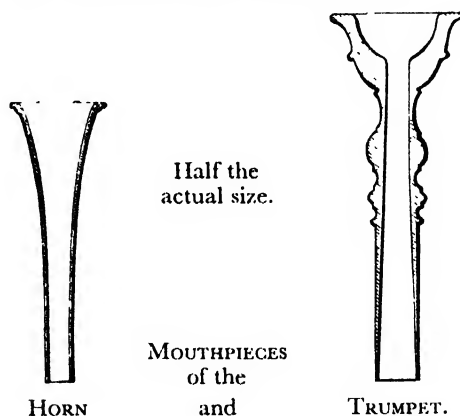
(3) A beak-shaped chamber forming the upper end of single-reed instruments of the clarinet and saxophone types. One side is flattened to form a bed or table for the reed, and communication is opened with the general tube of the instrument by a slot cut in this table.

This variety of mouthpiece can be applied, although rather ineffectively, to the bassoon and its diminutives. The *dolcino* or small bassoon in the B $\flat$  of the four-foot octave was actually played in military bands by means of a single reed as late as the early years of the nineteenth century, and even since then attempts have been made to revive this means of producing tone on the bassoon.

(4) Cupped mouthpieces, which are applied to the outer surface of the lips, not inserted between them. The lips thus stretched across the calibre of the cup form a kind of double reed, closely resembling the vocal cords of the larynx. Each instrument of this class has a somewhat different form of cup, which is described under their respective headings. In the older examples, however, and in those used by uncivilized tribes, the cup consists of a simple hole, at the end of a cow's horn for

instance, or in the side of an ivory tusk, communicating with the medullary cavity. The transition from this to the shaped cup can be well seen in the Swiss alphorn, in which a small globular cavity, like the mouthpiece of the trumpet, is rudely carved out of the wooden strips of which the long tube is built up. In more finished instruments of this class the mouthpiece is turned out of brass, ivory, aluminium or silver, with a rounded cushion-shaped edge for the accurate and painless pressure of the lips. Glass has also been used, and of late the cushion has been made of vulcanized indiarubber.

In all the mouthpieces comprised in the third and fourth groups the exact dimensions and proportions exercise a great effect upon the tone-quality. In those of the clarinet type the ruling factor is the exact degree of opening between the reed and the bed of the mouthpiece; this is technically called the "spring" or "lay". In the cupped mouthpieces of brass instruments the variations are even greater and of more importance, for in addition to the general size suitable to the range of compass of each class, the exact form of the cup and rim and the diameter of the bore of each mouthpiece have a marked effect.



The cups of the mouthpieces of cornets, bugles and saxhorns are intermediate in character between those of the horn and trumpet.

Double-reeds, as used on the oboe and bassoon are mouthpieces only in the literal sense that they are placed in the mouth; they are described under REED.

W. H. S., adds. D. J. B.

**MOUTON, Charles** (b. ?, 1626; d. ?).

French lutenist. He was a pupil of Gaultier and lived at Turin between 1670 and 1700. He visited Paris in 1675 and 1678, and lived there entirely from 1700 to 1720. Of his numerous and once popular compositions little is left. One book of 'Pièces de luth sur différents modes' (publ. 27 Feb. 1699) was or is in private

hands at Stockholm. Many MS pieces are in collective volumes. His portrait was engraved by Edelinck from a painting by de Troy.

E. v. d. s.

**MOUTON, Jean** (*b.* Dept. of Somme<sup>1</sup>, c. 1475<sup>2</sup>; *d.* Saint-Quentin, 30 Oct. 1522).

French composer. He was a pupil of Josquin, teacher of Willaert, musician to Louis XII and Francis I of France, canon of Théroutanne<sup>3</sup> and afterwards, like Josquin des Prés, canon of the Collegiate Church of Saint-Quentin, in which place he died and was buried, the following words being inscribed on his tomb<sup>4</sup>:

Ce gist maistre Jean de Hollingue dit Mouton, en son vivant chantre du Roy, chanoine de Therouanne et de cet eglise, qui trepassa le penultieme jour d'Octobre MDXXII. Priez Dieu pour son âme.

When Petrucci began to print music, Mouton was in his prime, and the edition of five masses (*a* 4), which Fétis assigned to the year 1508, is an early example of a whole book devoted to one composer. This book, which Glarean<sup>5</sup> found "in manibus omnium", is now scarce, and Fétis thinks the copy of the second edition<sup>6</sup> in the British Museum the only complete one. Burney carefully examined the fourth Mass<sup>7</sup> and scored several movements, discovering no variety of measure or subject, no melody, no ingenuity of contrivance, no learning of modulation. Yet the masses were highly valued in their day, reprinted by other publishers<sup>8</sup> and much admired, according to Glarean and Le Roy<sup>9</sup>, by Pope Leo X, Giovanni de' Medici.<sup>10</sup> As for motets, Mouton saw twenty-one printed in the best collection of his time, Petrucci's 'Motetti

de la Corona'.<sup>11</sup> Posthumous publications continued for nearly forty years, and the list of known printed works includes nine masses<sup>12</sup>, about seventy-five motets and psalms and a few French chansons. (See Q.-L.)

The British Museum has a single voice-part (*superius*) of Mouton's twenty-two motets printed by Le Roy in 1555, and happily a complete MS score of the same collection. This gives many interesting pieces: the 'Nesciens Mater' (*a* 8) with four of the parts derived canonically from the others; the 'Quis dabit oculis' composed in 1514 on the death of Anne de Bretagne, Queen of France; some Easter pieces, 'Alleluia', and 'In illo tempore', and one for Christmas, 'Noe, noe, psallite', on which Arcadelt afterwards wrote a mass.

Burney scored, besides the mass movements, three motets<sup>13</sup>, and in this style of composition finds Mouton more smooth and polished than his contemporaries. "Life in a court" can scarcely account for it. Most great musicians of the time had the same surroundings. Glarean, more reasonably, attributes to zeal and industry the rare faculty which separated Mouton from his fellows. The numerous examples drawn from his works for the 'Dodecachordon', and the evident pride with which Glarean<sup>14</sup> recalls the meeting in Paris, are evidence of the high value set upon the French composer. Had Mouton left no compositions of his own, he would still be remembered as belonging to a remarkable line of great teachers—Okeghem, Josquin, Mouton, Willaert, Zarlino.

J. R. S.-B.

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See also Paix (parody mass on motet).

**MOVEMENT.** A term most customarily applied to instrumental works of the cyclic order, suite, sonata, symphony, etc. It denotes any portion of such a work sufficiently complete in itself to be regarded as a distinct entity; for example, first *allegro*, *adagio*, *scherzo* or *finale*. In modern music of the kind a movement is rarely so entirely independent as to be detachable from its associated movements, save in the case of the suite.

H. C. C.

<sup>1</sup> See 'Joannis Mouton Samaracensis . . . aliquot moduli' (Paris, Le Roy & Ballard, 1555; B.M.A. 132) — an edition apparently unknown abroad, or the word "Samaracensis" would not have escaped attention. Glarean merely calls Mouton "Gallus". Fétis thinks, from the inscription on the tomb, that Hollingue, a little town near Metz, may have been his birthplace. In that case "Samaracensis" may refer simply to Mouton's residence at Saint-Quentin.

<sup>2</sup> Date proposed by Fétis. Mouton's first publication appeared in 1505.

<sup>3</sup> Whence he removed, probably, when the English took the town in 1513.

<sup>4</sup> See 'Études saint-quentinoises' (Saint-Quentin, 1851-62, etc.), I, 302. Ch. Gomart, the author, took the inscription from a "MS of Quentin Delafons", but does not state where it is to be found. It is the only authority for the date of Mouton's death, and for his two church preferences.

<sup>5</sup> 'Δωδεκάχορδον' (Basle, 1548), p. 464.

<sup>6</sup> 'Missae J. Mouton' (Fossombrone, Petrutius, 11 Aug. 1515), containing 'Missae sine nomine', 'Alleluia', 'Alma redemptoris', another 'Sine nomine', 'Regina mearum' (B.M. K. 1, d 7).

<sup>7</sup> For Burney's examples from Mouton, and critical notes, see 'Musical Extracts' (II, 104, 134, 137, 169) in B.M. Add. MSS 11,582. Most of the notes are incorporated in his 'History' (II, 533; modern ed. I, 769).

<sup>8</sup> The 'Alma redemptoris' was reprinted, and a new one, 'dittes moy toutes vos pensées', added in Antiquis's famous 'Liber quindecim missarum' (Rome, 1516).

<sup>9</sup> See preface to 'Joannis Mouton Samaracensis'.

<sup>10</sup> "A passionate lover of music . . . the sounds of which were daily heard floating through the palace, Leo himself humming the airs that were performed" (Ranke's 'History of the Popes').

<sup>11</sup> Eight in Book I (1514); ten in Book II (1519); three in Book III (1519).

<sup>12</sup> Besides the six mentioned in notes above, the 'Missae d'Allemagne', 'Tua est potentia' and 'Quem dicunt' were printed. Fétis mentions a MS 'Missae sans cadence' at Cambrai. Zarlino speaks of a Mass 'Benedicam Dominum', *a* 6 ('Istitutioni harm.', pt. iv, p. 414).

<sup>13</sup> 'Quis dabit oculis', 'Non nobis Domine', composed in 1509 at the birth of Renée, daughter of Louis XII. Also 'Quam pulcra es', which Burney likes so much that he gives the first movement in his 'History'. This motet had in its own time been ascribed to Josquin.

<sup>14</sup> Speaking of it continually in the 'Dodecachordon'. See pp. 296, 320, 464. They conversed by means of an interpreter.

**MOYSE, Marcel (Joseph)** (b. Saint-Amour, Jura, 17 May 1889).

French flautist. He was awarded the first prize at the Paris Conservatoire in 1906 and then followed a twofold career, both orchestral (solo flautist of the principal French symphonic orchestras) and as a chamber-music player and recitalist. In both respects he is regarded as one of the finest exponents of his instrument in France. He is professor of the flute at the Conservatoire, where he succeeded Philippe Gaubert in Feb. 1932.

His son Louis (b. 14 Aug. 1912), who obtained the first prize for flute (1932), is also an excellent pianist. This enables him to appear with his father in works for two flutes and also as pianist of the Marcel Moyse trio (with Blanche Honegger, violin).

M. P.

**MOYZES, Alexander** (b. Kl'áštor pod Znievom, Slovakia, 4 Sept. 1906).

Slovak composer. The son of Mikuláš Moyzes, he received a secondary school education at Prešov and studied at the Prague Conservatory (1925-28), where his principal teachers were R. Karel and O. Šín. In 1928-30 he perfected his technique in composition under Novák at the Master School. In 1929 he became professor of composition at the Conservatory of Bratislava (Hudebná akadémia), where he has since been living and working. From 1935 to 1948 he was musical director of the broadcasting station there (since Feb. 1948 on involuntary leave). In 1949 he took part in organizing a new Artistic Folksong Ensemble in Slovakia and in the autumn of the same year he was appointed professor of the newly founded Academy of Music. After the liberation of Czechoslovakia in 1945 he did much to further the organization of music and raise the musical standards in Slovakia, and particularly to ease the relations between the Slovaks and the Czechs.

Gifted with exceptional talent, Moyzes began to compose when he was fifteen, and in 1922, three years before his admission to the Conservatory, he heard compositions of his publicly performed for the first time. In the strict school of Novák he acquired a thorough knowledge of technique, and the splendid example of his beloved and admired master became decisive for the further development of his art. In the same way as Novák did in a very considerable part of his works, Moyzes found inspiration in the spirit of folk music, making use, at the same time, of modern developments; he thus works in perfect conformity with recent Slovak musical ideals. He is doubtless one of the two leading personalities in the contemporary Slovak musical community, the other being Eugen Suchoň. Moyzes is not only a composer of forthright character, of spontaneous invention and

resourceful technique; he is also a methodical and conscientious worker. The definitive versions of his works are often the result of several revisions. Up to 1950 over forty numbered compositions of his have been performed and some of them published. A short selection of his works follows:

- Scenic cantata 'Svatopluk' (words by Ján Hollý), Op. 25 (1935).
- Scenic cantata 'Červené zore — nová dedina' ('Red Morning-Sky — a New Village'), Op. 43 (1949).
- Incidental music for Shakespeare's 'The Winter's Tale', Op. 24 (1935).
- Incidental music for Shakespeare's 'Hamlet', Op. 29 (1938).
- Symphony No. 1, D ma., Op. 4 (1927, def. 1936).
- Symphonic Overture, Op. 10 (1929).
- 'Little Symphony' for small orch., Op. 17b (orch. version of the wind Quintet, Op. 17a).
- Overture 'Jánošíkova chlapci' ('Jánošík's Boys'), Op. 21 (1934).
- Dramatic overture 'Nikola Šuhaj', Op. 22 (1934).
- Symphony No. 2, A mi., Op. 16 (1932, def. 1941).
- Symphonic suite 'Dolu Váhom' ('Down the Váh-River'), Op. 26 (1935, def. 1945).
- Symphony No. 4, E♭ ma., Op. 38 (1941-47).
- Symphony No. 5, 'Podľa odkazu drahého otca' ('After the Heritage of my Dear Father'), F ma., Op. 39 (1948).
- Symphony No. 6 ('Pioneers'), G ma., Op. 45 (1950).
- Concertino for pf. & orch., Op. 18 (1933, def. 1939).
- 'Cesta' ('The Way'), song cycle with orch. (words by L. Novomeský), Op. 36 (1932, def. 1942).
- String Quartet, A mi., Op. 9 (1928-29, def. 1942).
- Quintet for wind insts., Op. 17a (1933, def. 1942, also an orch. version entitled 'Little Symphony', Op. 17b).
- 'Poetic Suite' for vn. & pf., Op. 35 (1940).
- Sonata, E mi., for pf., Op. 2 (1926-27, def. 1942).
- Divertimento, Op. 11, for pf. (1929).
- Also music for films, songs, partsongs, &c.
- Arrangements of folksongs, especially 'Znejú piesne na chotári' ('Songs resound in the Country'), cantata-suite, Op. 40 (1948) and 'Či organy hrajú' ('As Organs play'), cycle of choruses for unaccompanied men's, women's & mixed voices, Op. 37 (1946-47).

G. Č.

**MOYZES, Mikuláš** (b. Veľká Slatina nr. Zvolen, 6 Dec. 1872; d. Prešov, 2 Apr. 1944).

Slovak composer, father of the preceding. Having been educated at the "Gymnasium" of Banská Bystrica and at the Teacher's Training-College of Kl'áštor pod Znievom, he studied organ and composition at the Academy of Music in Budapest. Under the Hungarian rule he worked as a cathedral organist in Eger and later in Nagyvárád. In 1907 he was appointed professor of music at the Teacher's Training-College and director of the Municipal School of Music at Prešov, places he held until his retirement, even when this town passed from Hungary to Czechoslovakia (in 1918).

Sacred and organ music predominated among Moyzes's early compositions, written in an impersonal style; his 'Missa solemnis' in C major (1905) should be particularly mentioned. He composed besides several orchestral works (e.g. a Scherzo), pianoforte pieces, songs and partsongs. He also helped to raise the standards of musical education by writing suitable textbooks and an organ tutor. Later, through his son, he came in contact with the new tendencies and methods in music which were shown in several chamber works (Quintet

and Sextet for wind instruments, 2 string Quartets), as well as in compositions for orchestra, particularly 'Malá vrchovská symfonia' ('Little Highland Symphony') (1934). His overture 'Naše Slovensko' (Our Slovakia) (1938) became very popular, having been reorchestrated by his son Alexander, who also made use of his father's sketches in his own Symphony No. 5. Mikuláš Moyzes made many arrangements of folksongs. o. č.

**MOZART.** Austrian family of musicians of German origin.

(1) **(Johann Georg) Leopold Mozart** (b. Augsburg, 14 Nov. 1719; d. Salzburg, 28 May 1787), father of the great composer. He was himself a musician of some note. The son of Johann Georg Mozart, a bookbinder at Augsburg, he determined to push himself beyond the narrow circle of his parental home. He studied for two years (1737-39) at the University of Salzburg with the intention of entering the priesthood, but his love of music proving too strong for him (he was already an excellent violinist), he obtained an appointment in 1740 as musician and chamberlain to Count Thurn and Taxis, Canon of Salzburg. Three years later he was appointed fourth violinist in the private orchestra of the Archbishop of Salzburg, in whose service he ultimately (1763) attained to the post of vice-*Kapellmeister*, after having already in 1757 been granted the additional appointment of court composer. On 21 Nov. 1747 he married Anna Maria Pertl<sup>1</sup>, daughter of an official of St. Gilgen. They were described as the handsomest couple at Salzburg. Of their six children only two survived — a daughter, Maria Anna, and a son, the illustrious Wolfgang. Both showed great musical gifts at an early age, and Leopold soon found himself compelled to devote almost the whole of his time to their training. The story of his travels with them will be told below. There is perhaps something that smacks a little of the showman in the manner in which he rushed them round Europe and exhibited them as prodigies, and the strain of these years of travel undoubtedly had a very bad effect on Wolfgang's health. On the other hand, the latter owed much to his father's careful training and strict supervision, irksome as this often was to one so different in temperament.

The list of Leopold Mozart's compositions is fairly extensive and includes religious music, symphonies and concertos, divertimenti and pianoforte sonatas. A selection, edited by Max Seiffert, was published by Breitkopf & Härtel in 1908.<sup>2</sup> Six divertimenti written about 1760, and included in this collection, possess con-

siderable merit and deserve to be better known. Leopold's great work, however, was his 'Versuch einer gründlichen Violinschule' (Augsburg, 1756), which passed through many editions in several languages and was for long the standard method for the violin.

**BIBL.**—A selection from Leopold Mozart's letters is given in Vols. III and IV of L. Schiedermair's 'Die Briefe Mozarts und seiner Familie' (1914). In 1920 the diary he kept during his travels with his children was published by A. Schurig under the title 'Leopold Mozart: Reiseaufzeichnungen, 1763-1771'. His letters to Maria Anna are published in 'Leopold Mozart's Briefe an seine Tochter', ed. by O. E. Deutsch and B. Paumgartner (Vienna, 1936). Extracts from Leopold's most important letters are translated in Emily Anderson's 'The Letters of Mozart and his Family' (1938). A good study of Leopold's character is to be found in J. Kreitmaier's biography of his son (1919).

See also *Accidentals*. Dot (invention of double dot). Eberlin (contrib. to *Hornwerk*).

(2) **Maria Anna (Marianne) Mozart** (b. Salzburg, 30 July 1751; d. Salzburg, 29 Oct. 1829), daughter of the preceding. She was, like her brother, a child prodigy, but, unlike him, never developed into anything more. She shared her brother's successes as a pianist on their joint tours, but later in life was chiefly in request as a teacher. In 1784 she married Baron von Berchtold zu Sonnenburg, court councillor of Salzburg and warden of St. Gilgen. On his death in 1801 she returned to Salzburg and again occupied herself with teaching. She became blind in 1820 and ended her days in comparative poverty.

(3) **Wolfgang Amadeus Mozart**<sup>3</sup> (b. Salzburg, 27 Jan. 1756; d. Vienna, 5 Dec. 1791), brother of the preceding.

**LIFE.**—Even as a child of three Mozart showed his love of music in a remarkable manner. He listened eagerly to his sister Marianne's music-lessons, amused himself for hours with picking out thirds, and showed a good memory for the pieces he heard. Encouraged by these indications his father began, almost in play, to teach him little minuets on the harpsichord; but the boy showed such aptitude that play soon became real work. Marianne's manuscript music-book<sup>4</sup> was called into requisition, the father writing down in it pieces of progressive difficulty. The impulse to compose similar pieces for himself was soon roused in the boy; these, which already betray his feeling for beauty both of sound and form, he

<sup>1</sup> He was christened in full Joannes Chrysostomus Wolfgangus Theophilus: instead of Theophilus his father wrote Gottlieb—in Latin Amadeus. In his earlier letters Mozart added his confirmation-name Sigismundus. On his first works, and those engraved in Paris in 1764, he signs himself J. G. Wolfgang, afterwards Wolfgang Amade; in private life he was always Wolfgang.

<sup>2</sup> Now in the Mozarteum at Salzburg. On his seventh name-day (1762) Wolfgang received from his father a music-book of this sort for his own use, lately in the possession of Dr. L. Koenig of Kiel. It consisted of a collection of little pieces by various composers written out by Leopold in the form of suites, and designed to serve both as an album of piano music and as a guide to the various forms of composition. It was published in 1922, with an introduction by H. Abert.

<sup>3</sup> Not Pertlin: that was simply the old-style feminine ending, still in use in the Slavonic languages, but no longer in German.

<sup>4</sup> D.T.B., IX, ii. There is a valuable introduction.

played to his father, who wrote them down in the book. Before long he was able to enter his own compositions. Schachtner, the court trumpeter and a friend of the family, relates many touching instances of his lively and essentially childlike disposition<sup>1</sup>; of his eagerness in learning anything, especially arithmetic; of his ear, which was so delicate that he could detect and remember to the next day a difference of half a quarter-tone, and so susceptible that he fainted away at the sound of a trumpet; and of his earnestness over his music-lessons. His father wrote to him in 1778:

As a child and a boy you were too serious even to be childish: and when sitting at the harpsichord, or doing anything in the shape of music, you would not stand a joke from any one. Indeed, from the precocity of your talent, and the extremely thoughtful expression of your countenance, many people feared you would not live to grow up.

When a little over five and a half, Mozart took part in a comedy, 'Sigismundus Hungariae Rex', set to music by Eberlin, the court organist, and performed in the hall of Salzburg University, 1 and 3 Sept. 1761. There were about 150 performers, including young counts, students and choristers of the chapel.

The father, struck by the rapid progress of his children, determined to travel with them. Their first excursion was in Jan. 1762, to Munich, where the elector received them kindly and expressed great admiration; and encouraged by this success the family next went to Vienna, giving a concert at Linz by the way.

The reputation of the little prodigies had preceded them to Vienna, but the reality far exceeded the expectations formed by the court and nobility. The emperor was especially taken with the *kleiner Hexenmeister* (little magician) and in joke made him play first with one finger only, and then with the keyboard covered. Wolfgang asked expressly for Wagenseil, the court composer, that he might be sure of having a real connoisseur among his hearers. "I am playing a concerto of yours," he said, "you must turn over for me." He treated the empress with all the frankness of an unspoiled child, jumping up into her lap, throwing his arms round her neck and kissing her. Of course the upper classes went wild about the children, and "all the ladies lost their hearts to the little fellow". But a change soon came, for Wolfgang took the scarlet fever, and even after his recovery people held aloof from fear of infection. After a short excursion to Pressburg the family returned to Salzburg at the beginning of 1763.

The father now considered himself justified in attempting a longer journey, his main object-

ive this time being Paris. They left Salzburg on 9 June and travelled by Munich, Augsburg, Schwetzingen, Mainz, Frankfurt<sup>2</sup>, Coblenz, Aachen and Brussels, giving public concerts or playing at the various courts. Wolfgang played the violin, and also the organ at the various churches.

They arrived in Paris on 18 Nov. and stayed five months. The children played before the court at Versailles, gave two concerts and excited the greatest enthusiasm. Grimm, the cultivated man of letters, took them up warmly and was of great use in procuring them introductions and rendering services of various kinds. To show Wolfgang's talent in composition, the father had four Sonatas for pf. and violin engraved, two (K. 6, 7)<sup>3</sup> being dedicated to the Princess Victoire, the king's second daughter, and two (K. 8, 9) to the witty Comtesse de Tessé. The young musician's portrait was twice painted during his stay in Paris, by Carmontelle in the well-known family group and by M. B. Ollivier in the picture of a tea-party in the Prince de Conti's salon, which now hangs in the Louvre.<sup>4</sup>

They left Paris, 10 Apr. 1764, and went by Calais to London, where they took lodgings in Cecil Court, St. Martin's Lane.<sup>5</sup> Here also they met with a gracious reception at court, and the children, especially Wolfgang, made an extraordinary impression. The king put before the "invincible" Wolfgang pieces by J. C. Bach, Abel, Wagenseil and Handel, which he played at sight, and also made him play on his organ, to the still greater admiration of everybody. He then accompanied the queen in a song and a flute-player in his solo, and improvised a charming melody to the bass part of one of Handel's airs. He became very intimate with the queen's music-master, J. Christian Bach and with the singers Tenducci and Manzuoli, the latter of whom gave him singing-lessons of his own accord. He also made the acquaintance of the Hon. Daines Barrington, a man of very versatile attainments, who after putting him to the severest tests, wrote a paper for the Royal Society in which

<sup>1</sup> Here the father announced in the programme, 30 Aug., that "he would play with the keyboard covered", thus turning the emperor's joke to account. Here also Goethe heard him—"I was about 14, and I still distinctly remember the little man with his frizzled wig, and sword". Eckermann's 'Gespräche mit Goethe' (Leipzig, 1908), II, 178.

<sup>2</sup> The numbers throughout refer to Köchel's catalogue of Mozart's compositions. For the chronological order of the works the third edition, as revised by Dr. A. Einstein, has been generally followed.

<sup>3</sup> It is possible, however, that this latter picture was painted during the Mozarts' return visit in 1766.

<sup>4</sup> For details of the Mozarts' stay, and the condition of music at the time, see Pohl's 'Haydn und Mozart in London' (Vienna, 1867). Further particulars may be gleaned from Leopold's own diary published by Dr. A. Schurig in 1920 as 'Leopold Mozart: Reiseaufzeichnungen', and from F. G. Edwards's 'Musical Haunts in London' (1895).

<sup>5</sup> Letter to Mozart's sister, dated Salzburg, 1792; given entire by Jahn, I, 21. The references throughout are, unless otherwise stated, to the English translation.



he detailed the facts and his own admiration and astonishment.<sup>1</sup> After a second performance at court the children gave their first concert on Tuesday, 5 June, at the Great Room in Spring Gardens. In the advertisement the father called his children "prodigies of nature", and directed special attention to Wolfgang; "his father had brought him to England, not doubting but that he will meet with success in a kingdom where his countryman Handel, the late famous virtuoso, received during his lifetime such particular protection". The town was very full for the king's birthday (4 June), and the receipts were as much as 100 guineas; moreover, many of the performers engaged declined receiving any remuneration for their services. The sensation was immense; even the father was astonished and wrote home describing their progress. "To play the British patriot" he next allowed Wolfgang to play the harpsichord and organ at a concert at Ranelagh on 29 June, "for the benefit of a useful public charity."<sup>2</sup> A projected visit to Tunbridge Wells, which was then at the height of its vogue as a fashionable resort, had to be suddenly abandoned. Towards the end of July Leopold took cold in returning from a concert at Lord Thanet's and had a severe illness. During his convalescence they went to live near Chelsea, then a detached village, at the house of a Dr. Randal in Fivefields (now 182 Ebury Street). Not being able to play any instrument, on his father's account, Wolfgang composed his first two Symphonies (K. 16, 19<sup>3</sup>), and amused himself with a number of experiments in composition which possess a special interest in that they were never intended for his father's eyes and never underwent correction by him.<sup>4</sup> On their return to town the Mozarts lodged at a Mr. Williamson's, No. 15 Thrift Street (now Frith Street, Soho); and on 25 Oct. they were again invited to court. The father had six of Wolfgang's sonatas for harpsichord and violin (K. 10-15) engraved at his own cost and dedicated to the queen, who sent him 50 guineas. The last two concerts, in which "all the overtures were of the little boy's own composition", took place respectively on 21 Feb. 1765, at the Little Theatre, Haymarket, and 13 May, in Hickford's Great Room, Brewer Street, the latter at reduced prices, as the charm of novelty had worn off. Here the children played a piece of Wolfgang's for four hands on the same harpsi-

chord, a thing then quite new.<sup>5</sup> The instrument was one with two manuals and pedals, as well as a Venetian swell, made by Burkart Shudi for the King of Prussia.<sup>6</sup>

From this time the father put forth repeated invitations to the public to hear and test the youthful prodigies in private, "every day from 12 to 3, admittance 2/6 each person", first at their lodgings and afterwards at the Swan and Hoop Tavern, Cornhill. Playing with the keyboard covered is mentioned as a special attraction. Visitors, however, became constantly fewer, in spite of the increasing urgency with which they were invited ('The Advertiser' of 11 July contains the last advertisement), and some popular disturbances, together with the appearance of the first symptoms of George III's malady, made the elder Mozart determine to leave the country. The family, however, first visited the British Museum (opened 15 Jan. 1759), to which the father is said to have presented Wolfgang's printed sonatas and a copy of the engraving from Carmontelle's picture.<sup>7</sup> In memory of his visit Wolfgang composed, by request, a four-part motet,<sup>8</sup> his only vocal piece to English words, and presented the autograph to the Museum. They left London on 24 July, stayed until the end of the month at Burne Place with the nephew of Sir Horace Mann, Walpole's correspondent, and on 1 Aug. left England for The Hague in consequence of an invitation to the court of Holland.

They were detained a month at Lille by Wolfgang's falling ill and spent a few days at Ghent and Antwerp. They arrived at The Hague on 11 Sept. and were most graciously received by the Prince of Orange and his sister, Princess Caroline of Nassau-Weilburg. For 30 Sept. a concert was arranged, at which, according to the announcements, all the overtures were again to be of Wolfgang's composition. But a few days before the little girl fell ill, and then Wolfgang took a violent fever which lasted many weeks. It was not till Jan. 1766 that the family was able to proceed to Amsterdam, where two public concerts were given, at one of which the Symphony in B<sup>b</sup> major (K. 22) was probably performed. In Mar. they were again at The Hague for the fêtes on the occasion of the installation of the Prince

<sup>1</sup> On this Sonata (now K. 19d) see G. de Saint-Foix, 'Une Sonate inconnue de Mozart', 'Revue musicale', May 1921, and A. H. King in *M. Rev.*, XII, 1951, p. 29.

<sup>2</sup> See A. J. Hipkins's 'History of the Pianoforte' (1897). An account of the concert was given in the 'Salzburger Zeitung', 6 Aug. 1765.

<sup>3</sup> There is no trace of this copy in the British Museum. Moreover the official receipt, now in the Mozarteum at Salzburg, merely thanks Leopold for "the present of the musical performances of your very ingenious son".

<sup>4</sup> 'God is our Refuge and Strength.' For facsimile of the autograph see Pohl's 'Mozart in London' and Wyzewa and Saint-Foix's 'W. A. Mozart'. The piece, edited by Dr. W. H. Cummings, was reprinted in 'Musical News', 27 Jan. 1906.

<sup>1</sup> 'Philosophical Transactions', Vol. LX, for the year 1770, p. 54. Reprinted in Barrington's 'Miscellanies' (1781).

<sup>2</sup> Probably the Lying-in Hospital (Surrey), the foundation-stone of which was laid in 1765.

<sup>3</sup> K. 17 and 18 are copies of works by other composers.

<sup>4</sup> They are preserved in a little music-book now in the Berlin library, and were published by Breitkopf in 1909 under the title 'Mozart als achtjähriger Componist'. The marked difference between them and the work written under Leopold's supervision is significant.

of Orange as Stadtholder, for which Wolfgang composed harpsichord variations on an air by Graaf and on the folksong (now the Dutch national anthem) 'Wilhelmus van Nassouwe' (K. 24, 25), which were immediately printed. He also composed for the festival a kind of concerto grosso which he called 'Galimathias musicum' (K. 32); it concludes with a fugue on the folksong. Six Sonatas for pianoforte and violin (K. 26-31), dedicated to the princess, were also engraved.

After spending a few days at Amsterdam and Utrecht, in each of which towns a concert was given, the Mozarts started on their return journey. Travelling by Malines, they arrived at Paris towards the end of April. The children played repeatedly at court, and their improvement was appreciated, but here too there was a falling-off in interest. On 9 July they left Paris and, passing through Dijon and Lyons to Switzerland, spent many pleasant days at Geneva, Lausanne, Berne, Zürich and Schaffhausen. They were fêted everywhere, but most of all at Zürich by the poet Gesner, from whom they parted with great regret. From Geneva the father took his children over to Ferney, bearing a letter of introduction from Damilaville of Paris. But Voltaire had been in bed for six weeks, and Mme Denis, Rameau's pupil, was ill too. "Comment pourrais-je recevoir votre jeune joueur de clavecin? Ah! nous sommes bien loin de donner des fêtes!" he wrote to his friend in Paris; and so this strange encounter between Leopold Mozart the sincere believer and Voltaire the sceptic did not take place.<sup>1</sup> That the former should have desired it is a proof of his readiness to sacrifice even his scruples to the interests of his children. At Donaueschingen they spent twelve pleasant days with the Prince of Fürstenberg, who had music nearly every evening and, after remunerating them very handsomely, took leave of them with tears in his eyes. At Biberach Count Fugger of Babenhausen made Wolfgang compete on the organ with Sixtus Bachmann, a gifted boy two years older than himself; neither was able to obtain a decided advantage over the other. Passing through Munich, where the elector was much pleased with Wolfgang's progress, the travellers returned to Salzburg in Nov. 1766.

The father's first care was to carry on Wolfgang's interrupted studies; as a solid foundation he took him through Fux's 'Gradus ad Parnassum'. The archbishop, not believing in the boy's powers, gave him the first part of a sacred cantata, 'Die Schuldigkeit des ersten Gebotes'<sup>2</sup> (K. 35), to compose under strict surveillance. The work was eventually performed on 12 Mar. and 2 Apr. 1767, by

the students in the University hall.<sup>3</sup> To this period also belong a 'Passionskantate' or 'Grabmusik' (K. 42); a Latin comedy 'Apollo et Hyacinthus', performed 13 May at the Aula; a series of arrangements, in the form of pianoforte concertos, of movements from sonatas by the Parisian school of German composers (K. 37, 39-41); and possibly a 'Cassation' (K. 99), a Serenade (K. 100) and two Symphonies (K. 76, 43). In the beginning of Sept. the family, attracted by the approaching betrothal of the Archduchess Maria Josepha, went to Vienna; but they came in for a series of misfortunes. The archduchess died of the smallpox, the upper classes took flight for fear of infection, and the Mozarts also fled to Olomouc, where, however, both children took the disease and Wolfgang was blind for nine days. Count Podstatzky generously gave them free quarters, and every care was lavished upon them. After their recovery they made a short stay at Brno, where they were kindly welcomed by Count Schrattenbach and other nobles.

They returned to Vienna in Jan. 1768, and were kindly received at court; but the empress was living in retirement after the death of her husband, and, her son, Joseph II, set an example of parsimony which was scrupulously followed by the aristocracy. Worse than all was the envy and jealousy shown by other musicians. In the midst of these various difficulties and trials, however, the emperor invited Wolfgang to compose an opera and conduct it at the harpsichord. Coltellini's 'La finta semplice' (K. 51) was chosen, but a series of intrigues prevented its being produced. Wolfgang had, however, the satisfaction of producing his little German operetta 'Bastien und Bastienne' (K. 50)<sup>4</sup> in the private theatre of a Doctor Mesmer, who is now known to have been no other than the celebrated discoverer of animal magnetism. He had also an opportunity of appearing in public as a composer, being commissioned to furnish a solemn Mass,<sup>5</sup> an Offertorium (K. 47) and a trumpet Concerto<sup>6</sup> for the consecration of the new church at the orphanage. The ceremony took place on 7 Dec., and Wolfgang conducted in presence of the emperor and the court. During his stay at Vienna Mozart also composed two Symphonies (K. 45, 48).<sup>6</sup>

<sup>3</sup> Hammerle ('Mozart und einige Zeitgenossen', Salzburg, 1877) quotes the notice in the University minutes: "1767, 12 Martii, Jovis: Vacatio (Post prandium). Hora media 7 in Aula Oratorium fuit decantatum a D. Wolfgango Mozart adulescentulo 10 annorum in modulos musicos egregie redactum."

<sup>4</sup> The libretto was a German version, by F. W. Weiskern, of Madame Favart's parody on Rousseau's 'Devin du village'.

<sup>5</sup> The string Quintet, formerly assigned to this period (K. 46), is almost certainly an arrangement, possibly by Mozart himself, of the Serenade for wind instruments (K. 361) written in 1780. The MS is not in Mozart's hand, and the superscription "Salzburg, 25 Jan. 1768" cannot possibly be correct.

<sup>1</sup> See 'Voltaire musicien', by Edmond van der Straeten (1878).

<sup>2</sup> The MS is at Windsor Castle.

A great pleasure awaited Wolfgang on his return to Salzburg; the archbishop had his rejected opera performed in the palace. He also made him his *Konzertmeister*, though without salary. Wolfgang again devoted himself to study, composing two Masses (K. 65, 66), a *Te Deum* (K. 141) and a 'Cassation' (K. 63). His father now determined to carry out a long-cherished plan and to take his son to Italy, the golden land of music and the one gateway to operatic fame. They left Salzburg at the beginning of Dec. 1769 and, travelling by Innsbruck, where Wolfgang was greatly admired at a private concert given by Count Kunigl, visited Rovereto, Verona, Mantua, Cremona, Milan, Lodi — where Wolfgang composed his first Quartet — Bologna, Rome, Florence, Naples, and on their return Bologna, Milan and Venice. At Rovereto Wolfgang played at Baron Todeschi's, and the day after played the organ in the parish church to an immense crowd. At Verona one of his symphonies was performed, and his playing at sight, and composing and singing an air to given words, caused great astonishment. His portrait was painted by Cignaroli, and poets celebrated his praises. At Mantua, at a concert of the Società Filarmonica, nine out of fourteen pieces were by Wolfgang. At Milan they were lodged in San Marco, and Count Firmian, the governor-general, who was a great connoisseur, introduced them to all the principal families. "It is the same here as everywhere," writes the father, "so there is no need to describe it." The foremost musician in the city, the aged Giambattista Sammartini (or San Martini), subjected Wolfgang to severe tests. After a brilliant soirée at Count Firmian's, for which he composed four airs to words by Metastasio (K. 88, 77-79), he was commissioned to write an opera for the next season. At Parma they admired the celebrated singer Aguiari.<sup>1</sup> At Bologna they were most hospitably received by Count Pallavicini, who gave a brilliant concert, at which even Padre Martini was present, although he had then given up attending such functions. The father writes<sup>2</sup> that Wolfgang was more admired there than anywhere, and anticipates that from Bologna, the residence of so many artists and scientific musicians, his fame will soon spread over Italy. And he was right; for the recommendation of Padre Martini, the great church composer and referee in all musical disputes, at once gave him a position in the eyes of the world. After each visit to Martini, Wolfgang carried away a fugue to work out at home and in every case acquitted himself to the satisfaction of the great contrapuntist. His acquaintance, too, with the great

singer Farinelli was of service to him from an artistic point of view.

At Florence, where they arrived on 30 Mar., the Mozarts were graciously received by the Archduke Leopold, who had known them in Vienna. Wolfgang played at court, accompanied Nardini the great violinist, and solved, "as easily as if he were eating a bit of bread", the hardest problems set him by the Marquis de Ligniville, director of the court music and a thorough contrapuntist. Wolfgang copied for his own use nine pieces from the marquis's *Stabat Mater* with thirty canons and composed in imitation of it a 'Kyrie a cinque con diversi canoni' (K. 89). Here to his great delight he again met Manzuoli, who had taught him to sing in London. He also struck up a great friendship with Thomas Linley, the young composer of 14, who was a pupil of Nardini and already gave remarkable promise. The two young artists were inseparable for the few days of Mozart's stay and competed "not like boys, but like men". They parted with many tears, but never met again, Linley being drowned in 1778. Long afterwards in Vienna Mozart spoke of him and lamented his early death.<sup>3</sup> Burney says that the talk throughout Italy was of the two geniuses, little Mozart and "Tommasino", from both of whom much was expected.<sup>4</sup>

The travellers reached Rome on Wednesday in Holy Week and went straight to the Sistine Chapel to hear Allegri's celebrated *Miserere*<sup>5</sup>, when Wolfgang gave the well-known proof of his ear and memory by writing down the entire work, after one hearing, merely correcting one or two passages during the repetition on Good Friday. This feat made a great sensation. The principal people received him with open arms, and Wolfgang played everywhere. For these concerts he composed three Symphonies (K. 81, 97, 95) and two soprano airs (K. 82, 83).

On 8 May they went direct to Naples. Wolfgang was not invited to play before the court, but the nobility treated both father and son with great respect; they also met many previous acquaintances, who were of use to them in various ways, among them the English ambassador Sir William Hamilton. On the 28th Wolfgang gave a concert, which was brilliantly attended and brought in a good sum. When he played at the Conservatorio alla Pietà, his hearers were superstitious enough to attribute his marvellous execution to the charm of a ring on his finger, and when he laid it aside their astonishment knew no bounds. On 25 June they went back to Rome, and the

<sup>1</sup> Kelly's 'Reminiscences', 1st ed., I, 225.

<sup>2</sup> 'Present State of Music in France and Italy', 1st ed., p. 247.

<sup>3</sup> The 'Miserere' which Mozart composed, probably in July or Aug. 1770 (K. 85), shows traces of imitation of this model.

<sup>1</sup> Wolfgang's letter to his sister of 24 Mar. 1770 affords the chief testimony to the remarkable range of this singer's voice.

<sup>2</sup> Letter to his wife, 27 Mar. 1770.

pope, in a private audience, bestowed on Wolfgang the Order of the Golden Spur — "the same that Gluck has", as the father wrote home with pardonable pride. Leopold also told, as a good joke, how the guards let them pass, taking Wolfgang for a young prince and himself for his tutor. Now Wolfgang was Signor Cavaliere Amadeo, and his father insisted on his thus signing his compositions. Wolfgang, however, was less pretentious and soon let the title drop.

Leaving Rome on 10 July, they arrived on the 20th at Bologna, where a great distinction awaited Wolfgang. The Accademia Filarmonica, after testing his powers<sup>1</sup>, admitted him to their ranks as *compositore*, although the statutes, besides other qualifications, required that members should be at least twenty. His election as *maestro di cappella*<sup>2</sup> followed on 5 June 1771. Again they saw much of Martini, and under his influence Wolfgang wrote for practice a series of sketches in the forms of strict counterpoint.<sup>3</sup> Finally Martini gave him a formal testimonial.<sup>4</sup>

By 18 Oct. they were at Milan, and Wolfgang set seriously to work on his opera, before the completion of which the usual battles with the singers, and in this case with jealous rivals, had to be gone through. On 26 Dec., however, 'Mitridate, re di Ponto' was produced for the first time, Wolfgang conducting; and it was repeated to full houses twenty times, amid cries of "Evviva il Maestro! Evviva il Maestro!" After an excursion to Turin, they again passed through Milan on their way to Venice, entered into all the amusements of the Carnival, were fêted by the nobility and gave a brilliant concert. On 12 Mar. they went to Padua, where Wolfgang played the organ in San Giustino, and was commissioned to compose an oratorio, which Jahn conjectures to have been 'Betulia liberata' (K. 118), possibly performed there during Lent 1772.<sup>5</sup> After some days' detention at Vicenza and Verona they arrived at Salzburg, 28 Mar. 1771. Mozart's success in Italy procured him two commissions — one from Milan for an opera for the Carnival of 1773 and the other from the Empress Maria Theresa for a dramatic serenata for the marriage of the Archduke Ferdinand, to take place at Milan in Oct. His stay at Salzburg was to last only five months, but during that brief period he not only completed his oratorio, but found time to compose a 'Regina coeli' (K. 108), a Litany (K. 109),

an Offertory (K. 72), a Psalm (K. 93), four Symphonies (K. 75, 73, 110 and App. 216) and a number of uncompleted works. Father and son set out again on 13 Aug. 1771 and arrived in Milan on the 21st; but the libretto of the serenata was not ready till the end of the month. Wolfgang completed the score in a few weeks, a remarkable instance of rapidity, considering that he had a violinist overhead, an oboe-player beneath and a teacher of singing next door, all hard at work the whole day long — a Babel of sounds which he, however, pronounced to be "delightful [*lustig*] for composing, as it gave him ideas!" He was now so firmly established in the favour both of the court and the public that he had no intrigues to encounter. He was on the best terms, too, with Hasse, who was composing 'Ruggiero' and who, with commendable generosity, prophetically remarked: "This boy will cause us all to be forgotten" ("Questo ragazzo ci farà dimenticare tutti").<sup>6</sup> The marriage of the archduke and Princess Beatrice of Modena took place on 15 Oct.; Hasse's opera was performed on the 16th and Wolfgang's serenata 'Ascanio in Alba' (K. 111) on the 17th, with a success which enabled the father to write home: "I am sorry to say Wolfgang's serenata has cut out Hasse's opera to an extent I cannot describe". Besides his fee, the empress sent him a gold watch set with diamonds, with her portrait at the back. After the opera he composed two Symphonies (K. 96, 112) and a Divertimento (K. 113).

They returned home in the middle of Dec. 1771. In the last days of the year Wolfgang composed another Symphony (K. 114) and was then laid up by serious illness. Meantime the archbishop died, and Wolfgang was commissioned to compose an opera for the allegiance festival of his successor, Hieronymus, Count von Colloredo, whose election caused universal astonishment and dismay. The work chosen was Metastasio's 'Il sogno di Scipione', an allegorical piece whose appropriateness to the occasion is not evident. Mozart does not seem to have bothered much about it; at any rate his setting (K. 126) is one of the duller things he ever wrote. It was performed on 29 Apr. 1772. Between Feb. and Oct. of this year Mozart also composed seven Symphonies (K. 124, 128-130, 132-134), four Divertimenti (K. 131, 136-138), the well-known Litany 'de venerabili' in B $\flat$  (K. 125) and a 'Regina coeli' (K. 127).

The travellers again set out for Milan on 24 Oct. 1772 and arrived on 4 Nov. Here Wolfgang completed his new opera, 'Lucio Silla' (K. 135), produced on 26 Dec. and repeated

<sup>1</sup> An antiphon was given him to set in four parts (K. 86).

<sup>2</sup> Jahn (2nd Ger. ed.) gives — Minutes, II, 613; Letter from the Father, I, 126; Text-composition, II, Notenbeilage viii; Diploma, II, 614.

<sup>3</sup> Jahn (2nd Ger. ed.), II, Notenbeilage v.

<sup>4</sup> See Jahn (2nd Ger. ed.), II, 616.

<sup>5</sup> There is, however, no record of this. Anton André is said to have possessed a copy of the libretto, which bore a note, apparently in Mozart's hand, to the effect that the work was first performed in 1786 (Jahn, I, 197).

<sup>6</sup> Mennicke ('Hasse und die Gebrüder Graun als Sinfoniker', p. 433, etc.) questions the authenticity of this remark, chiefly on the ground that Leopold Mozart says nothing about it in his letters.

more than twenty times to crowded and enthusiastic audiences.<sup>1</sup> Rauzzini was one of the singers, and Wolfgang composed for him a motet, 'Exsultate' (K. 165), which he sang in the church of the Theatines.

They returned in the beginning of Mar. 1773 to Salzburg, where Wolfgang, still strongly under the influence of Italian models, composed five Symphonies (K. 184, 181, 162, 182, 199), a Divertimento for wind (K. 166), a Concertone for two violins (K. 190) and a Mass (K. 167), in which no solo voices are employed. In the summer the father and son took the opportunity of the archbishop's absence in Vienna to go there themselves. Their immediate object is not known, but probably the father was trying to obtain some court appointment. He had made a similar attempt at Florence, but without success. He wrote to his wife and daughter: "Things will and must alter; take comfort, God will help us" This visit to Vienna, though it failed of its immediate object, had an important bearing on Mozart's artistic career. He was brought once more into contact with German music. We are told that he here made acquaintance with some of Haydn's quartets—probably those numbered as Op. 17 and Op. 20, the latter being the series known as the "Sun" Quartets—and that to these we owe the six Quartets (K. 168-173) he wrote in Aug., and to which he specially referred when he spoke of Haydn as his master in this form of composition. The fugal finales of the first and last of these Quartets were obviously inspired by similar movements in these works by Haydn. During his stay at the capital he also wrote a Serenade for Salzburg (K. 185) and "was bold enough", as his father wrote, to play a violin concerto at a festival in the Theatine monastery. His Mass in C major (the "Pater Dominicus Missa", K. 66) was performed in Aug. at the Jesuit church and made a great impression. Other works of this period were a Divertimento (K. 205) and the piano variations on "Mio caro Adone" (K. 180).

Wolfgang's return to Salzburg at the beginning of Oct. 1773 was marked by an almost feverish outburst of creative activity. Before the end of the year he had composed a Symphony (K. 200), his first pf. Concerto (K. 175), refashioned a string Quintet (K. 174) he had rewritten in the previous year, and composed entr'actes and choruses for Gebler's heroic drama 'Thamos, König in Aegypten' (K. 345).<sup>2</sup> In the opening months of 1774 there followed four more Symphonies (K. 183, 200, 201, 202); the first, in G minor, remarkable for its sustained earnestness of mood, the third,

in A, a sparkling composition which marks the beginning of Mozart's conversion to the so-called *galante Stil*—a "courtly" style in which depth and solidity tended to be sacrificed to brilliance of effect. To this transitional period also belong a Sonata for pianoforte duet (K. 358), a bassoon Concerto (K. 191), two Masses, in F and D respectively (K. 192, 194), a Dixit and Magnificat (K. 193), a Serenade (K. 203), the first of the Sonatas for pianoforte solo (K. 279) and the Variations for pianoforte on Fischer's minuet (K. 179) that Mozart played so frequently on his tours. The pianoforte Sonatas written during the following autumn (K. 280-283) show Mozart fully converted to the new style.

On 6 Dec. the father and son started for Munich, where Wolfgang was engaged, through the influence of his patron, Count Ferdinand von Zeil, Prince-Archbishop of Chiemsee, to compose an opera for the Carnival of 1775. Stimulated, doubtless, by the rich resources at his disposal, Wolfgang exerted himself to the utmost, and 'La finta giardiniera' (K. 196), produced 13 Jan. 1775, was a great success. Schubart, who had heard it, speaks of the composer's "wonderful genius" and adds: "unless Mozart should prove to be a mere overgrown product of the forcing-house, he will be the greatest composer that ever lived".<sup>3</sup> Court and public vied with each other in paying him attentions, and the court chapel performed one of his grand Litanies (K. 125), two of his masses<sup>4</sup> and an offertory, 'Misericordias Domini' (K. 222), written in haste at the request of the elector and an admirable specimen of strict counterpoint. The pianoforte Sonata in D (K. 284), interesting for its unexpected traces of French influence, appears also to have been written at Munich, at the suggestion of Baron Durnitz.

Soon after their return to Salzburg in Mar. 1775 a series of fêtes was given at court in honour of the Archduke Maximilian, afterwards Archbishop of Cologne, and Wolfgang's dramatic festival play to Metastasio's much-used 'Il rè pastore' (K. 208) was performed on 23 Apr. To the remainder of this year belong two airs for tenor (K. 209, 210), an air for soprano (K. 217), a Divertimento (K. 213), a Serenade (K. 204), a "sonata" for organ and strings (K. 212) and, above all, the five violin Concertos (K. 207, 211, 216, 218, 219).<sup>5</sup> All these works are typical examples of Mozart's "courtly" style in its extreme development. The concertos show that he

<sup>1</sup> 'Teutsche Chronik', 1775, p. 267.

<sup>2</sup> One of these was probably the 'Missa brevis' (K. 220), which seems to date from this time and bears obvious signs of hurried workmanship.

<sup>3</sup> The authenticity, in the form in which it has been preserved, of the violin Concerto in E $\flat$  (K. 268) is open to question. See the article by C. B. Oldman in M. & L., Apr. 1931, and cf. Kochel, 3rd ed., p. 435.

<sup>1</sup> Such is Leopold Mozart's account (letter of 2 Jan. 1773). It is significant, however, as Dent remarks ('Mozart's Operas', 2nd ed., p. 25), that Mozart received no further invitation to write for the Italian stage.

<sup>2</sup> Partly rewritten by Mozart in 1779.

was working at the violin, which he did to please his father, as he disliked playing at court, though it was one of his duties. His father writes to him, 18 Oct. 1777: "You have no idea how well you play the violin, if you would only do yourself justice and play with boldness, spirit and fire, as if you were the first violinist in Europe". Again: "I suspect you have scarcely touched the violin since you were in Munich; I should be very sorry if that were the case"; and later: "The violin is hanging up on its nail, I suppose" — and the conjecture was right. The remark about Munich refers to his Cassation (K. 287): "Everybody was staring away; and I played as if I had been the greatest violinist in Europe". Later, in Vienna, he preferred taking the viola in quartets.

The whole of 1776, and the greater part of the following year, passed quietly in the old routine, numerous compositions testifying to Wolfgang's industry. This period may be divided into three main divisions: in the first, which extends from Jan. to Sept. 1776, Mozart is found refining the cruder features of his "courtly" style, partly under the influence of a growing acquaintance with some of the more cultivated members of Salzburg society such as the Countess Lodron and her daughters; in the second (Oct.-Dec. 1776) we see him, by way of further reaction, devoting himself for a time exclusively to religious music; in the third (Jan.-Sept. 1777) we find him renewing his acquaintance with the works of the older writers and undertaking other preparations for his forthcoming journey to Paris. To the first division belong a grand Mass (K. 262), a Litany "de venerabili" (K. 243), an offertory 'Venite populi' for two choirs (K. 260), four "organ Sonatas" (K. 225, 224, 244, 245), three pianoforte Concertos (K. 238, 242, 246), the second of which, for three pianofortes, was written for the Countess Lodron and her daughters, three Serenades (K. 239, 250 and 101), of which the first is a curious composition for two small orchestras and the second the well-known Haffner<sup>1</sup> Serenade, seven Divertimenti<sup>2</sup> (K. 188, 240, 247, 251-254), of which the third, written for the Countess Lodron, is one of Mozart's finest works in this kind, and three arias (K. 126, 255, 256) for soprano, contralto and tenor respectively. The second division is represented by three Masses (K. 257, 259, 258), the last of which marks a definite advance in Mozart's attitude to religious music. To the third belong a 'Missa brevis' (K. 175), an Offertory (K. 277), the beautiful 'Sancta Maria' (K.

273), two organ Sonatas (K. 274, 278), a remarkable pianoforte Concerto written for the French pianist Mlle Jeunehomme (K. 271), a violin Concerto<sup>3</sup> (K. 271a), a 'Nocturne' for four orchestras (K. 286), four Divertimenti (K. 270, 287, 289, 288), the second of which was written for the Countess Lodron as a companion-piece to the work already mentioned, and is perhaps an even finer composition, a Trio for two violins and bass (K. 266), a series of dances (K. 267), and a fine scena written for Josepha Dušek (K. 272).

Mozart was now twenty-one years of age, a skilled performer on three instruments, and at home in the most varied branches of composition. His father had given him a conscientious and systematic education, protected him from all injurious influences and made him concentrate his whole powers on his artistic cultivation. All that teaching could do for him had been done at Salzburg; the time had now come for him to go out into the world and let the discipline of life complete the work. His existence at Salzburg had long been intolerable to him; beyond a few intimate friends he had no society; he was disgusted at the want of appreciation for art, and his relations with Archbishop Hieronymus became daily more and more strained. On this point both he and his father became anxious. Something must be done. Not daring as yet to send his son alone into the world, the father asked leave to take a professional tour with him. It was refused, the archbishop's reason being, as he said afterwards, "that he could not bear people going about begging in that fashion". The cup was now full, and Wolfgang applied for his discharge.<sup>4</sup> Irritated that anyone should dare to leave him so abruptly, and quite aware of what he was losing, the archbishop granted the request on 28 Aug., adding that "*Nach dem Evangelio*"<sup>5</sup> father and son were free to seek their fortune wherever they pleased". He relented, however, with regard to the father, who came to the painful resolve of sending his son away with his mother. It was true that she had little bodily and still less intellectual energy; but she was an experienced traveller and could be useful to her son in many practical ways. The necessary preparations were accordingly made, even to the purchase of a carriage, that they might present

<sup>3</sup> This Concerto was first published in 1907. The authenticity of the work, which in any case raises many problems, has been questioned by some critics, notably by A. Moser in his 'Geschichte des Violinspiels' (1923). Cf. Köchel, 3rd ed., p. 346.

<sup>4</sup> This interesting document was found in the archiepiscopal archives by Pirckmeyer, the custodian, and published with other matter under the title of 'Zur Lebensgeschichte Mozarts', Salzburg, 1876; also copied in the Preface to Nohl's 'Mozartbriefe', 2nd ed., 1877.

<sup>5</sup> This probably means "as the Gospel directs", and is a hit at Mozart's reference, in his petition, to the passage about hiding one's light under a bushel.

<sup>1</sup> Composed for the wedding of Elisabeth Haffner, the daughter of the late Salzburg burgomaster. The work is so long that it was probably intended to be performed in sections at appropriate intervals in the festivities.

<sup>2</sup> K. 254 is, in form, a pf. Trio, but is described by Mozart himself as a Divertimento.

a suitable appearance. On 23 Sept. 1777 mother and son left home. The father bore up bravely till they were really off, and then, going to his room, sank exhausted on a chair. Suddenly he remembered that in his distress he had forgotten to give his son his blessing. He rushed to the window with outstretched hand, but the carriage was already out of sight. His son, however, breathed freely when once fairly off; the deliverance from a position he had long groaned under was delightful enough to mitigate even the pain of separation from his father and sister. Fortunately for him he could not foresee the life which lay before him — a life full to its close of crosses and disappointments, and with so few joys!

Their first halting-place was Munich, where Mozart was at once in great demand as a performer, but was not successful in his efforts to obtain a permanent appointment. At Augsburg he visited J. Andreas Stein, the celebrated maker of organs and pianofortes, and both at his house and in the monastery of St. Ulric charmed all hearers by his playing. A concert, however, produced but a small sum. On 30 Oct. they reached Mannheim, where they stayed much longer than they had planned. The good prospects which at first seemed to open before them were not indeed realized; but the visit formed a decisive stage in Mozart's life. Under the Elector Karl Theodor, Mannheim possessed a good opera, with an orchestra containing virtuosi of the first rank, and at that time considered the first in Europe for instrumental music.<sup>1</sup> Mozart made great friends with Cannabich, an excellent conductor and good teacher, and gave pianoforte lessons to his daughter Rose, who for a time undoubtedly captured his heart. He also made the acquaintance of the poets Wieland<sup>2</sup> and Freiherr von Gemmingen, the composers Holzbauer<sup>3</sup> and Schweitzer, Raaff the great tenor, Wendling, Ramm and Ritter, excellent performers on the flute, oboe and bassoon. Here also his playing, both on the pianoforte and the organ, was much admired, and he had opportunities of measuring himself with Sterkel and Vogler, neither of whom impressed him much. The latter, indeed, he positively disliked. Upon the failure of his attempts to gain admittance to the elector's establishment, Wendling, Ramm and Ritter tried to persuade him to accompany them to Paris and give concerts there. He was inclined to the plan, and his father agreed, though with

reluctance; but when it came to the point he allowed his friends to start without him. The truth was he had again fallen in love, and this time more seriously Aloysia, the second daughter of Fridolia Weber, prompter and copyist, was a gifted singer, with a fine voice and considerable beauty, and during an excursion to Kirchheim, where the Princess of Orange kept a private orchestra and had daily concerts, these qualities made a due impression upon Wolfgang. Aloysia returned his attachment and allowed him to teach her singing; and he, touched by the family's poverty, conceived the plan of taking her to Italy and there writing a new opera for her first appearance. So romantic a proposition drove his father nearly out of his senses. In such a case quick action was everything. Urging upon him the doubtful character of the plan, he used all his endeavours to tear him away from these dangerous surroundings:

Off with you to Paris, and that immediately! Take up your position among those who are really great — *aut Caesar aut nihil!* From Paris the name and fame of a man of talent spread throughout the world.

As for his Aloysia, he advised him to commend her to Raaff, who would not only be able to teach her, but whose good word would have great weight with impresarios. It was a hard struggle for Wolfgang, but his love for his father enabled him to defer to his authority, and the time for departure was fixed. Before leaving, however, he gave some concerts, at which he played, and produced both his compositions and his pupils; and now for the first time Mannheim became aware of what it was losing. Parting with the Webers was hard work: they all wept, and thanked him as their "greatest benefactor". At Mannheim he composed a Kyrie (K. 322), two soprano arias, one for Aloysia Weber (K. 294), the other for Dorothea Wendling (K. 486a), a tenor air for Raaff (K. 295), two songs (K. 307, 308); two flute Concertos (K. 313, 314), an Andante for flute (K. 315), a Quartet for flute and strings (K. 285)<sup>4</sup>, seven Sonatas for pianoforte and violin, partly composed in Paris (K. 296, 301-6), and two pianoforte Sonatas (K. 309, 311), his first mature works for piano solo. In all these works it is easy to trace the influence of the Mannheim school, especially evident in the sudden alternations of *piano* and *forte*.

Leaving Mannheim on 14 Mar. 1778, the travellers reached Paris on the 23rd. The father's anticipations did not in this instance prove correct: their old friend Grimm was still there, but by no means so devoted to their interests as he had been; the youth was not the same attraction as the marvellous boy had

<sup>1</sup> Although Mozart had heard (and had written for) the clarinet before he became acquainted with this orchestra, it was at Mannheim that he first learnt its value as an orchestral instrument.

<sup>2</sup> Mozart draws a very unflattering portrait of the poet in a letter to his father dated 27 Dec. 1777.

<sup>3</sup> Holzbauer's 'Gunter von Schwarzburg', which Mozart heard during his stay, seems to have made a deep impression on him, for even in 'Die Zauberflöte' there are reminiscences of it.

<sup>4</sup> Wyzewa and Saint-Foix (II, 404) assign to this period another flute Quartet (in G) printed in the Peters edition but not recorded in the first two editions of Köchel. (See 3rd ed., p. 982.)



been, and the musical world was absorbed in the Gluck and Piccinni controversy. Nor had they succeeded in obtaining from Vienna a recommendation to Marie-Antoinette. They were thus thrown upon their Mannheim friends and upon Count von Sickingen, to whom Gemmingen had given them an introduction. Wolfgang renewed his acquaintance with Piccinni, whom he had met in Italy, but they never got beyond the terms of ordinary courtesy: "I know my business, and he his — that is enough", writes Wolfgang. Gossec he calls "my very good friend, and an uncommonly dry man". There is no trace of any acquaintance with Grétry. Grimm procured him admittance to the Duc de Guines, who played the flute superbly, as Mozart says, and whose daughter was a skilful performer on the harp. Accordingly he had to compose a Concerto (K. 299) for these two instruments, for which, as solo instruments, he cared less than for any others. To the daughter he gave daily lessons in composition, and he had a few other lady pupils. But he was not given the opportunity of writing an opera. Noverre, ballet-master at the Opéra, promised to use his influence, which was great, in his favour; but all he did was to employ him to compose twelve pieces for his ballet 'Les Petits Riens'.<sup>1</sup> He composed a Sinfonie concertante (K. App. 9) for flute, oboe, horn and bassoon, at the request of Le Gros, director of the Concert Spirituel, but it was never performed.<sup>2</sup> Some airs in a *Miserere* by Holzbauer, produced at the Concert Spirituel without Mozart's name, passed unnoticed except by Gossec, who expressed great admiration. Le Gros afterwards ordered another symphony, which pleased greatly — the "Paris" or "French" Symphony in three movements (K. 297) — and at his request Mozart wrote a second Andante in place of the original one.

In the meantime his mother, who had never been well in Paris, became seriously ill and died in Wolfgang's arms on 3 July. With great thoughtfulness he wrote to their friend Bullinger to prepare his father for the sad news and then sent a letter direct. He felt he could not remain longer in Paris, and his father even urged his departure, especially as there was now some prospect for him at Salzburg, owing to the deaths of Adlgasser, the court organist, and Lolli, the old *Kapellmeister*. Moreover, the archbishop had promised to allow him to go anywhere to superintend the production of an opera, should he be commissioned to write one. His last few days in Paris were cheered by his

old London friend, John Christian Bach, who had come over for the performance of his 'Amadis'. "His joy, and mine too, at meeting again, you can well imagine", he wrote to his father. With Bach came Tenducci, and the three spent a few pleasant days at the Maréchal de Noailles's château at Saint-Germain. Mozart wrote a scena for Tenducci,<sup>3</sup> with accompaniment for pianoforte, oboe, horn and bassoon, and this was played by the maréchal's servants, who were all Germans. In addition to the works already mentioned, Mozart composed during his stay in Paris: an Overture for orchestra (K. App. 8?), a Quartet for flute and strings based on favourite airs of the day (K. 298), four sets of pf. Variations on popular French tunes (K. 264, 265, 353, 354), five pf. Sonatas (K. 310, 330-333), and two Sonatas for pianoforte and violin (K. 304, 306).

On 26 Sept. 1778 Mozart left Paris, still heavier at heart than he had entered it six months before, but displayed no haste in returning to his native town. He went by Nancy and Strasbourg, which he reached in the middle of Oct. Here he began three concerts, which produced much applause but little money, and played on Silbermann's two best organs in the New Church and St. Thomas. On 3 Nov. he started for Mannheim, although it was, as his father said, a foolish notion to go there when the court, the Webers and his best friends were all absent at Munich, and there was nothing for him to do. But it did him good to recall the old memories, and, as he said, "I love Mannheim and Mannheim loves me". Besides, he had some prospect of an engagement for an opera. Seyler's company was still at the theatre; they were indeed only an operetta company, but there was some talk of founding a German national opera. Here, too, Mozart saw two of Benda's melodramas, 'Medea' and 'Ariadne auf Naxos', and was so delighted with them that he willingly undertook to set Gemmingen's 'Semiramis' in the same fashion.<sup>4</sup> Dalberg, director of the theatre, also had his eye upon Mozart for his opera 'Cora', although he was already in negotiation with Gluck and Schweitzer. However, all came to nothing, and his father, who had run into debt on his account and had, moreover, great hopes of seeing him well placed at Salzburg, put forth his authority to make him return: "You will start immediately on receipt of this". The son obeyed, and by 25 Dec. was at Munich;

<sup>3</sup> Tenducci appears to have taken this composition with him to London. Burney (see Barrington's 'Miscellanies', p. 289) speaks of it as a masterpiece of invention and technique (Pohl's 'Mozart in London', p. 121). Unfortunately it has now completely disappeared.

<sup>1</sup> See K. App. 10.  
<sup>2</sup> See his letter to his father, 5 Apr. 1778. The work is almost certainly the original version of the 'Sinfonia concertante' for oboe, clarinet, horn and bassoon, K. App. 9. But see Köchel, 3rd ed. p. 373, and a contemptuous reference by Sir Donald Tovey in his article on Mozart in the 'Encyclopedia Britannica' (14th ed.).

<sup>4</sup> He took the libretto home with him to compose "gratuitously". "You see", he writes to his father, "how strong my liking for this kind of composition is." It is uncertain whether Mozart ever completed this work. See Jahn, II, 78; Abert, I, 752.

but his father, anxious lest he should be detained for good, and fearing the proximity of his beloved, did not let him rest there. Cannabich and Raaff were indeed "working for him hand and foot", but there was no need for anxiety on Aloysia's account. Her family welcomed him warmly, but she who "had wept for him" seemed now scarcely to remember him and was even displeased that he had altered the fashion of his clothes. Yet he again offered her his musical homage: this time a grand aria (K. 316) suited to her present capabilities, to words taken from Gluck's 'Alceste', and with oboe and bassoon obbligato parts intended for Ramm and Ritter. This air, begun in Paris, was his farewell to Aloysia Weber, about whom he wrote to his father in May 1781:

I did love her truly, and feel still that I am not indifferent to her; but luckily for me her husband is a jealous fool and never lets her go anywhere, so that I rarely see her.<sup>1</sup>

In mourning for his mother, disappointed in his first love and with all his hopes falsified, Mozart returned in the middle of Jan. 1779 to the home of his childhood. In such circumstances the warmth with which he was received was doubly gratifying. A good many of his old friends were still there to rally round him, but nothing could overcome his dislike of Salzburg. Even the duties entailed by his position as *Konzertmeister* and organist to the court and cathedral<sup>2</sup> were fulfilled as an irksome task. His desire to write for the stage was rekindled by the presence of the dramatic companies directed by Böhm and Schikaneder. With Schikaneder Mozart was soon on excellent terms, and it was to oblige him that he refashioned and supplemented the music to Gebler's 'Thamos' which he had originally composed in 1773. To this period also belongs the uncompleted German opera, on a libretto by Schachtner, to which André afterwards gave the title of 'Zaide' (K. 344).<sup>3</sup>

During his stay at Salzburg in 1779-80 Mozart produced the following works: two Masses (K. 317, the 'Coronation Mass', and K. 337), a Kyrie (K. 323), two Vespers (K.

321, 339), among his best compositions, a 'Regina coeli' (K. 276); two Symphonies (K. 319, 338), an 'Overture-symphony' (K. 318), a Sinfonia concertante for violin and viola (K. 304), a Serenade (K. 320), a Divertimento for strings and two horns (K. 334), a Concerto for two pianofortes (K. 365) and three organ Sonatas (K. 328, 329, 336).

His next employment was most congenial. Through the exertions of his friends at Munich the grand opera for the Carnival of 1781 was put into his hands. The libretto was by Abbate Varesco, court chaplain at Salzburg, who consulted Mozart at every step, as he began the work at home. He went to Munich at the beginning of Nov., and at the very first rehearsals the music was highly approved by the elector and the performers. His father even wrote to him from Salzburg: "The universal subject of conversation here is your opera". The archbishop being in Vienna at the time, his father and sister were able to go to Munich for the first performance on 29 Jan. 1781. 'Idomeneo, rè di Creta', opera seria (K. 366; ballet music, K. 367), was enthusiastically received and decided once for all Mozart's position as a dramatic composer. During his stay at Munich he also wrote a Kyrie (K. 341), two concert airs for soprano (K. 368, 369), two songs with mandoline accompaniment (K. 349, 351) and a Quartet for oboe and strings for his friend Ramm (K. 370).

But while he was in the full enjoyment of the pleasures of the Carnival, into which he plunged as soon as his labours were over, he suddenly received a summons from the archbishop to join him in Vienna. He started immediately, and on 16 Mar. 1781, after a journey of four days, arrived "all by himself in a post-chaise"<sup>4</sup> in Vienna, where he was to remain, save for a few brief excursions, for the rest of his life. His first experiences in the Austrian capital were not encouraging. He was made to live with the archbishop's household and dine at the servants' table — treatment in striking contrast to that he received from the aristocracy in general. The Countess Thun, "the most charming and attractive woman I have ever seen in my life", invited him to dinner, and so did vice-chancellor Count Cobenzl and others. The archbishop liked the prestige of appearing in society with Mozart, Ceccarelli and Brunetti as his domestic virtuosi, but did not allow Mozart either to play alone in any house but his own or to give a concert. He was obliged,

<sup>1</sup> She was engaged as prima donna in Vienna in 1780 and married Joseph Lange, the court actor. She acknowledged afterwards that as a young girl she had not appreciated Mozart as highly as she ought to have done, but she became a great admirer of his music and a true friend. She did not live happily with her husband, but their intercourse with Mozart was quite unconstrained. He composed for her in Vienna five more airs, and they gave mutual assistance at each others' concerts. Kelly 'Reminiscences', I, 253) admired her as a singer of the first rank. Her voice had an exceptionally high range.

<sup>2</sup> His father succeeded in getting him appointed successor to Adlgasser, with a salary of 450 florins (about £45).

<sup>3</sup> It seems merely to want the overture and the concluding finale. André himself supplied these numbers for his edition. It is possible, however, that 'Zaide' was planned as a three-act opera. See Kochel, 3rd ed., p. 423. The score contains some of Mozart's most delightful music, and it is a pity that it is not better known.

<sup>4</sup> Generally quoted as overture composed for Bianchi's 'Villanella rapita'. Mozart wrote a trio and a quartet for performance in this opera, but is not known to have written an overture; nor are there any grounds, apart from tradition, for connecting this Symphony with the opera.

<sup>5</sup> Letter of 17 Mar. 1781.

however, to yield to the entreaties of the nobility and allow him to appear at the concert of the Tonkünstler-Societät. "I am so happy", Mozart exclaimed beforehand, and wrote to his father afterwards of his great success. At the archbishop's private concert, too, he excited the greatest enthusiasm, though he was often addressed in that very house as *Gassenbube* (street urchin). It was useless for his father to urge him to forbearance: he was determined not to remain in a position where he had such indignities to endure. The opportunity came only too soon. The archbishop, detested by the nobility and above all by the Emperor Joseph, did not receive an invitation to Laxenburg, the summer residence of the court, and in his disgust determined to leave Vienna. The household was to start first, but Mozart, "the villain, the low fellow", was turned out of the house before the others. He took lodgings with the Webers, who were living in the Petersplatz at a house called "zum Auge Gottes". At his next audience he was greeted with *Lump*, *Lausbube* and *Fex* (untranslatable terms of abuse). "None of his servants treated him so badly", continued the archbishop. "Your Grace is dissatisfied with me then?" said Mozart. "What! you dare to use threats?" (using all the time the contemptuous "Er"). "*Fex!* there is the door; I will have nothing more to do with such a vile wretch" (*elenden Buben*). "Nor I with you", retorted Mozart, and turned on his heel. Not having received an answer to his application for his discharge, Mozart drew up a fresh memorial, with which he presented himself in the ante-chamber of this prince of the church; but as a culmination to all the brutal treatment he had already received, Count Arco, the high-steward, addressed him as *Flegel* (boor), *Bursch* (fellow), etc., and kicked him out of the room. This took place on 8 June. Mozart was now free, though he had not received his formal dismissal. "I will never have anything more to do with Salzburg", he wrote to his father. "I hate the archbishop almost to fury." It was summer, the nobility were all going into the country, and there was no demand for either concerts or lessons. The Countess Rumbeck was his only pupil. Composition was, of course, his resource, and while thus employing his leisure, he fulfilled his long-cherished desire of writing an opera for the National Singspiel (German opera), founded by the emperor in 1778. The emperor interested himself in his favour, and he soon received a libretto to his taste. He was hurt, however, at finding himself passed over at the fêtes in honour of the Grand Duke Paul and his wife; even his *'Idomeneo'* had to give way to two operas of Gluck's. His contest with Clementi, in the presence of the emperor

and the grand duchess on 24 Dec.<sup>1</sup>, afforded him some slight compensation. He had previously (16 Nov.) played at the house of the Archduke Maximilian, who was very fond of him, though under the circumstances unable to do anything for him. It was probably during this winter that he first met Haydn<sup>2</sup>, who visited the Viennese court to superintend the performance of the six Quartets (Op. 33) dedicated to the Grand Duke Paul. From this meeting dates a ten years' friendship which ceased only at Mozart's death and influenced for good the compositions of both masters. It is no coincidence that the greatest works of both were written after 1781. Haydn learned from Mozart a rounder phrase, a richer harmonization and a fuller command of the orchestra; Mozart learned from Haydn a wider range of structure and a gravity and dignity of expression which are particularly noticeable in his later symphonies. Amongst the works written by Mozart before the production of *'Die Entführung'* may be mentioned four Sonatas and two sets of Variations for pf. and violin (K. 376, 377, 379, 380; K. 359, 360), two Serenades for wind instruments (K. 361, 375), the Sonata for two pianofortes (K. 448), the Prelude and Fugue for pianoforte in C (K. 394) and two sets of pianoforte Variations (K. 398, 352). In spite of unremitting intrigues his *'Entführung aus dem Serail'* (K. 384), libretto by the younger Stephanie, based on a play by Bretzner, was produced by the emperor's express command, with great success, on 16 July 1782.<sup>3</sup> Mozart was arranging it for wind-band when he received through his father a request for a serenade, to be composed in all haste for the Haffners of Salzburg. This is the work which was afterwards transformed by Mozart into the well-known Symphony in D (K. 385). He had forgotten all about it, and when he came to rearrange it was quite surprised to find how good it was. At the same time Mozart also composed the fine Serenade for wind instruments in C minor (K. 388), better known in an arrangement of it for string quintet (K. 406).

On the grand duke's second visit to Vienna in Oct. he attended Mozart's opera, which was still attracting "swarms of people"; the composer conducted in person, "to show him-

<sup>1</sup> The theme of the sonata played by Clementi (*'Euvres'*, VI, 1) on this occasion was utilized by Mozart in the overture to the *'Zauberflöte'*.

<sup>2</sup> It is, however, just possible that the Haydn whom the Mozarts met at Augsburg in 1763 was the great Josef. See Schurig, *'L. Mozart: Reiseaufzeichnungen'*, pp. 22, 65.

<sup>3</sup> 12 July, in Jahn (2nd Ger. ed.), I, 648, is wrong, as is also the alteration to 13 July in the Eng. trans. (II, 209). The emperor is reported to have said: "Too fine for our ears, my dear Mozart, and much too many notes", meaning that the accompaniments overpowered the voices. Mozart answered frankly: "Exactly as many notes as are necessary, your Majesty".

self the father of his own child". Prague soon produced it with great success — a foretaste of the many honours Mozart was to receive in that city.

He found his new abode with the Webers very comfortable; but the world soon began to inquire whether he were not intending to marry one of the daughters. The report reached his father, who admonished him seriously; but Wolfgang solemnly declared that he was thinking of nothing of the kind, and to prove his statement took another lodging, in the Graben. Here, however, the want of the attentions to which he had been accustomed drove him to a new step, for which we soon find him preparing his father. "To my mind a bachelor lives only half a life", he writes, and hesitatingly names the object of his love. "But surely not a Weber? Yes, a Weber, Constanze, the third daughter." All attempts at dissuasion were vain; his resolution was fixed, and on 4 Aug., scarcely a month after the production of his opera, he led Constanze to the altar, at St. Stephen's. Bringing home his bride was his "Entführung aus dem Auge Gottes", as he told his friends. "As soon as we were married, my wife and I both began to weep; all present, even the priest, were touched at seeing us so moved, and wept too."

His marriage involved Mozart in innumerable troubles. With many good qualities his wife was a thoroughly bad manager, and this was the worst defect possible, since Mozart was naturally careless in money matters, and his life as a busy artist was an unfavourable one for economy. The young couple began house-keeping with next to nothing, and their resources were uncertain at the best. No wonder, then, that in six months they were in serious difficulties; and so it went on to the end. His friends, the worthy Puchberg especially, were always ready to come to his assistance, but they could not prevent his often being put to embarrassing and humiliating straits. Without even a prospect of a fixed appointment he was thrown back upon lessons and concerts. Pupils were scarce, but he was more fortunate as a virtuoso; and for the next few years he was constantly employed with concerts, his own and those of other artists, and still more in playing at the houses of the nobility. Lent and Advent were the regular concert seasons in Vienna. The emperor was frequently present, and always had a loud "bravo" for Mozart, speaking of him, too, at his own table "in the highest terms" as *un talent décidé*. This makes it all the more difficult to exonerate the monarch from the charge of yielding to the efforts of those immediately about him to prevent his bestowing some suitable post on Mozart. The latter writes on this subject to his father:

Countess Thun, Count Zichy, Baron van Swieten, even Prince Kaunitz, are all much vexed at the little value that the emperor puts on men of talent. Kaunitz said lately, when talking to the Archduke Maximilian about me, that men of that stamp only came into the world once in a hundred years, and that they ought not to be driven out of Germany, especially when, as good luck would have it, they were already in the capital.

After the success of his first concert in Lent 1782, Mozart entered into an engagement with Martin, who had instituted a series of concerts held in the winter at the Mehlgrube,<sup>1</sup> and removed in May to the Augarten<sup>2</sup>, where Mozart played for the first time on 26 May. He afterwards joined the pianist Richter, who gave subscription concerts. Among the artists at whose concerts he appeared were the singers Laschi, Teyber and Storace, and his sister-in-law, Aloysia Lange.

His own subscription concerts, generally three or four, were held in the theatre, at the Mehlgrube or in the Trattnerhof and, being attended by the cream of nobility<sup>3</sup>, produced both honour and profit. The programme consisted chiefly, sometimes entirely, of his own compositions — a symphony, two pianoforte concertos, an orchestral piece with an obbligato instrument, three or four airs and an improvised fantasy. The latter, in which he showed incomparable skill, always roused a perfect storm of applause. For each concert he composed a new pf. concerto, the greatest number and the best belonging to this time. With so much on his hands he might well say, when excusing himself to his sister for writing so seldom: "Has not a man without a kreutzer of fixed income enough to do and to think of day and night in a place like this?" A list he sent to his father of the concerts for 1784 will best show the request he was in. During six weeks (26 Feb. to 3 Apr.) he played five times at Prince Galitsin's, nine times at Count John Esterházy's, at three of Richter's concerts and five of his own.

Tired of waiting for an appointment, which must have been most trying to one of his excitable nature, Mozart seriously thought of going to London and Paris and began to practise himself in English and French. He had even written to Le Gros in Paris about engagements for the Concert Spirituel and the Concerts des Amateurs, but his father, horri-

<sup>1</sup> A very old building, with rooms in which balls and concerts were held. A flour-warehouse in the basement gave its name to the house. It is now the Hotel Kranz.

<sup>2</sup> See AUGARTEN.

<sup>3</sup> In the list of his subscribers for 1784 we find, besides his regular patrons, Countess Thun, Baroness Waldstätten, Count Zichy, van Swieten, etc., the Duke of Württemberg, Princes Lichtenstein, Auersperg, Kaunitz, Lichnowsky, Lobkowitz, Paar, Palm and Schwarzenberg; the distinguished families of Bathany, Dietrichstein, Erdödy, Esterházy, Harrach, Herberstein, Keglewicz, Nostitz, Pálffy, Schaffgotsch, Stahrenberg and Waldstein; the Russian, Spanish, Sardinian, Dutch and Danish ambassadors; the eminent financiers Fries, Henickstein, Arenfeld, Bienenfeld, Ployer and Wetzlar; government officials of position and scientific men, such as Isdenczy, Bedekovich, Nevery, Braun, Greiner, Keess, Puffendorf, Born, Martini, Sonnenfels, etc.

fied at the idea of a newly married man without resources thus wandering about the world, succeeded in putting a stop to the scheme. As a compensation for the postponement of one desire, he was able to fulfil another, that of presenting his young wife to his father. Starting after her recovery from her first confinement (17 June) they reached Salzburg at the end of July 1783.

Before his marriage Mozart had made a vow that if ever Constanze became his wife he would have a new Mass of his own composition performed at Salzburg. The work was nearly ready, and the missing numbers having been supplied from one of his older masses, this fine and broadly designed composition (K. 427)<sup>1</sup> was given at the end of Aug. in St. Peter's Church, Constanze herself singing the soprano part. *Opera buffa* having been reintroduced in Vienna, he began a new opera, 'L'oca del Cairo' (K. 422), but after some progress found the libretto (by Varesco) so wretched that he let it drop.<sup>2</sup> A second opera, 'Lo sposo deluso' (K. 430), only reached the fifth number, partly perhaps because he despaired of being able to produce it, as Sarti and Paisiello were then in Vienna, and the latter in particular was absorbing public attention with the triumph of his 'Il re Teodoro' (1784). In the meantime Mozart rendered a service of love to his friend Michael Haydn, who was incapacitated by illness from completing two duets for violin and viola for the archbishop. The archbishop had characteristically threatened to stop his *Konzertmeister's* salary, but Mozart came to the rescue and undertook to write the two pieces "with unmistakable pleasure". His friend retained his salary, and the archbishop received the duets (K. 423, 424) as Haydn's. Mozart also took an active interest in his father's pupils — Heinrich Marchand, a young violinist aged 12, his sister Margarethe, then 14, afterwards Mme Danzi, the well-known singer, and a child of 9, the daughter of Brochard the celebrated actor. He also became intimate with Maria Theresia Paradis, the blind pianist, who was then at Salzburg, and for whom he afterwards composed a Concerto (probably K. 456). The main object of his visit, however, was not fulfilled. It was only after long opposition that his father had unwillingly given his consent to his marriage, but Wolfgang hoped that his prejudice against Constanze would disappear on acquaintance; neither his father nor his sister, however, could ever reconcile themselves to the match.

Leaving Salzburg on 30 Oct. and stopping at Lambach for Mozart to play the organ in the Monastery, they found Count Thun waiting for them at Linz and stayed with him for some time, being treated with every consideration. For a concert which Mozart gave in the theatre, he composed in haste a new Symphony (K. 425).<sup>3</sup>

In 1785 the father returned his son's visit, staying with him in the Grosse Schulerstrasse (now No. 8) from 11 Feb. to 25 Apr. He was rejoiced to find the domestic arrangements and money matters for the time being in good order. He found a grandson too — "little Karl is very like your brother". Though not yet on thoroughly good terms with his son or his daughter-in-law, he derived all the old pleasure from Wolfgang's successes as an artist and listened with delight to his productions. He had come just at the right time, when concerts were succeeding each other as fast as possible and his son taking part in all, and at the first he attended his eyes filled with tears of happiness at Wolfgang's playing and compositions. The day after his arrival Wolfgang invited his friend Haydn and the two Barons Tinti, and his father wrote home<sup>4</sup> a full account of this memorable evening. "Three new quartets were played", writes the happy father,

the three [K. 428, 464, 465] he has added to those we already have [K. 387, 421, 458]; they are perhaps a trifle easier, but excellently composed. Herr Haydn said to me: "I declare to you before God as a man of honour that your son is the greatest composer that I know, either personally or by reputation; he has taste, and beyond that the most consummate knowledge of the art of composition".

In return for this avowal Mozart dedicated to Haydn, with a laudatory preface, these six Quartets, "the fruits of long and arduous toil". "It is but his due," he said, "for from Haydn I first learnt how to compose a quartet." The success of his pupil Marchand and the great progress of Aloysia Lange, both as a singer and actress, also afforded pleasure to Leopold Mozart. It is a significant fact that a man of his way of thinking should have joined the Freemasons, avowedly through his son's influence. This, however, was their last meeting, for soon after his return from Vienna his health began to fail, and on 28 May 1787 he ended a life which had been wholly consecrated to his children.

Since 1784 Mozart the son had been a member of the Viennese Masonic lodge "Zur Wohltätigkeit". His interest in the order was great; indeed he at one time thought of founding a society of his own to be called "Die Grotte", and had drawn up the rules. A letter to his father, during his illness, in

<sup>1</sup> Afterwards converted by Mozart into the cantata 'Davide penitente' (K. 469).

<sup>2</sup> It was completed by André, with a rondeau, quartet from 'Lo sposo deluso', finale from 'La villanella rapita', by Mozart, and was later adapted by Victor Wilder, Virgilio Mortari, Hans Redlich and others. For performance see OCA DEL CAIRO.

<sup>3</sup> Dedicated to Count Thun and known as the 'Linz' Symphony. André imagined K. 444 to have been the one composed for this occasion, but this is a copy by Mozart of a work by Michael Haydn, to which he merely added a short introduction.

<sup>4</sup> 16 Feb. 1785.

which he enlarges upon the true significance of death to a Mason, is a proof of the serious light in which he considered his obligations. His connection with the order also inspired many of his compositions. For it he wrote 'Gesellenreise' (K. 468), 'Maurerfreude' (K. 471), a short cantata, at the performance of which his father was present shortly before his death, the noble 'Maurerische Trauermusik' (K. 477) for strings and wind, a 'Lied', with chorus, and a chorus in three parts, both with organ (K. 483, 484), for the ceremony at the opening of the "Neugekrönte Hoffnung" lodge (by a decree of the Emperor Joseph) in 1785, and a short Cantata for tenor, with closing chorus (K. 623), composed 15 Nov. 1791, the last of his recorded works which he conducted himself. A short Adagio for two basset horns and bassoon (K. 410), an Adagio for two clarinets and three basset horns (K. 411) and two Cantatas (K. 429, 619) were also probably intended for Masonic use.

In Mar. 1785 Mozart produced at the concert of the Tonkünstler-Societät the cantata 'Davide penitente' (K. 469), the materials for which, as mentioned above, he drew from his last unfinished Mass (K. 427), writing the Italian words below the Latin, and adding two new airs.

After a long delay he was again gratified by an opportunity of writing for the stage. An *opera buffa* had been organized as far back as Apr. 1783, and the emperor had secured an excellent company<sup>1</sup>; and after a failure the National-Singspiel had been revived in Oct. 1785. A libretto, 'Rudolf von Habsburg', sent to Mozart from Mannheim, remained unused, but at length he and Salieri were requested to supply German and Italian *pièces de circonstance* for some fêtes in honour of distinguished visitors to Schönbrunn. To Mozart's lot fell 'Der Schauspieldirector' (K. 486), a one-act burlesque of operatic life by Stephanie the younger, produced at Schönbrunn, 7 Feb. 1786 and afterwards at the Kärntnertor Theatre.<sup>2</sup>

In the next month a gratifying performance of 'Idomeneo' took place at the palace of Prince Auersperg, by a cast of titled and efficient performers, under Mozart's own supervision.<sup>3</sup> This mark of the favourable disposition of the aristocracy towards him bore fruit, attracting the attention of Lorenzo da Ponte, the well-known dramatist. His proposal to

adapt Beaumarchais's 'Mariage de Figaro' for Mozart received the emperor's consent -- reluctantly given on account of the political implications of the original plot -- and the first performance of 'Le nozze di Figaro' (K. 492) took place after violent intrigues, on 1 May 1786. The theatre was crowded and the audience enthusiastic: several numbers were repeated, others sung as many as three times, and this went on at succeeding performances till the emperor prohibited encores.<sup>4</sup> Kelly, who took the parts of Basilio and Don Curzio, writes with great spirit:

Never was anything more complete than the triumph of Mozart, and his 'Nozze di Figaro,' to which numerous overflowing audiences bore witness. Even at the first full band rehearsal, all present were roused to enthusiasm, and when Benucci came to the fine passage, "Cherubino, alla vittoria, alla gloria militar", which he gave with stentorian lungs, the effect was electric, for the whole of the performers on the stage, and those in the orchestra, as if actuated by one feeling of delight, vociferated "Bravo! Bravo, Maestro! Viva, viva, grande Mozart!" Those in the orchestra I thought would never have ceased applauding, by beating the bows of their violins against the music desks.

And Mozart?

I never shall forget his little animated countenance when lighted up with the glowing rays of genius; -- it is as impossible to describe it, as it would be to paint sunbeams.<sup>5</sup>

And yet, after all this success, nothing was done for him. Earning a living by giving lessons and playing in public was in every respect unsatisfactory. "You lucky man," he said to young Gyrowetz as he was starting for Italy, "and I am still obliged to give lessons to earn a trifle." Moreover, he soon found himself eclipsed on the stage by two new pieces, which for a time absorbed the public entirely: Dittersdorf's *Singspiel* 'Doctor und Apotheker' (11 July) and Martin's 'Una cosa rara' (17 Nov.). Again he resolved to go to England, and was again dissuaded by his father. A gleam of light came, however, from Prague, whither he was invited to see for himself the immense success of his 'Figaro', which, like 'Die Entführung', had been produced there immediately after its performance at Vienna. Count Johann Joseph Thun, one of the greatest amateurs in Prague, placed his house at Mozart's disposal, and he joyfully accepted the invitation. His first letter<sup>6</sup> gives a vivid picture of what he found at Prague: "the one subject of conversation here is -- Figaro; nothing is played, sung or whistled but -- Figaro; nobody goes to any opera but -- Figaro; everlastingly Figaro!" He was literally overwhelmed with attentions and felt himself at the summit of bliss; at the opera,

<sup>1</sup> Including three English singers, Nancy Storace, her brother Stephen and the tenor Michael Kelly.

<sup>2</sup> See R. Hirsch: 'Mozart's Schauspieldirector' (1859). This *Singspiel* was given several times with a new libretto and several interpolations. A later attempt by Schneider (1861), introducing both Mozart and Schikaneder, was particularly unfortunate, but some adaptation of the topical and long-winded dialogue is clearly necessary.

<sup>3</sup> He composed for it a new duet for soprano and tenor (K. 489) and a rondo for soprano with violin solo (K. 490).

<sup>4</sup> Kelly relates ('Reminiscences', I, 262): "When the singers were one day rehearsing, the emperor said, 'I dare say you are all pleased that I have desired there shall be no more encores'. To which they all bowed assent, but Kelly said boldly, 'Do not believe them, Sire, they all like to be encored, at least I am sure I always do.'"

<sup>5</sup> *Ibid.*, I, 258, 259.

<sup>6</sup> To his friend Gottfried von Jacquin, 15 Jan. 1787.

which was given quite to his satisfaction, he received a perfect ovation. Furthermore, two concerts were brilliantly successful; at the first, his new Symphony (K. 504) having been loudly applauded, he sat down to the piano and improvised for fully half an hour, rousing the audience to the highest pitch of enthusiasm. Again and yet once again he had to resume, till, obeying the general acclamation, he finished by extemporising variations on "Non più andrai", which completed his triumph. The receipts also were thoroughly satisfactory. He chanced to let fall the remark that he should like to compose an opera for so intelligent and appreciative a public, whereupon the impresario Bondini at once took him at his word and concluded a contract with him for an opera for the ensuing season, for which he was to receive the usual fee of 100 ducats. The distractions of society in Prague took up all his time, and his only compositions while there were nine Country Dances for orchestra (K. 510)<sup>1</sup> written for Count Pachta, who locked him in for an hour before dinner for the purpose, and six German Dances for full orchestra (K. 509).

On his return to Vienna after this magnificent reception, he felt his position more galling than ever; and his desire to visit England was rekindled by the departure of his friends Nancy Storace and her brother, Kelly and his pupil Attwood, who promised to endeavour to secure him some position there, so that he would be able to go without undue risk.

The libretto of 'Figaro' having proved so satisfactory, Mozart applied again to da Ponte, and this time their choice fell upon an opera on the Don Juan legend. In Sept. 1787 Mozart and his wife went to Prague and took lodgings at "The Three Lions". But his favourite resort was the vineyard of his friend Dušek near the city, where are still shown his room and the stone table at which he used to sit working at his score, often in the midst of conversation or skittle-playing.<sup>2</sup> Before the production of his new opera Mozart conducted a festival performance of 'Figaro' on 14 Oct., in honour of the Archduchess Maria Theresa, bride of Prince Anton of Saxony. He was very anxious about the success of 'Don Giovanni', although, as he assured Kucharz, the conductor of the orchestra, he had spared neither pains nor labour in order to produce something really good for Prague. On the evening before the production the overture was still wanting, and he worked at it far into the night, while his wife kept him supplied with punch

and told him fairy stories to keep him awake.<sup>3</sup> Sleep, however, overcame him, and he was obliged to rest for a few hours; but at seven in the morning the copyist received the score, and it was played at sight in the evening. This first performance of 'Don Giovanni' (K. 527) took place on 29 Oct. 1787. On Mozart's appearance in the orchestra he was greeted with enthusiastic applause and a triple flourish of trumpets, and the opera was accompanied from beginning to end with rapturous marks of approval. He had of course no time for other compositions, but his friend Josepha Dušek locked him into her summer-house to ensure his writing an aria he had promised her. He revenged himself by making it difficult, and would only give it her on condition that she should sing it at sight. It is one of his finest arias, 'Bella mia fiamma' (K. 528).

About the time of his return to Vienna Gluck died (15 Nov. 1787), and Mozart had reason to hope that some suitable position would now be open to him.<sup>4</sup> But the emperor was in no hurry. By way, however, of recognizing his recent triumph at Prague, and in order to retain him in Vienna (his hankering after England being well known), he appointed him *Kammercompositeur* with a salary of 800 florins<sup>5</sup> (about £80). Mozart looked upon this appointment as a mere beggar's dole, and when, according to custom, he had to send in a sealed letter stating his income, he wrote bitterly "Too much for what I produce<sup>6</sup>; too little for what I could produce". 'Don Giovanni' was not given in Vienna till 7 May 1788, and then did not please.<sup>7</sup> Mozart added a new air for Elvira ("Mi tradi"), another for Ottavio ("Dalla sua pace") and a duet for Zerlina and Leporello.

In spite of the success of his last opera, Mozart's pecuniary condition continued desperate. This is shown convincingly by a letter (27 June) to his friend Puchberg, in which he begs piteously for a loan and speaks of gloomy thoughts which he must repel with all his might. And yet at the very height of his distress he manifests extraordinary power. Besides other compositions, he wrote within six weeks (26 June to 10 Aug.) his three last and finest Symphonies, in E♭, G minor and C ("Jupiter") (K. 543, 550, 551). But other very congenial work awaited him. From the

<sup>1</sup> Unless this is also a fairy story. Various conflicting accounts of the composition of the overture have been preserved. See, e.g., Dent, 'Mozart's Operas', pp. 190, 191.

<sup>2</sup> Gluck had been *Kammercompositeur* to Maria Theresa since 7 Oct. 1774.

<sup>3</sup> His father did not live to see the partial realization of his hopes; he had died, as already stated, on 28 May.

<sup>4</sup> Viz. the dances for the imperial balls, which it was his duty to supply.

<sup>5</sup> According to da Ponte, the emperor said: "The opera is divine, finer perhaps than 'Figaro', but it is not the meat for my Viennese". When the saying was reported to Mozart he replied: "We must give them time to chew it".

<sup>1</sup> There is, however, some doubt whether the dances listed by Köchel as No. 510 are those written for Count Pachta or are even Mozart's work at all. They are now classed as spurious in the 3rd ed. of Köchel (p. 906).

<sup>2</sup> The villa is now called Bertramka. A bust of Mozart, by Seidan, was placed on a slight eminence in the grounds and solemnly unveiled on 3 June 1876 by the then owner, Lambert Popelka.



beginning of his life in Vienna he had been acquainted with Gottfried van Swieten, director of the Court Library, who was a great amateur of classical music, and who with a small band of friends devoted every Sunday morning to studying the works of the old masters. He himself sang the treble<sup>1</sup>, Mozart (who sat at the piano) the alto and Starzer and Teyber tenor and bass. It was for these practices that Mozart sent for his manuscript book of pieces by Michael Haydn and Eberlin, and afterwards for the fugues of Bach and Handel.

By 1788, however, van Swieten's practices had assumed larger proportions. At his instigation a number of gentlemen united to provide the necessary funds for performances of oratorios with chorus and orchestra. The fine large hall of the Court Library served as their concert-room, Mozart conducted and young Weigl took the pianoforte. It was for these performances that Mozart added wind parts to Handel's 'Acis and Galatea' (Nov. 1788), 'Messiah' (Mar. 1789), 'Ode to St. Cecilia's Day' and 'Alexander's Feast' (July 1790).<sup>2</sup>

The wholeheartedness with which Mozart threw himself into the study of these older masters and strove to assimilate their style is shown not merely by the numerous contrapuntal sketches by him that have been preserved, but also by various compositions in which he took them for his model. Of these the most important are a Prelude and Fugue for pianoforte in C major (K. 394), a Fugue in C minor for two pianofortes (K. 426), afterwards arranged for string quartet and provided with an introductory Adagio (K. 546), a Suite for pianoforte in the Handelian style (K. 399)<sup>3</sup> and a Fugue for pianoforte in G minor (K. 401). These were, however, only the more obvious fruits of his new studies, the influence of which can be traced no less certainly in almost everything he wrote from 1782 till his death in 1791.

Such work as this, however, did nothing to improve his pecuniary condition; and in the hope that the journey might bring to light some means of extricating himself, he gratefully accepted an invitation from his pupil and patron, Prince Karl Lichnowsky, to accompany him to Berlin.

Leaving Vienna on 8 Apr. 1789, they made Dresden their first halting-place worth noting, and there Mozart played at court, exciting great admiration and receiving 100 ducats.

<sup>1</sup> *Diskant*. Mozart's letter, 12 Mar. 1789.

<sup>2</sup> The "arrangement" of 'Judas Maccabæus', sometimes attributed to Mozart, was really the work of Starzer. As to the public adoption of these additional accompaniments in England, see *Mus. T.*, 1899, p. 18. Of the beauty of Mozart's additions, in most instances, there can be no question; but they are not always faithful to the spirit of Handel's work. In recent years 'Messiah', at any rate, has often been performed with Handel's original instrumentation.

<sup>3</sup> An incomplete Sarabande is the last movement of this unfinished Suite.

He was well received also in private circles, and the general interest was increased by a competition with J. W. Hässler of Erfurt, then distinguished as pianist and organist.<sup>4</sup> Without considering him a formidable opponent, Mozart acknowledged his talent. Here also he made the acquaintance of the poet Körner and his sister-in-law Doris Stock, who drew a charming portrait of Mozart in silver-point. He produced a still greater effect at Leipzig, where he made the acquaintance of Rochlitz, who has preserved innumerable interesting traits both of the man and the artist.<sup>5</sup> On 22 Apr. he played the organ in the St. Thomas Church, Doles the cantor and Görner the organist pulling out the stops for him. All present were enchanted, especially Doles, who could almost have believed in the restoration to life of his teacher, the great Bach himself. In return he made the choir of the Thomas School sing Bach's 8-part motet 'Singet dem Herrn', at which Mozart exclaimed with delight: "Here is something from which one may still learn", and having secured the parts of the other motets (no score being at hand), spread them out before him and became absorbed in study.

On their arrival in Berlin the travellers went straight to Potsdam, where Prince Lichnowsky presented Mozart to the king, who had been anxiously expecting him. Frederick William II was musical, played the violoncello well (he was a pupil of the elder Duport) and had a well-selected orchestra. The opera was conducted by Reichardt and the concerts by Duport. The king's favourable anticipations were fully realized in Mozart, but Reichardt and Duport were set against him by his candidly replying to the king's question what he thought of the band: "It contains great virtuosi, but if the gentlemen would play together, they would make a better effect".

On 8 May Mozart returned for a while to Leipzig, where, on the 12th, he gave a public concert. The programme consisted entirely of his own unpublished compositions, and at the close he improvised by general request; but the audience was a scanty one. For Engel, the court organist, he composed a charming little Gigue for pianoforte (K. 574). Returning to Berlin on 19 May, he rushed to the theatre, where his 'Entführung' was being performed and, taking a seat near the orchestra, made observations in a half-audible tone; the second violins, however, playing D# instead of D, he called out: "Confound it, do take D!", and was recognized immediately. He was much

<sup>4</sup> Hässler played a concerto of Mozart's at his concert in London, 30 May 1792. See Pohl's 'Haydn in London', pt. 2, p. 200.

<sup>5</sup> In a series of articles in the *A.M.Z.* (1797-1802), subsequently reprinted in his 'Für Freunde der Tonkunst'. Unfortunately Rochlitz was a born romancer and must be read with caution.

pleased to meet his pupil Hummel, who only became aware while playing of his master's presence at his concert. This time Mozart played before the queen, but gave no public performance. The king sent him 100 Friedrichs d'or and asked him to compose some quartets for him. As to the pecuniary results of the tour, Mozart wrote laconically to his wife: "On my return you must be glad to have *me*, and not think about money". The story goes that before Mozart left Potsdam the king offered him the post of *Kapellmeister* at a salary of 3000 thalers (about £600), but that the composer refused the offer, replying with emotion: "How could I desert my good Emperor?" There is, however, every ground for believing that this story is a pure invention.<sup>1</sup> The musical outcome of the tour was even slighter. Apart from the little *Gigue* already mentioned the only work Mozart composed during his visit was the pianoforte *Variations* on a theme by Duport (K. 573). He started on his homeward journey on 28 May and, passing through Dresden and Prague, reached Vienna on 4 June 1789. He set to work immediately on the first Quartet (K. 575) for the King of Prussia, and received a kind letter of thanks, with a gold snuff-box and a second sum of 100 Friedrichs d'or. Two others (K. 589, 590) followed in May and June 1790.

His position still continued a most melancholy one, his wife's constant illnesses adding to his expenses. Again he applied to his friend and brother Freemason Puchberg "for immediate assistance. I am still most unfortunate! Always hovering between hope and anxiety!" On 29 Aug. 'Figaro' was revived<sup>2</sup> after a long interval, and it was no doubt the success of the revival that induced the emperor to order a new opera, for which da Ponte again furnished the libretto (said to have been founded on recent occurrences in Vienna). This was the *opera buffa* 'Così fan tutte' (K. 588), produced 26 Jan. 1790, but soon interrupted by the emperor's serious illness, terminating in death on 20 Feb. Musicians had little to expect from his successor, Leopold II, and there was no break in the clouds which overshadowed Mozart. The rough draft is still preserved of an application for the post of second *Kapellmeister*, but he did not obtain it. The magistrate did indeed grant (9 May 1791) his request to be appointed assistant, "without pay for the present", to the cathedral *Kapellmeister*, which gave him the right to succeed to this lucrative post on the death of Hoffmann, the *Kapellmeister*; but Hoffmann outlived him.

The coronation of the Emperor Leopold at

Frankfort on 9 Oct. was the occasion of his last artistic tour. Having pawned his plate to procure funds, he started on 23 Sept. and after a journey of six days reached the ancient *Reichstadt*. He gave a concert on 15 Oct., in the municipal theatre, the programme consisting entirely of his own compositions. On the return journey he visited Mainz, Mannheim and Munich. At Munich, at the elector's request, he played at a court concert given in honour of the King of Naples. He had not been invited to play before the latter in Vienna and he wrote to his wife with some bitterness: "It sounds well for the court of Vienna, that members of their own family should hear me for the first time at a foreign court!" Soon after his return to Vienna, Mozart had to take leave of his best friend, for Salomon, the impresario, had come in person to carry Haydn off to London.<sup>3</sup> With a heavy heart he said good-bye to the only artist who understood him thoroughly and honestly wished to see him prosper. They were never to meet again.

The year 1790 was a critical period in Mozart's life. The previous nine years, with all their hardships, had been for him one prolonged spell of creative activity, during which he had written nearly 200 compositions of the most varied character. It has not been possible to mention more than a few of these in the course of the preceding narrative; of the remainder the following are, perhaps, the most important: the great series of pf. concertos (K. 413-415, 449-451, 453, 456, 459, 466, 467, 482, 488, 491, 503, 537), two Symphonies, in C (K. 425) and in D (K. 504), two Serenades (K. 361, 375), two string Quintets, in C (K. 515) and G minor (K. 516); the Serenade for strings in G ('Eine kleine Nachtmusik', K. 525); a "musical joke" for strings and two horns (K. 522); the Quintet for pianoforte and wind (K. 452), two pianoforte Quartets (K. 478, 493), a string Quartet in D (K. 499), the Eb Divertimento for string trio (K. 563), the clarinet Trio (K. 498) and Quintet (K. 581), the pianoforte Trio in E (K. 542), the violin Sonatas in Bb (K. 454) and A (K. 526), the Sonata for two pianofortes (K. 448), of other pianoforte works the duet in F (K. 497), the Sonatas in C minor (K. 457), with the Fantasy (K. 475) afterwards associated with it, and in D (K. 576), the Allegro and Andante in F (K. 533), an Adagio (K. 540), a Rondo (K. 511) and two sets of Variations (K. 455, 460), the aria for soprano 'Bella mia fiamma' (K. 528) and, last but not least, the song 'Das Veilchen' (K. 476). Towards the end of 1789 the strain seems already to have begun to tell, and in 1790 there is a marked falling off in the number of Mozart's compositions, the most important work, apart from 'Così

<sup>1</sup> See Abert, I, 1004, 1005.

<sup>2</sup> Mozart composed two new airs (K. 577, 579) for Adriana Ferrarese del Bene, who sang Susanna. The first, "Al desio", was not intended for the Countess, although it seems to suit her character rather than Susanna's.

<sup>3</sup> He made preliminary offers of a similar kind to Mozart.

fan tutte', which was written mainly in 1789, being the Quintet in D major (K. 593), which was completed in Dec. In 1791 Mozart's affairs were, if anything, worse than ever, but he seems to have spurred himself to a final effort, with the result that the last year of his life is one of the most prolific periods in his whole career, and musically one of the most interesting. Apart from his last two operas and the Requiem, he wrote the string Quintet in E $\flat$  (K. 614), Adagios for two basset horns and bassoon (K. 410) and for two clarinets and three bassoons (K. 411), an Adagio and Rondo for harmonica, flute, oboe, violin and violoncello (K. 617), an Adagio for harmonica solo (K. 356), three compositions for a mechanical organ (K. 594, 608, 616), his last pianoforte Concerto (K. 595), the clarinet Concerto (K. 622), a set of pianoforte Variations (K. 613) and a Minuet for pianoforte (K. 355), three songs (K. 596-598), a bass air with obbligato double bass and orchestra (K. 612), two masonic cantatas (K. 619, 623), the motet 'Ave, verum corpus' (K. 618) and a few compositions of less importance, including the inevitable dance music for the court.

In Mar. Emanuel Schikaneder, the Salzburg acquaintance of 1780, now manager of a little theatre in the grounds of Prince Starheimberg's house in the suburb of Wieden, invited Mozart to compose a magic opera to a libretto he had himself written. This was 'Die Zauberflöte'. Mozart, after some hesitation as to his fitness for the task, finally agreed and set to work on the score, the greater part of which was written in a little pavilion<sup>1</sup> near the theatre and in a summer-house in the little village of Josefsdorf, on the Kahlenberg, close to Vienna. To keep him in good humour, Schikaneder provided him with wine and amusing society — his enjoyment of which good things, grossly exaggerated, has tended more than anything to throw discredit upon his character.

In July, while hard at work, he received a visit from a stranger, who, enjoining secrecy, commissioned him to write a Requiem for an unknown individual.<sup>2</sup> The price (50 or, according to some, 100 ducats) was fixed, and Mozart set to work with the more ardour in that he had composed no church music since the Mass of 1783. But once more he was interrupted, this time by an urgent invitation from the Estates of Bohemia to compose an opera for the approaching coronation of Leopold II at Prague. Mozart was on the point of stepping into the travelling carriage when the mysterious messenger suddenly stood before

him and asked what had become of the Requiem. Touched and distressed by the question, Mozart assured the man that he would do his best on his return; and so saying, departed with his pupil Sussmayr. He worked hard at the opera during the journey, Sussmayr filling in the *recitativo secco*. The coronation took place on 6 Sept., and 'La clemenza di Tito' (K. 621) was performed the same evening in the National Theatre, in presence of their majesties and a select audience, who were too much absorbed by the occurrences of the day to pay great attention to the opera. Indeed, the empress is said to have made very disparaging remarks on the *porcheria* of German music. Mozart, who was not well when he came to Prague, suffering severely from the strain, but he spent a few pleasant hours with his friends and parted from them with tears.

Disappointed and suffering he reached home in the middle of Sept. and at once set to work with energy at Schikaneder's opera. The overture and introductory march to the second act were finished on 28 Sept., and two days later, on the 30th, 'Die Zauberflöte' (K. 620) was given for the first time. Mozart conducted at the piano, Sussmayr turned over for him, and Henneberg, who had conducted the rehearsals, played the bells. It was coldly received at the outset, and at the end of the first act Mozart, looking pale and agitated, went on the stage to Schikaneder, who endeavoured to comfort him.<sup>3</sup> The audience recovered from their coldness so far as to call for Mozart at the close, but he was with difficulty persuaded to appear before the curtain. The interest in the opera increased, however, with each performance, and soon the 'Zauberflöte' was as great a draw as Schikaneder could desire.

Mozart now hoped to be able to devote his whole time to the Requiem, but his late exertions and excitement had proved too much for him, sorely tried as he was in other respects. Fainting fits came on, and he fell into a state of deep depression. His wife tried in vain to raise his spirits. During a drive in the Prater he suddenly began to talk of death and said with tears in his eyes that he 'was writing the Requiem for himself. "I feel certain", he continued, "that I shall not be here long; someone has poisoned me, I am convinced. I cannot shake off the idea."<sup>4</sup> By the advice of

<sup>1</sup> Schenk, in his MS autobiography, tells how he had a place in the orchestra at the first performance and was so enchanted with the overture that he crept up to the conductor's chair, seized Mozart's hand and kissed it. Mozart, putting out his right hand, looked kindly at him and stroked his cheek.

<sup>2</sup> It is notorious that Salieri was very much suspected, but he indignantly repudiated the accusation. His own words (reported by Niemetschek, p. 81) prove that he was not displeased at Mozart's death: "It is indeed a pity to lose so great a genius, but his death is a good thing for us. If he had lived longer, not a soul would have given us a bit of bread for our compositions." The

<sup>1</sup> Now on the Kapuzinerberg at Salzburg, a gift from Prince Starheimberg.

<sup>2</sup> Proved after his death to have been Count Walsegg, an amateur anxious to be thought a great composer, who had the Requiem performed under his own name. The messenger was his steward Leutgeb.

his physicians his terrified wife took the score away from him, and he rallied sufficiently to compose on 15 Nov. a Cantata (K. 623) for his lodge to words by Schikaneder. He even conducted the performance himself; but the improvement was of short duration, and he took to his bed. Now, when it was too late, favourable prospects opened before him. He was informed that some of the nobility of Hungary had clubbed together to guarantee him a yearly sum, and at the same time a subscription was got up in Amsterdam, for which he was to furnish compositions to become the property of the subscribers. When the hour for the theatre arrived, he would follow in imagination the performance of the 'Zauberflöte', and the Requiem continued to occupy his mind. On 4 Dec. he had the score brought to him in bed and tried a passage, singing the alto himself, while his brother-in-law Hofer took the tenor, and Schack and Gerl from the theatre the soprano and bass. When they got to the first few bars of the "Lacrimosa", it suddenly came home to him that he should never finish it, and he burst out crying, putting away the score. In the evening Süssmayr came in, and he gave him some directions about the Requiem, with which his thoughts seemed constantly occupied, for even while dozing he puffed out his cheeks as if trying to imitate the drums. Towards midnight he suddenly sat up with his eyes fixed; then he turned his head on one side and appeared to fall asleep. By 1 o'clock in the morning of 5 Dec. 1791 his spirit had fled. He died of malignant typhus fever.<sup>1</sup> At three o'clock in the afternoon of the 6th his body was removed to St. Stephen's; the service was held in the open air, as was the custom with the poorest class of funeral, and van Swieten, Süssmayr, Salieri, Deiner, Roser and Orsler stood round the bier. They followed as far as the city gates and then turned back, as a violent storm was raging, and the hearse went its way, unaccompanied, to the churchyard of St. Marx. Thus, without a note of music, forsaken by all he held dear, the remains

answer given to the accusation by Salieri's friend, *Kapellmeister* Schwanenberg, was, to say the least of it, remarkable: "Pazzi! non ha fatto niente per meritar un tal onore". ("Fools! what has he done to deserve so great an honour?") This legend is the subject of a powerful little sketch by Pushkin which was set to music by Rimsky-Korsakov and was made famous by Shalypin's performance as Salieri.

<sup>1</sup> The official certificate gives *ein hitziges Frieselfieber* as the cause of death, and Schiedermaier (p. 469) quotes a remarkable passage from an unpublished diary by Karl Bursy which seems to support this diagnosis. Dr. J. Barraud, however, in his study, 'De quoi est mort Mozart?' ('Chronique médicale', 1905; reprinted in his 'Promenade d'un médecin à travers l'histoire', 1906) unhesitatingly rejects it. His opinion is that Mozart's death was the result of a complete collapse of the system, brought on by prolonged overwork, and culminating in some kind of nephritis. There is no ground for the oft-repeated assertion that Mozart died of consumption. A recent attempt at diagnosis suggests uraemia.

of this prince of harmony were committed to the earth — not even in a grave of his own, but in the common pauper's grave.<sup>2</sup>

PERSONALIA AND PORTRAITS. — Mozart was short, but slim and well-proportioned, with small feet and good hands. As a young man he was thin, and it was then that the prominence of his nose was most noticeable; later in life he became much stouter. His head was somewhat large in proportion to his body, and he had a profusion of fine hair, of which he was rather vain. His large blue eyes were well-formed, with fine eyebrows and lashes, but as a rule they looked languid, and his gaze was restless and absent. His general appearance was perhaps somewhat insignificant, and it was partly for this reason, no doubt, that he was very particular about his clothes and wore a good deal of embroidery and jewellery. When playing, however, he appeared completely different. His countenance changed, his eye settled at once into a steady calm gaze, and every movement of his muscles conveyed the sentiment expressed in his playing.

Of the numerous portraits that tradition has associated with Mozart's name only a few are of indisputable authenticity. These, together with one or two which have some claims to be considered genuine, are set out in the following list:<sup>3</sup>

1. 1762. An oil painting, by an unknown artist, representing the composer in the Archduke Maximilian's gold-laced suit, given him by the empress. This now hangs in the Mozart Museum.

2. 1763. A small family picture in water-colour painted by Carmontelle in Paris. Mozart is seated at the harpsichord, presumably accompanying his sister, who is singing. Leopold stands behind his son with his violin, possibly playing an obligato accompaniment. The picture is preserved in several replicas, one of which is now in the National Gallery.<sup>4</sup> It was engraved by Delafosse<sup>5</sup>, and has been frequently reproduced since. In H. de Curzon's second book on Mozart (Paris, 1938) there is published what purports to be the original sketch for this picture. Its authenticity seems very doubtful.

3. 1763 or 1766. An oil painting by M. B. Ollivier, now hanging in the Louvre. It represents a tea-party in Prince Conti's salon, with Mozart — a very tiny figure —

<sup>2</sup> By van Swieten's orders the strictest economy was observed in the funeral arrangements. The site of the actual grave was soon forgotten; but the city of Vienna erected on the probable spot a handsome monument by Hans Gasser, solemnly unveiled on the anniversary of Mozart's death, 5 Dec. 1859.

<sup>3</sup> For further information see Vol. II, of Schurig's biography (2nd ed.), pp. 441-52, the same author's 'Leopold Mozart: Reiseaufzeichnungen', pp. 83-97, and two excellent papers by E. Speyer, one ('Mozart at the National Gallery') in the 'Burlington Magazine' for Mar. 1916 and the other ('Some Notes on the Iconography of Wolfgang Amadeus Mozart') in M.Q. for Apr. 1919. The detailed article by Emil Vogel in the 'Jahrbuch der Musikbibliothek Peters für 1899' is still of value. With the exception of No. 6 all the portraits here mentioned are reproduced in Schurig's biography, and the majority of them in the 5th vol. of L. Schiedermaier's ed. of the letters.

<sup>4</sup> Reproduced in the 'Burlington Magazine', Mar. 1916. Another is preserved in the Musée Chantilly, and there are at least two versions in private collections in England.

<sup>5</sup> It is curious that Leopold Mozart in a letter dated 1 Apr. 1764, explicitly states that the portrait was being engraved by "M. de Mechel" (Christian von Mechel, 1736-1813).

playing at the harpsichord. It was first exhibited at the Salon of 1777. This suggests that it may not after all have been done from life.

4. 1764-65? A portrait of the young Mozart with a bird's nest in his hand, possibly by Zoffany and painted during the Mozarts' visit to London, as Zoffany's name is mentioned in Leopold Mozart's diary among the notabilities whose acquaintance he made there. The portrait, which was formerly in an English collection, was acquired in 1924 by the Salzburg Mozart-Gemeinde. The best authorities now hold that this is neither a Zoffany nor a portrait of Mozart.

5. 1770. A portrait painted at Verona, now in the possession of M. Alfred Cortot in Paris. Leopold Mozart mentions "Sgr. Cignaroli, Pittore" in the list of his acquaintance at Verona. The portrait is generally ascribed to one of several painters of that name.

6. 1770. A portrait-group by an unknown artist, painted on the occasion of Mozart's reception into the Accademia Filarmonica di Bologna (9 Oct. 1770). The composer is shown exhibiting a contrapuntal exercise to a nobleman (? Count Baldassare Carrati) in the presence of a third person in clerical dress (? Petronio Lanzi, the *maestro di cappella* of the Academy). This picture remained unknown until 1925, when it was discovered in the shop of a dealer at Bologna, among a number of canvases purchased from the Municipality, and said to have been formerly in the possession of the Liceo Musicale.<sup>1</sup> It has also been severely handled by the critics. It is reassuring to know that the anaemic young man shown in it is not Mozart.

7. 1771? A three-quarter length oil painting, by an unknown artist, representing Wolfgang wearing his diamond ring. This portrait, which has been in the possession of the Salzburg family of Heinrich von Bruin-feld ever since Mozart's own day, is said to have been painted at Salzburg in 1771.<sup>2</sup>

8. 1773? An ivory miniature, formerly in the possession of Mozart's sister. It was possibly painted by Martin Knoller, who is mentioned by Leopold in a letter dated 13 Feb. 1773, during the composer's stay at Milan.

9. 1777. A portrait in oils representing Mozart as a Knight of the Golden Spur. It was painted at Salzburg for Padre Martini, and is now in the possession of the Liceo Musicale at Bologna.

10. 1777. An ivory miniature, painted at Mannheim in Nov. 1777 and presented by Mozart to his cousin Maria Anna Thekla Mozart (the "Basle" of his letters). It is now in the possession of Frau Justizrat Marie Vogel of Ratisbon.

11. 1780. A family group painted by J. N. della Croce at Salzburg in the autumn of 1780 and now in the Mozart Museum. The picture shows Wolfgang and Marianne playing a duet upon the harpsichord. The father is seated at the side of the instrument, and the mother's portrait hangs on the wall.

12. 1786. An engraving by G. A. Sasso after a drawing by G. B. Bosio. The original has not been preserved. Mozart is seated at the harpsichord, on the top of which lies a score of 'Figaro'. The portrait, which is certainly not flattering, bears every sign of having been done from life.

13. 1787. An attractive silhouette printed in Loschen-kohl's 'Nationaltaschenkalender für das Jahr 1787' (reproduced in Carola Croag Belmonte's 'Die Frauen im Leben Mozarts', 1924).

14. 1788. The profile by Leonard Posch, the best-known of all portraits of the composer. This has been preserved in many forms, the relation of which to one another has only recently been established.<sup>3</sup> There are two main types. In the first the head and neck only are shown; the hair falls in loose curls, and there is no indication of any clothing. The second shows the complete bust; the hair is dressed in the typical Mozartian manner and the composer is wearing a cloak. The original of the first type is undoubtedly a wax-relief now in the Mozart Museum at Salzburg. It bears the artist's signature on the back and is dated 1788. In 1820 it was presented by him to the composer's son Franz Xaver

Wolfgang, who ultimately presented it to the Museum. Posch seems also to have made a number of plaster copies of it. The second type represents a later and more realistic treatment of the same portrait, possibly undertaken at the request of Mozart's friends. The original, which was in a mixture of plaster and wax, has now disappeared. It was formerly in the possession of the sculptor C. Waschmann, who took a bronze cast from it in 1904, which is now in the Department of Coins and Medals of the National Museum at Vienna. This version has been preserved in two other forms which may both have been the work of Posch himself: in a box-wood relief, and on a belt-clasp, said to have belonged formerly to the composer's wife. Both are now in the Mozart Museum. The well-known engravings by J. G. Mansfeld (during Mozart's lifetime) and by A. Kohl (1793) were also based on this second type.

15. 1789. A portrait in silver-point by Doris Stock, the sister-in-law of Korner and friend of Schiller, drawn during Mozart's short stay at Dresden in 1789, and now in the Musikbibliothek Peters at Leipzig. Artistically this is the finest of all the portraits.

16. 1791? An unfinished portrait by Lange, Mozart's brother-in-law, now in the Mozart Museum. Mozart is shown, seated at the piano, apparently absorbed in improvisation. The date of this picture has been the subject of much discussion.<sup>4</sup> Tradition associates it with the last year of the composer's life, possibly on account of its unfinished character. Some writers, on the other hand, maintain that it was the original of one of a pair of miniatures (now lost, but preserved in the form of lithograph illustrations to Nissen's biography) which Mozart sent to his father in 1783. This earlier date (1782-83) is now preferred by most authorities, especially since the recent discovery of the original of Lange's portrait of Constanze Mozart, now in the Hunterian Museum of the University of Glasgow, which is obviously a companion to it and was certainly painted at the time of her marriage. See Farmer and Smith's 'New Mozartiana' (1935).

These are the only portraits of Mozart the credentials of which are worth considering at all.<sup>5</sup> Of the doubtful or unauthenticated portraits the best-known are those ascribed to T. Helbling, A. de Saint-Aubin, P. Battoni, Greuze and Tischbein. Full particulars of these and of numerous other portraits will be found in the literature referred to above.

Mozart was fond of active exercise, which was the more necessary as he suffered materially in health from his habit of working far into the night. At one time he took a regular morning ride, but had to give it up, not being able to conquer his nervousness. It was replaced by billiards and skittles. He even had a billiard table in his own house: "Many and many a game have I played with him," says Kelly, "but always came off second best". When no one else was there he would play with his wife, or even by himself. His favourite amusement of all, however, was dancing, for which Vienna afforded ample opportunities. This, too, Kelly mentions (I, 226): "Mme Mozart told me that, great as his genius was, he was an enthusiast for dancing, and often said that his taste lay in that art, rather than in music".

In society Mozart found amusement of the

<sup>1</sup> See especially the article by E. Speyer in M.Q., Apr. 1919, where a case is made out for the later date.

<sup>2</sup> While Mozart lay on his death-bed, Count Deym, for whose mechanical clock he had written one or two pieces, took a death-mask, and with its aid constructed a wax figure which he dressed in the composer's clothes and exhibited in his gallery. The mask, or at least a copy of it, remained in the widow's possession until she smashed it one day while cleaning. She is said to have remarked that "she was glad that that was the end of the hateful old thing". (Schurig, 'L. Mozarts Reiseaufzeichnungen', p. 92; L. Nohl, 'Mozart nach den Schilderungen seiner Zeitgenossen', p. 393.)

<sup>3</sup> See the articles by H. Prunières (Rev. Mus., Oct. 1925) and by R. Schade ('Die Musik', Feb. 1926). Both are accompanied by reproductions of the picture.

<sup>4</sup> Schurig prefers to date it about 1774, but does not give his reasons. In 1926 it was acquired for the Mozart Museum.

<sup>5</sup> By R. Lewicki, in two papers in the 'Zeitschrift für Musikwissenschaft', 1919-20. See also a note in the 'Mozarteums Mitteilungen' for Feb.-May 1921.

highest kind and inspiration as well as affection and true sympathy. No house offered him so much of these as that of Countess Thun, whom he described as "the most charming and attractive lady I have ever seen". Other associates were: the countess's son-in-law and Mozart's pupil, Prince Karl Lichnowsky; Hofrath von Born; Baron Otto von Gemmingen; Hofrath von Spielmann; Prince Kaunitz; Count Cobenzl; Field-Marshal Haddik; Geheimrath von Kees, who had weekly orchestral concerts at his house; the botanist Jacquin and his son and daughter; Count Hatzfeld, an intimate friend who played in his quartets; a merchant named Bridi; a good tenor who sang in 'Idomeneo'; the families Greiner, Martinez and Ployer, all of whom had constant music; and Baron van Swieten, who kindled his enthusiasm for the works of Bach and Handel. Another great admirer of his was Barisani the physician, "that noble man, my best and dearest friend, who saved my life" (when seriously ill in 1784), and whose unexpected death in 1787 was a great shock to him. It is easy to imagine how gratefully the composer enjoyed the refreshment of social intercourse after long hours of solitary creative work. On such occasions he was full of fun, ready at a moment's notice to pour out a stream of doggerel rhymes or irresistibly droll remarks; in short, he was a frank, open-hearted child, whom it was almost impossible to identify with Mozart the great artist. His brother-in-law Lange<sup>1</sup> says that he was never so unlike a "great man" as when he was occupied with some important work.

It has been reiterated *ad nauseam* that Mozart was a drunkard, whose indulgence in this and cognate vices brought him to an early grave<sup>2</sup>, but that such a charge was totally unfounded no one who has studied his life can doubt for a moment. That, like other people, he enjoyed a good glass of wine nobody can deny, but his laborious life and the prodigious number of his compositions convincingly prove that he was never given to excess. Those who accused him of intemperance also magnified his debts tenfold when he died, and thus inflicted grievous injury on his widow.<sup>3</sup> These "friends" propagated the worst reports as to his domestic affairs and constant embarrassments. Undoubtedly his wife was a bad manager, and this was a serious defect in a household which acquired a regular income (800 fl., about £80!) only in 1788, and whose resources before and after that time were most irregular. Her constant illnesses, too, were a great additional

burden. Though naturally unfitted for anything of the kind, Mozart made many serious attempts to regulate his expenses and would every now and then keep strict accounts of income and expenditure; but these good resolutions did not last.<sup>4</sup> In most cases he was led astray by sheer good-nature, for he never could refuse anyone in need. His kindness was grievously abused by false friends, whose acquaintance was damaging to his character, but he never learned prudence. The worst offender in this respect was Stadler, the eminent clarinet player, who often dined at his table and repeatedly wheedled money out of him under pretext of poverty. After all that had passed, Mozart composed a Concerto (K. 622) for Stadler's tour, finishing it two days only before the production of the 'Zauberflöte', when he was, of course, particularly hard pressed.

Mozart was brought up by his father as a pious Catholic, and although subsequently, when he became interested in freemasonry, he found himself drifting farther and farther away from strict orthodoxy, he never definitely broke with the church. The peculiar tone — there is more than a trace of mysticism in it — which his religious opinions took on in his later years comes out clearly in a letter he wrote to his father in Apr. 1787, when Leopold was already lying on his death-bed:

As death is, strictly speaking, the true end and aim of our lives, I have for the last two years made myself so well acquainted with this true, best friend of mankind that his image no longer terrifies, but calms and consoles me. And I thank God for giving me the opportunity (you know what I mean<sup>5</sup>) of learning to look upon death as the key which unlocks the gate of true bliss. I never lie down to rest without thinking that, young as I am, before the dawn of another day I may be no more; and yet nobody who knows me would call me morose and discontented. For this blessing I thank my Creator every day, and wish from my heart that I could share it with all my fellow-men.

The best commentary on this passage is Mozart's own 'Maurerische Trauermusik', written some two years before.

ARTISTIC PROCESSES.—A few words on various aspects of Mozart's life as an artist may serve as a suitable transition to a discussion of his music. First, as to his methods of composition. There can be no doubt that with Mozart the creative process was to a very large extent completed before he put pen to paper. The work of recording his ideas was in the main a purely mechanical task, and one that he always tried to postpone to the very last moment. But his thoughts were always occupied with music. "You know", he wrote to his father, "that I am, so to speak,

<sup>1</sup> 'Biographie des Joseph Lange k. k. Hofschauspielers' (Vienna, 1808, p. 172).

<sup>2</sup> Compare Schlichtegroll's 'Nekrolog'; Arnold's language is even worse ('Mozarts Geist', p. 65).

<sup>3</sup> His association with Schikaneder gave some colour to the reports. Hummel protested vehemently against such accusations.

<sup>4</sup> In one of these orderly fits he began (1784) a thematic register of all his compositions as they were completed, and continued the practice up to a short time before his death. This invaluable document was first published by André in 1805 (revised ed. 1828), and was edited in facsimile, with introduction and notes, by Otto Erich Deutsch in 1937.

<sup>5</sup> A reference to the doctrine of the Freemasons.



swallowed up in music, that I am busy with it all day — speculating, studying, considering." Many works which seemed to be thrown off on the spur of the moment may thus have been the fruit of long meditation: the rapidity with which he committed them to paper, often in the intervals of playing billiards or skittles, must not be taken to imply a careless and light-hearted attitude towards his art. His handwriting was always, even when he was most hurried, beautifully neat and clear, and he very rarely found it necessary to make any alterations and erasures. Several manuscripts have, however, been preserved which show that he occasionally made preliminary sketches for passages which presented some special difficulty.

As a performer Mozart distinguished himself as a virtuoso on the pianoforte, organ and violin; the viola, which he preferred to the violin in later life, he played only when he took part in chamber music with his friends. As a pianist he impressed his contemporaries above all by his marvellous gift of extemporization. "If I might have the fulfilment of one wish on earth", said his biographer Niemetschek, "it would be to hear Mozart improvise once more on the piano; those who never heard him cannot have the faintest idea what it was." The qualities in performance on which he laid the greatest stress were a singing tone, a quiet steady hand, a strict sense of time and a smoothness of execution that made rapid passage-work "flow like oil".

As a teacher of music Mozart was never in very great request. Such men as Steffan, Kozeluch and Righini had a far larger number of pupils. Mozart, it is true, hated the work, but poverty often drove him to it, and from 1778 till the end of his life he was scarcely ever free from the necessity of giving lessons, either in clavier-playing or in composition. When he found pupils who could really profit by his instruction he spared no pains, although even with them he was never methodical enough to make an ideal teacher. When Hummel came to him in 1787 he took him into his house in order to be able to supervise his instruction more thoroughly; but, as it turned out, his lessons were extremely irregular, and the less tangible influences of daily intercourse with the master were probably of more value to him than any special tuition that he received. Thomas Attwood, who came to him from Italy in Aug. 1785 to study composition and, according to Kelly, became his favourite pupil<sup>1</sup>, used to say that Mozart "would at any

time rather play a game of billiards with him than give him a lesson". Kelly himself, who had some talent for song-writing, wished to have some instruction from Mozart in composition, but the latter dissuaded him from it, on the ground that it was too late for technical training to do him anything but harm.<sup>2</sup> Mozart also gave lessons in composition to a niece of his friend the Abbé Stadler. The music-book in which she worked her exercises is still preserved in the National Library at Vienna and is interesting as showing how strictly Mozart kept to the orthodox "theory" of the day, however much he may have seasoned its exposition with characteristic jokes and playful remarks.<sup>3</sup> His pianoforte pupils were more numerous and included several ladies, some of them of high rank. Of the majority little is recorded except that they were Mozart's pupils, and perhaps that recognition was all that they sought. Others, however, such as Franziska von Jacquin, Barbara Ployer, Josephine Aurnhammer and above all Frau von Trattner, the wife of a wealthy bookseller, possessed real talent, and some of the composer's best music was written specially for them.<sup>4</sup>

MUSIC.—Kochel's catalogue of Mozart's compositions records roughly some 600 authentic works that have been preserved, and a large number which, when he compiled his list, were considered to be of doubtful genuineness or were known only by name. Very few of these works were printed in Mozart's lifetime, although many were in circulation in manuscript copies. Practically the whole of this vast mass of music has, however, been published in the standard edition of the master's works issued by Breitkopf & Hartel. The classified list at the end of this article gives a complete list of his work in the various forms. In many cases the dates given are conjectural only.

It is hardly necessary to say that these compositions vary greatly in merit. Some are youthful and immature; others are experiments in which Mozart is endeavouring to assimilate a strange technique; others (and

study under Neapolitan masters he seems to have been amazingly ignorant when he came to Vienna. The exercises which he worked under Mozart have been preserved (they are at present in the possession of the reviser of this article) and show that, in spite of the composer's dislike to teaching, he was ready to take great pains even over the most elementary matters once he became interested in his pupil. <sup>1</sup> *Ibid.*, I, 227.

<sup>2</sup> This music-book forms the main subject of an excellent monograph by R. Lach, 'W. A. Mozart als Theoretiker' (Vienna, 1918).

<sup>3</sup> For Franziska von Jacquin he wrote the clarinet Trio (K. 498); for Barbara Ployer the Sonata for two pianos (K. 448) and two pf. Concertos (K. 449, 453); for Josephine Aurnhammer (presumably) the six violin Sonatas which he dedicated to her (K. 376, 296, 377-380); for Frau von Trattner the Fantasy and Sonata for pf. in C minor (K. 457, 475), about which he is said to have written her two interesting letters, which have unfortunately disappeared.

<sup>1</sup> 'Reminiscences', I, 228: "Attwood is a young man for whom I have a sincere affection and esteem: he conducts himself with great propriety, and I feel much pleasure in telling you that he partakes more of my style than any scholar I ever had, and I predict that he will prove a sound musician". Mozart's tuition was certainly the making of Attwood. In spite of two years'



these form a fairly numerous class) are *pièces d'occasion* written without enthusiasm in the fulfilment of his duties as a court composer or, at the best, to oblige patrons and pupils whose abilities and limitations had to be carefully considered. But nothing is more remarkable in Mozart's career than the versatility with which he was able to adapt himself to the most varied and hampering conditions, and when everything of merely ephemeral importance has been eliminated, there still remain an astonishingly large number of compositions which have lost none of their vitality. We can here do no more than discuss the more important works in each class.<sup>1</sup>

THE PIANOFORTE, ETC.—It will be convenient to consider first the compositions for pianoforte solo, as it is through them that the average student gains his first introduction to Mozart's music. On the whole they do not represent the composer at his best, and they certainly give but an imperfect idea of his pianoforte technique, which is most fully exemplified in the concertos. The majority of them are comparatively early works and exhibit passing mannerisms of style which Mozart soon outgrew. Thus, while most sides of his genius—his wit, humour, melancholy and passion—find expression in them, it is only to a limited extent. The customary explanation—that they were written mainly for pupils—will hardly serve. The first six Sonatas (K. 279-284), which are on the whole the weakest, were not, so far as is known, written for pupils and were not published during the composer's lifetime; but he frequently performed them himself in the course of his tours. On the other hand, the Sonatas in C minor (K. 457) and in D major (K. 576), written respectively for Frau von Trattner and Princess Frederica of Prussia, are among the composer's best works in this form. The fact that one or two are slight and unpretentious does not preclude the possibility that Mozart wrote them for his own use: he was accustomed to adapt himself to his company. Some of them, moreover, seem to call for the harpsichord for their proper performance, although Mozart soon developed the harpsichord style of the earlier works into a technique more suited to the already fashionable pianoforte. The last Sonata of the first group (K. 284, written in 1775) already demands the new instrument; in the C minor Sonata (K. 457, written in 1784) full use is made of all its resources, including its greatly increased compass. This Sonata is undoubtedly the finest of those written for the solo instrument; of the others only the com-

paratively early work in A minor (K. 310, 1778) displays anything like the same intensity of fire and passion. Next in importance comes the unfinished Sonata in F major (K. 533, 1788; afterwards published with the Rondo K. 494), the Allegro of which is remarkable for the boldness of its counterpoint and the Andante for some interesting harmonic progressions. Ingenuity of contrapuntal treatment also distinguishes the brilliant Sonata in D (K. 576, 1789), sometimes known as the "Trumpet" Sonata from the fanfare-like character of its opening theme. Of the earlier sonatas that in A minor has already been mentioned. In complete contrast with it is the delightful work in A major (K. 331, 1778), with a set of variations as opening movement and a spirited 'Rondo alla Turca' as finale. Of other works for pianoforte solo the Fantasy in C minor (K. 475, 1785) is of special importance: its earnestness of mood and dramatic force make it a worthy prelude to the Sonata in the same key with which it was afterwards united. The Fantasies in C major (K. 395, 1778), in C minor (K. 396, 1782) and in D minor (K. 397, 1782) are in a different style, being indeed strongly reminiscent of Carl Philipp Emanuel Bach, particularly the two former works, which are almost of the character of free improvisations. Another Fantasy in C (K. 394, 1782) forms the prelude to a fine Fugue in the Handelian manner. Handel also served as model for the unfinished Suite (K. 399, 1782), in which Mozart seems to revel in the keen harmonic clashes resulting from an unsparing polyphony. A little masterpiece in the same somewhat impersonal style is the Gigue (K. 574) which the composer wrote at Leipzig in 1789 in the album of the court organist Engel. The Rondo in A minor (K. 511, 1787) and the Adagio in B minor (K. 540, 1788) have, on the other hand, all the intimacy of personal confessions and breathe that spirit of noble resignation which is so characteristic of Mozart's later years. Technically they are of great interest: the Rondo for the homogeneity of its form and the Adagio for its keen harmonies. In both works the writing is often more quartet-like in style than specifically pianistic. The variations for pianoforte are mostly of the ornamental or "melismatic" type, in which the melodic outline of the original theme is easily recognizable throughout. Curiously enough, the set which is most free in style (the Variations on "Mio caro Adone", K. 180, 1773) is also one of the earliest. The best of them, such as those on "Unser dummer Pöbel meint" from Gluck's 'La Rencontre imprévue' (K. 455, 1784), on "Come un agnello" (K. 460, 1784) and on Schack's "Ein Weib ist das herrlichste Ding" (K. 613, 1791), deserve to be rescued from the neglect into which they have fallen. Of

<sup>1</sup> More space has been devoted to the discussion of works which, in the writer's opinion, are unduly neglected or often misinterpreted, than to criticism of the acknowledged masterpieces.

the Sonatas for 4 hands that in F (K. 497, 1786) is unquestionably the most important: it is indeed one of the composer's finest works. That in C (K. 521, 1787) is slighter, though extremely effective in performance. Two pieces for a musical clock (K. 594, 608), ordered by Count Deym for his so-called "Art Gallery", are known only in the arrangement for four hands; they belong to the close of Mozart's life, and the earnestness of purpose and thoroughness of technique which they exhibit show how conscientiously he executed such works to order. For two pianofortes there are two important works: the lively Sonata in D (K. 448, 1781) and the vigorous — and, in parts exhilaratingly cacophonous — Fugue in C minor (K. 426, 1783), afterwards arranged by the composer himself for string quartet, with the addition of a moving Adagio (K. 546) by way of introduction. It should be added that to do justice to Mozart's pianoforte compositions something more is required than the fastidious and rather finicking elegance with which it was long the custom to perform them. The mature works, at any rate, admit of the employment of the full range of tone at the modern pianist's command, and their rapid alternations of mood and frequent imitation of orchestral effects call for a quick brain and a responsive touch for their proper rendering.

Of the sonatas for pianoforte and violin the earliest sets (K. 6-9, 10-15, 26-31) are really sonatas for the keyboard instrument with violin accompaniment. The Sonatas K. 55-60, however, which were long classed with them as juvenile works and consequently omitted from the ordinary editions of Mozart's violin sonatas<sup>1</sup>, are of an entirely different character, and indeed of far greater importance than many of his later works in this form. They really belong, as recent research<sup>2</sup> has shown, to the composer's Italian tour of 1772-73 and betray the influence of the older suite-form of Corelli and Sammartini. Especially interesting is the Sonata in E minor (K. 60), the allegro of which contains a passage strongly prophetic of a theme in the last movement of Beethoven's Sonata in C# minor. Even in these works, however, the violin part is mainly of an accompanying character, and Mozart's first sonatas in the modern style, in which both instruments are of equal importance, were those written partly at Mannheim and partly at Paris in 1778 (K. 296, 301-6), probably on the model of the 'Duetti' of Josef Schuster (1748-1812), which Mozart took with him on the journey.

<sup>1</sup> Both Breitkopf and Peters eventually published editions of them.

<sup>2</sup> To the French scholars Wyzewa and Saint-Foix belongs the credit for rehabilitating these delightful works. It should, however, be stated that Schiedermair ('Mozart, sein Leben und seine Werke', 1922, p. 452), while reserving his evidence, hints that he expects to be able to prove that these sonatas are not original compositions by Mozart. See also Köchel, 3rd ed., p. 861.

Of this group the tragic Sonata in E minor (K. 304) is perhaps the finest. But Mozart's most important contributions to this form date from his Viennese period and include the works in E♭ (K. 380, 1781), in B♭ (K. 454) written in 1784 for the brilliant young violinist Regina Strinasacchi from Mantua, in E♭ (K. 481, 1785) and in A (K. 526, 1787). In all four the slow movements are of especial beauty. Two Sonatas which date from the period of Mozart's absorption in the works of Bach and Handel (K. 402 in A minor, K. 403 in C) were unfortunately left unfinished by the composer and were subsequently completed by the Abbé Stadler. The Sonata in F (K. 547), written for beginners, has as its final movement a spirited set of variations that is often printed in editions of the composer's variations for pianoforte solo. It was in fact Mozart's own work in that form and was intended to become part, with App. 135, of a complete pianoforte Sonata (now K. 547a).<sup>3</sup>

The pianoforte trios were mainly written for performance at private music meetings, and two at least (K. 496 and 564) were hastily adapted from works originally written for pianoforte solo. In all of them the pianoforte (at which in all probability Mozart himself presided) has the lion's share of the work, but modest as the function of the strings often is (particularly that of the cello) they are handled so skilfully that they often produce an effect quite out of proportion to the technical demands made upon them, as, to give but one example, at their entry in the andante of the Trio in E (K. 542). This, which Mozart wrote in 1788 for his friend Puchberg, is the most important of the set, but those in B♭ (K. 502, 1786) and in C (K. 548, 1788) are very little inferior. On a far higher level, however, than any of the trios with strings is the clarinet Trio in E♭ (K. 498, 1786), which Mozart wrote for performance with his friends the Jacquins. The distinctive timbres of the clarinet and viola give the work a peculiarly "romantic" colouring that at times takes on an almost sombre tinge, particularly in the minuet which, somewhat unexpectedly, is the most serious of the three movements. Of the two Quartets for strings and pianoforte, in G minor (K. 478, 1785) and in E♭ (K. 493, 1786), the former is unquestionably the finer, though the latter is unjustifiably neglected. The passionate first movement, the gentle melancholy of the andante, and the exuberant finale, with its long chain of exquisite melodies, make it a veritable epitome of Mozart's art. The Quintet in E♭, for pianoforte, oboe, clarinet, horn and bassoon (K. 452, 1784), is another characteristic work. Nowhere are Mozart's skill in writing for wind instruments and his marvellous sense of tonal balance

<sup>3</sup> See Köchel, 3rd ed., p. 697.

better exemplified. He himself was particularly proud of it. He played it before Paisiello when the latter was in Vienna in 1784 and described it in a letter to his father as the best work that he had so far written.

STRINGS, &C.—We now pass to the chamber compositions in which the pianoforte plays no part. The violin duets written for Michael Haydn in 1783 (K. 423 and 424) have already been mentioned. The only string Trio, apart from the early work for 2 violins and bass (K. 266), is the great E♭ 'Divertimento' (K. 563) for violin, viola and cello, composed in 1788. With the composer's other divertimenti it has little in common beyond the number of its movements (there are six in all) and the "folksong" character of some of its themes; its breadth of design and careful workmanship make it more akin to the quartets and quintets. Mozart's first seven string Quartets (K. 80, 155-60) were written in Italy, the first in 1770, the remaining six in 1772-73, and the influence of Italian models, of Sammartini in particular, is unmistakable.<sup>1</sup> In 1773, as we have already related, Mozart, during a brief visit to Vienna, fell completely under the spell of Joseph Haydn and wrote six contrapuntal Quartets (K. 168-173) in imitation of a similar set by the older master. Henceforward Haydn is the predominant influence in the formation of Mozart's instrumental style, and it is significant that it was the publication by Haydn of a further series of Quartets (Op. 33) in 1781 that stimulated Mozart to take up again a form that he had in the meantime neglected. The first of the new group of six was written in Dec. 1782, the last in Jan. 1785, and in Sept. of the latter year Mozart dedicated them to Haydn as "the fruit of prolonged and laborious toil", with a generous admission of his indebtedness to him. They are too well known to call for detailed discussion; it is enough that they are now universally recognized as among the supreme examples of their kind. Such, however, was not the general verdict at the time. A critic of the day found them "much too highly spiced"; Prince Grassalkowics tore up the parts in a rage on finding that they really contained the "hideous stuff" that was being played before him; and they were returned from Italy to the publisher Artaria as so full of mistakes that it was impossible to play from them. Even Attwood in sending them to his friend Ferrari at Naples advised him to hear them played through several times before passing an opinion on them. The chief stumbling-block was the much-discussed introduction to

the Quartet in C.<sup>2</sup> It may have been due to an attempt to meet such criticisms that Mozart's next Quartet, that in D (K. 499, 1786), is lighter in style and content, though technically in no way inferior to its predecessors. The last three (K. 575, 589, 590) were written for the King of Prussia in 1789-1790, and, fine as they are (particularly the first, in D), the prominence given to the king's favourite instrument, the cello, undoubtedly disturbs at times the balance of the ensemble. The Quartets for flute and strings (K. 285, 1777; K. 285a, 1778; K. 298, 1778) and for oboe (K. 370, 1781) are delightful but unpretentious works in Mozart's lightest style.<sup>3</sup>

Of the quintets, in which Mozart invariably doubled the viola instead of the cello as Boccherini had done, the earliest (K. 174, 1773) is of interest chiefly on account of the preservation of two versions of the trio of the second minuet and of the finale (the second in each case being probably only some few months later than the earlier), comparison of which affords striking evidence of the rapidity with which the composer's genius developed. The Quintet in C minor (K. 406, 1782) is, again, merely an arrangement by Mozart himself of the fine Serenade for wind instruments (K. 388). On the other hand, of the last four Quintets (K. 515 in C, K. 516 in G minor, 1787; K. 593 in D, 1790; K. 614 in E♭, 1791), three at least may be reckoned as masterpieces. The greatest is that in G minor, in which a mood of spiritual anguish has by the magic of genius been crystallized into a work of immortal beauty. Very little inferior, however, are the vigorous and highly contrapuntal works in C and D, entirely different as they are in mood. That in E♭ is a sunny and genial composition which does not quite reach the same level. Four other quintets remain to be mentioned. Both the delightful clarinet Quintet (K. 581, 1789) written for Anton Stadler, and the less-known horn Quintet (K. 407, 1782) written for Leutgeb, are rather solos with string accompaniment than quintets properly so called. In the latter work two violas are employed and only one violin. The Quintet for glass harmonica, flute, oboe, viola and cello (K. 617), composed in May 1791 for Marianne Kirchgässner, seems doomed to neglect unless the harmonica should one day become fashionable again. Mozart obviously selected his accompanying instruments with a view to its peculiar timbre, and the effect of the whole is spoilt by the use of the pianoforte in its place. Possibly the celesta would be a

<sup>1</sup> The 4 Quartets K. App. 210-13 were discovered in a transcript in the Berlin Library by G. de Saint-Foix, who unhesitatingly accepts them as genuine works by Mozart and assigns them to the Italian period of 1772-1773. (See *Bull. de la Soc. Union Musicol.*, III, ii, 1923); but in the 3rd edition of Köchel (p. 865) they are still treated as of doubtful authenticity.

<sup>2</sup> Sarti's objections are admirably summarized and sympathetically discussed in E. Newman's 'A Musical Critic's Holiday' (1925), pp. 131-50.

<sup>3</sup> The poignant little Adagio of the oboe quartet is nevertheless a remarkable example of Mozart's genius for saying as much as possible in the smallest possible space.

more satisfactory substitute. Last, but by no means least, comes the delicious 'Nacht-musik' (K. 525, 1787) for 2 violins, viola, cello and bass, which was possibly designed not for solo instruments but for a small orchestra, and so occupies a position midway between Mozart's chamber music proper and the group of compositions we shall have next to consider.

**THE ORCHESTRA.**—The serenades, nocturnes, cassations and divertimenti all conform to the same main type, widely as they differ in detail, particularly as regards their instrumentation. They are essentially what the Germans call *Unterhaltungsmusik*, and their individual characteristics were determined in the main by the occasion of their performance. The fact that many were intended to be played in the open air accounts, for instance, for the important part played by the wind instruments. The staple number of movements was six, but a sort of miniature concerto was often interpolated in which some of the players were given the opportunity of showing their skill as soloists. The main composition was, moreover, frequently introduced and concluded with a march. A good example of the full form is provided by the Cassation in G (K. 63). Mozart's compositions in this kind range from unpretentious works like the Cassation just mentioned to others like the Serenades for wind in B♭ (K. 361), E♭ (K. 375) and C minor (K. 388), which pass far beyond the sphere of conventional fête-music. Indeed the Adagio of the first-named work, written for 13 wind-instruments, is one of the sublimest slow movements that Mozart ever wrote. A Divertimento for strings and horns (K. 522, 1787), entitled 'Ein musikalischer Spass' (a musical joke), deserves special mention as one of the few successful examples of satire in music. Although it does not exempt the performer from ridicule, it is essentially a hit at the unskilful composer who can think of nothing but musical clichés and when he has an idea does not know what to do with it. In these compositions the most unusual combinations of instruments are sometimes employed; for example, two Divertimenti written between 1773 and 1776 (K. 187, 188) are scored for 2 flutes, 5 trumpets and 4 drums, and one of the Nocturnes (K. 286, 1777) for four orchestras, each consisting of 2 violins, viola, bass and 2 horns, by means of which a triple echo is produced.

Quite as remarkable is the orchestration of many of the dances for orchestra which Mozart wrote in such numbers during his Viennese period for performance at the court balls. A striking example is the trio of the last of the three 'Deutsche Tänze' (K. 605), entitled 'Die Schlittenfahrt', where post-horns and sleigh-bells are used with piquant effect.

Nearly all of them, however, deserve careful study from this point of view.

Mozart's 40 or more symphonies<sup>1</sup> are evenly distributed over practically the whole of his career and thus afford excellent material for studying the development of his style. We can see him first making sure of his materials and technique, and then observe how the separate parts gradually acquire more freedom and independence, how melody and invention grow, the subjects gain in character and details are better worked out, how the wind instruments, no longer used merely to strengthen the strings, attain an independent existence and materially contribute to the effects of light and shade, until at length the various component parts of the orchestra become one animated whole. We can see him passing from one model to another, John Christian Bach and Abel giving place to the Italian masters, and they in turn to the Viennese school represented by Wagenseil, Monn, Starzer and above all Haydn, whose influence, after a brief period during which the Mannheim composers were paramount, ultimately predominated. More than twenty of the symphonies were written at Salzburg. Of these the first in which Mozart shows something approaching real mastery over the symphonic form are the two works in A (K. 114, 1771; K. 134, 1772) and that in F (K. 130, 1772), written on the composer's return from his first Italian tour. Of far higher importance, however, are the symphonies written after the second tour, particularly the impassioned work in G minor (K. 183, 1773-74), a not unworthy precursor of the later work in the same key, and the bright and genial work in A (K. 201, 1774). The brilliant "Paris" Symphony in D (K. 297, 1778) was written with the object of humouring the taste of the French public, but is much more than a mere *pièce d'occasion*, and is specially noteworthy for the large orchestra employed (there are, in addition to the strings, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets and drums). Three further symphonies written at Salzburg in 1779 and 1780 include one in G (K. 318) in one movement, performed, according to tradition, as an overture to Bianchi's 'La villanella rapita', and a vigorous and broadly designed work in C (K. 338). With the exception of one in C (K. 425) composed at Linz in 1783 and showing visible traces of Haydn's influence, all the rest were written at Vienna. The earliest of these was the bright and energetic Symphony in D major (K. 385), composed in 1782 for his friends the Haffner family of Salzburg; four years later followed the "Prague" Symphony (K. 504), also in D major, the orchestration of which

<sup>1</sup> Mozart's development as a symphonic composer is cursorily treated in D. Schultz's 'Mozarts Jugendsinfonien' (1900).

reminds us that it had recently been preceded by 'Figaro'. The last three, in E $\flat$ , G minor, and C with the fugal finale ("Jupiter") (K. 543, 550, 551), were composed in 1788 between 26 June and 10 Aug., in a space of just over six weeks! Like most of Mozart's works which can be treated as a group, these three Symphonies are in strong contrast to one another. None of the attempts, however, to sum up their respective characteristics in a brief phrase or epithet has been very successful. Even the title "Jupiter" is not altogether happy, and still less satisfactory are the descriptions of the E $\flat$  Symphony as Mozart's "swan song" (E. T. A. Hoffmann) or his "Eroica" (Kretzschmar), or Schumann's phrase about the "swaying Grecian grace" of the G minor. It is rather just because each work comprises within it such a wealth and variety of moods that these Symphonies represent the very pinnacle of Mozart's achievement as an instrumental composer.

**THE CONCERTO FORM.**—Equal in historical interest is Mozart's treatment of the concerto, which may justly be regarded as his chief contribution to the growth of the instrumental forms. Up to the middle of the century the concerto was not distinguished in essential structure from the current types of orchestral or chamber music, and indeed only differed from the overture and the concerted sonata in the opportunity which it afforded for contrasted masses or timbres. Even in the concertos of Handel and J. S. Bach the solo instruments are only *primi inter pares*; the distinction of protagonist and chorus is not as yet fully felt. The first to perceive the real aesthetic value of this contrast was C. P. E. Bach, whose clavier concertos definitely modify the symphonic texture, and his tentative suggestions were developed by Mozart with a richer invention, a wider melodic range and a far greater command of orchestral effect.

He composed in all twenty-five concertos for clavier, solo, the first four (K. 37, 39-41), which were merely adaptations from works by other composers, at Salzburg in 1767, the next four (K. 175, 238, 246, 271) there between 1773 and 1777, the last seventeen (from K. 412) at Vienna between 1782 and 1791. To these should be added a Concerto for three claviers (K. 242), written in 1776, and one for two claviers (K. 365) in 1779. During the years 1775-77 he wrote six<sup>1</sup> for violin (K. 207, 211, 216, 218, 219, 271a), mainly, it would appear, as studies for his own practice<sup>2</sup>, and followed them in 1779 with a 'Sinfonia concertante' (K. 364)

for violin and viola. His other works in this form are a Concertone for two violins and a Concerto for bassoon (K. 190, 191) written at Salzburg in 1773 and 1774 respectively, a Concerto for oboe (K. 293?) written in 1777<sup>3</sup>, one for flute and harp (K. 299) written at Paris in 1778, two for flute solo (K. 313, 314) both written at Mannheim, four for horn (K. 412, 417, 447, 495), written for Leutgeb in Vienna, and the clarinet Concerto (K. 622) composed for Stadler in 1791.

These works fall naturally into two groups which respectively precede and follow the beginning of his residence in Vienna. Those of the earlier group are, comparatively speaking, of less importance, and though they exhibit all his delicacy of touch and daintiness of invention, are mainly interesting as stages in his treatment of the form. The most noticeable among them are those in D major (K. 175), F major (K. 242) and E $\flat$  major (K. 365) for one clavier or more, together with the six for violin, which make charming use of a medium that has been somewhat neglected by the great masters. The Concerto for flute and harp (K. 298), written apparently with some reluctance on the commission of the Duc de Guines, is a brilliant virtuoso-piece<sup>4</sup> with a graceful and tender *andante*. The Viennese clavier concertos<sup>5</sup> are all masterly, especially those in D minor (K. 466), C major (K. 467), C minor (K. 491) and C major (K. 503); perfect in style, melody and balance, and often showing a freedom of structural organization which is not to be found in Mozart's other instrumental works. It is well known that they were carefully studied by Beethoven, in whose early compositions their influence can clearly be traced. The horn concertos were evidently intended as a jest; they are written at break-neck speed, and the rondo of the first (K. 412) is scrawled over with extravagant mock-directions; the Concerto for clarinet (K. 622) is, on the other hand, a careful study of one of Mozart's favourite instruments and may be regarded as the basis of modern clarinet-playing.

**VOCAL COMPOSITIONS.**—Songs Mozart wrote

<sup>1</sup> Mozart appears to have written two concertos for oboe, one of which was not completed. It seems probable that the work written for Ferlendis in 1777 has disappeared, and that the fragment K. 293 is part of a fresh concerto undertaken later (possibly in 1783). Einstein (Köchel, 3rd ed., p. 358) hazards the suggestion that the "flute Concerto" (K. 314) is really an oboe concerto in disguise.

<sup>2</sup> The finest virtuoso, however, can make little of some of the passages for the harp. Here, for once, Mozart does not seem to have taken his usual pains to understand the possibilities of an unfamiliar instrument.

<sup>3</sup> Brilliantly analysed by Abert, II, 202-41. Cf. F. Blume, 'Die formgeschichtliche Stellung der Klavierkonzerte Mozarts' (Mozart Jahrb., 1924). The question whether the pf. parts as printed were elaborated by Mozart in performance, and should be similarly treated by the present-day soloist, is fully discussed in C. Reinecke's 'Zur Wiederbelebung der Mozart'schen Clavier-Concerte' (1891).

<sup>1</sup> The Concerto in E $\flat$  (K. 268) is, as has already been stated, of doubtful authenticity in its present form. The Mozartian material which it embodies is probably of a later date than the rest of the concertos. See Köchel, 3rd ed., p. 435.

<sup>2</sup> The violin Concerto known as the "Adelaide", first published in 1933, is almost certainly not by Mozart.

only casually; and unfortunately for the most part to very insignificant words. The greater number are in stanza-form, but some few are continuously composed (*durchkomponiert*), such as 'An Chloe' (K. 524), which is in the style of an Italian canzonet, 'Abendempfindung' (K. 523), fine both in form and expression, 'Unglückliche Liebe' and 'Trennung und Wiedervereinigung' (K. 520, 519), almost passionate in tone, and the sportive 'Zu meiner Zeit' (K. 517). Of three children's songs (K. 529, 596, 598) the second, 'Komm lieber Mai', has passed into a traditional song. But the finest of Mozart's songs is undoubtedly the exquisite setting of Goethe's 'Das Veilchen', which shows what he might have accomplished if he had devoted himself more seriously to this form.

The canons require sifting; even the English 'Non nobis Domine' has been set to German words and ascribed to him. Several are composed to words in the Viennese dialect, and their effect is completely ruined by the modern drawing-room text which is often substituted.

As we have seen already, Mozart was frequently called upon to write airs for concert performance and for insertion in operas by other composers: many of these are noteworthy examples of his skill in writing for the voice; for instance, the soprano airs 'Misera, dove son' (K. 369), 'Non temer amato bene' with pf. obbligato (K. 505), 'Un moto di gioia' (K. 579), 'Bella mia fiamma' (K. 528), one of his finest airs, the tenor air 'Per pietà' (K. 420) and the bass airs 'Non so d'onde viene' (K. 512), 'Mentre ti lascio' (K. 513), and 'Per questa bella mano' with double-bass obbligato (K. 612).

We will now pass to the consideration of Mozart's religious music, and before discussing his Masses, will deal briefly with his other compositions for the church. First and foremost come the Litanies and Vespers, each of which consists, like the Mass, of a number of distinct sections. There are two main types of litany: the "Litania de venerabili (altaris sacramento)" and the "Litania Lauretana" (of Loreto) or "Marienlitaniei". The chief characteristic of the former is solemnity and of the latter tenderness, and these Mozart has succeeded in preserving in his settings. Of his works in the latter kind, the first, in B $\flat$ , composed in 1771 (K. 109), already shows fluency in part-writing and mastery of form and modulation; but the second, in D (K. 195), composed in 1774, is far more important, the voices being treated contrapuntally against an independent orchestra. There are also two 'Litane de venerabili' in B $\flat$  and E $\flat$  (K. 125, 243), composed in 1772 and 1776, the lapse of time between the two being clearly marked in the compositions them-

selves. The fine choruses in Nos. 3 and 5 of the latter point to the Requiem, and, like the fugue "Pignus futurae", almost startle by their power, as does also the opening of the "Panis vivus", identical with the "Tuba mirum" in the Requiem. A still stronger sense of the dignity of church music is shown in two Vespers in C (K. 321, 339) composed in 1779 and 1780, the greater part of both thoroughly deserving a place among the composer's most important works. The "Confitebor" in the first, and "Laudate pueri" and "Laudate Dominum" in the latter, are real gems. The motet 'Misericordias Domine' (K. 222), which Mozart wrote as an exercise in 1775 and sent to Bologna for Padre Martini's approval in 1776, is in strict counterpoint throughout. In 1776 he composed a 'Venite populi' for double chorus (K. 260); the parts are in imitation, strict or free, and the whole work is full of force and freshness. A list of innumerable small pieces of church music closes with the beautiful motet 'Ave, verum corpus' (K. 618), composed on 17 June 1791, at Baden near Vienna.

Mozart's first Masses (K. 49, 65, 66), written while he was still a mere boy, show how thoroughly he had mastered the forms then in use for that style of music. But there is a tremendous gulf between these early works and the 6th Mass, in F $\sharp$  (K. 192), written only five years later. This Mass, in which the master-hand is clearly discernible, recalls the finest models of the old Neapolitan school; the Credo is based on the subject so well known in the finale to the "Jupiter" Symphony. It is written in counterpoint throughout with only two violins, bass and organ as accompaniment. The next, in D $\sharp$  (K. 194, 1774), is also next in order of merit; it has perhaps more grace, but less earnestness and ideality. These two masses show what Mozart could do when his genius was unfettered; but in the five which followed in 1775 and 1776<sup>1</sup> (K. 220, 257-59, 262) he was forced to suit his patron's taste by aiming at display, and the result is less fortunate. Unhappily these, being his best-known masses, are generally taken as his standard church works. Hardly more important are the next three<sup>2</sup> (K. 275, 1777; K. 317, 1779; K. 337, 1780), although Mozart himself seems to have had a preference for the first, in B $\flat$ , since he chose it to conduct himself in 1791; the second, in C, composed in 1779, is called the "Coronation" Mass — why, nobody

<sup>1</sup> Mozart's Masses, arranged by V. Novello, No. 3. The so-called 'Twelfth Mass' in that edition is spurious.

<sup>2</sup> Novello, No. 6.

<sup>3</sup> The second, in B $\flat$  (K. 257; Novello 2), is called the "Credo" Mass from the peculiar treatment of the Credo. Novello printed it in a very mutilated form, even the characteristic subject in the Credo itself being left out whenever possible. The much-used subject from the "Jupiter" Symphony is introduced again in the Sanctus.

<sup>4</sup> Novello, 10, 1, 14.



knows<sup>1</sup>; the third, also in C, was composed in 1780; and all three fulfil the conventional requirements, but seldom show a glimpse of the true Mozart, and then only in court uniform. We have already mentioned the last Mass, in C minor (K. 427), and the circumstances under which it was written. It is broadly designed, each section being treated as a separate movement, and the whole bears clear traces of his studies at the time (1783) with van Swieten. It is to be regretted that it was never finished; the Kyrie, Gloria, Sanctus and Benedictus alone are complete; of the Credo only half was written.<sup>2</sup> Very remarkable are the varying lengths of the different movements, the large dimensions of the choruses and fugues, and the bravura style of the solos. The Kyrie, Gloria and Sanctus are excellent; the five-part Gratias and the eight-part Qui tollis of incomparable beauty.

We now come to the Requiem, that work of pain, which the composer was not permitted to finish. The following pieces are in his own handwriting: (1) Requiem and Kyrie, complete; (2) voice-parts, organ and notes of the accompaniment of Nos. 2 to 9, as follows: Dies irae, 68 bars; Tuba mirum, 62; Rex tremendae, 22; Recordare, 130; Confutatis, 40; Lacrymosa, 8; Domine, 78; Hostias, 54; the last eight bars, containing voice-parts, organ and first violin, go to the words "Fac eas Domine de morte transire ad vitam", followed by the direction "Quam olim Da Capo": that is to say, repeat the last 35 bars of the Domine. His widow, in her anxiety to have the score completed, and thus to satisfy the person who had ordered it, first applied to Eybler, but after a few attempts he threw up the task, and she then entrusted it to Süssmayr, who not only had more courage, but was able to imitate Mozart's hand. He copied what Mozart had sketched in, filled up the gaps, wrote a Sanctus, Benedictus and Agnus Dei, possibly utilizing rough sketches left by the master, and, to give unity to the work, wound it up by repeating the fugue of the Kyrie to the words "Cum sanctis tuis". The score thus completed was handed to the messenger, who afterwards proved to have been Leutgeb, steward to Count Franz von Walsegg, of Ruppach. The count, who had lost his wife on 14 Feb. 1791 and wished to perform a Requiem to her memory, copied out the score, inscribed it "Requiem composta dal Conte Walsegg" and actually had it performed as his own work

on 14 Dec. 1793.<sup>3</sup> After wanderings almost as complicated as those of Ulysses, the various portions in the original handwriting at length found their way safely to the Court Library of Vienna. They consist of: (1) the autograph Requiem<sup>4</sup> and Kyrie, with the remainder complete in Süssmayr's hand, bought by the Court Library in 1839 for fifty ducats; (2) Nos. 2 to 9 just as they were left by Mozart; (3) twelve sheets presented by the Abbé Stadler; (4) thirteen bequeathed by Eybler in 1846.<sup>5</sup> Mozart, it is well known, imagined that he was writing the Requiem for himself, and traces of the agony of spirit in which he wrote it have passed into the music. For this reason, in spite of all its beauties, it is a work which many lovers of Mozart can never hear without pain.<sup>6</sup>

We have seen Mozart, when a mere boy, turning from childish play to serious occupations: a striking instance of this is his 'Grabmusik' or German cantata (K. 42), written in 1767, which is anything but a boyish composition. About five years later he wrote, apparently in consequence of his visit to Padua, an oratorio by Metastasio called 'Betulia liberata' (K. 118), which in style is not unlike an *opera seria* of the period. The refrain in the last number but one, alternately sung by solo and chorus, is an ancient *canto fermo* harmonized in four parts, in fact the same which is introduced in the Requiem to the words "Te decet hymnus". This is the only independent work of the kind, the cantata 'Davidde penitente' (K. 469) being made up from the Kyrie and Gloria of the unfinished Mass in C minor (K. 427) set to Italian words, with two interpolated airs in concert style, which are not altogether

<sup>1</sup> This, Mozart's last work, was the first of his vocal works (including his operas) to be performed in England. John Ashley introduced it at Covent Garden Theatre on the first oratorio evening during Lent, 20 Feb. 1801. The piece which preceded it was a Dead March with basset horns, double bassoons and two pairs of double drums; after it came a pf. concerto played by John Field and Handel's 'L' Allegro ed il Penseroso'. Books of the words, with a translation of the Requiem and a biographical sketch of Mozart, were sold at 6d. each. Of the Requiem Parke says: "It is a composition of infinite science and dulness, from the effects of which the audience was happily relieved by Incledon's song in 'L' Allegro' 'Haste thee, Nymph'". The 'Morning Post' said: "The talents which have celebrated the name of Mozart can scarcely be justly appreciated by such a composition as the Requiem"; and wound up with: "It is upon the whole a composition which could only have come from the hand of a master. From the performers it received ample justice." According to the 'Porcupine' "the performance was far from being well managed". It was repeated on 4 Mar. (Pohl, 'Mozart in London', p. 144.)

<sup>2</sup> The whole story of the history of the MSS and of the long controversy as to the work's authenticity is told with admirable lucidity in W. Pole's 'The Story of Mozart's Requiem' (1879). The best analysis of the music is that by Abert ('W. A. Mozart', II, 851-87). The heading "Requiem di me, W. A. Mozart mp 792" is touching, as showing how he looked forward to its completion.

<sup>3</sup> A facsimile of Mozart's contributions was published at Vienna in 1914, under the editorship of A. Schnerich.

<sup>4</sup> Cf. Dent ('Mozart's Operas', p. 380), where, however, too much stress is laid upon these traces of morbidity.

<sup>1</sup> It was possibly written for some feast in honour of the Virgin Mary, at which her effigy was crowned, certainly not for any secular coronation.

<sup>2</sup> The Credo was completed by the adaptation of other church compositions by the master; for the Agnus Dei, the opening Kyrie was repeated, and the Mass, as thus made fit for public performance, was given by the Mozartverein at Dresden, 3 Apr. 1901, and at the Bristol Festival of 1903, for the first time in England.



in keeping with the severity of the rest of the piece.

Of smaller cantatas three written for masonic use (K. 429, 471, 623) are the only specimens. All show much earnestness and depth of feeling. The first was composed in 1783, the second in 1785; the last, consisting of six numbers, written on 15 Nov. 1791, Mozart conducted in person only two days before his last illness.

**DRAMATIC COMPOSITIONS.**—The long list of Mozart's dramatic compositions<sup>1</sup> is headed by a sacred *Singspiel*, 'Die Schuldigkeit des ersten Gebotes', in three parts, the first being composed by him at Salzburg during the winter of 1766-67 and the others added by Michael Haydn and Adlgasser, the court organist. Mozart's work occupies 208 pages, and is in the style of the Italian oratorios of the period, the conventions of which are handled with extraordinary precocity. Mingled with the boy's unsteady writing there are occasional passages, mostly florid, in his father's hand, and the words to the recitatives are by a third person. The third tenor air is interesting, and Mozart himself evidently thought well of it, for he introduced it with slight variations into his first opera. Immediately afterwards followed the music to a Latin comedy, 'Apollo et Hyacinthus', given in the University on 13 May 1767, a dull piece of work on the whole, though it contains a few premonitions of the later Mozart. In Vienna in 1768 he composed a German operetta or pastorate in one act, 'Bastien und Bastienne', and an *opera buffa* in three acts, 'La finta semplice'. With the simple emotions of his shepherd and shepherdess Mozart succeeded well enough, and his little piece still makes pleasant hearing, but to the complicated network of emotions -- often sordid enough -- of the stock Italian *opera buffa* he was as yet quite unequal. The three works composed and performed at Milan -- 'Mitridate' (*opera seria*, 1770), 'Ascanio in Alba' (theatrical serenade, 1771) and 'Lucio Silla' (*opera seria*, 1772) -- are scarcely more important, except as marking stages in the composer's development and as providing him with experience that was to prove invaluable later. The serenade 'Il sogno di Scipione', written at Salzburg in 1772, was, as has been already described, an uninspired piece written hastily to order. The first version of the incidental music which Mozart wrote to Gebler's masonic drama 'Thamos' dates from the end of 1773, but the two choruses (Nos. 6 and 7b), which are the finest features in the score as we now know it, were written in 1779, when the composer, anxious to come before the public once more as

a writer of dramatic music, subjected it to a fairly drastic revision. It is also necessary to distinguish the original score from later accretions in the case of the *opera buffa* 'La finta giardiniera', which was first produced in its Italian form at Munich on 13 Jan. 1775, but later, when a German text was substituted, underwent two successive revisions (the first in 1779 or 1780 and the second in 1789). The early score, so far as it can be reconstituted, shows a considerable advance upon Mozart's first attempt at *opera buffa*. Though largely modelled upon Antossi's setting of the same text, produced about a year before, and owing much to other masters of *opera buffa*, such as Piccinni, Traetta and Maio, it is characterized by a gentle poetic charm that is all Mozart's own. As yet, however, there is little attempt at musical characterization, and it shows only traces of the wit and verve of its Italian models. The treatment of the voice is interesting; it holds no paramount position, but is treated as only one of several strands in the symphonic ensemble. The same general features characterize the serenata 'Il rè pastore', produced at Salzburg on 23 Apr. 1775, now remembered only by the song 'L'amerò', which still finds a place in concert programmes. Mozart's hopes of writing an opera in Paris in 1778 were disappointed, and he had to console himself with the composition of some of the numbers for Noverre's ballet 'Les Petits Riens'. The most important of these is the spirited overture, containing a theme which afterwards played a part in 'Figaro'. The remaining pieces are graceful and dainty enough, but of no special importance. The unfinished opera 'Zaide', to a wretched text by Schachtner, which busied Mozart for some months at Salzburg in 1779, exhibits that curious mixture of styles which was a feature of the Viennese *Singspiel*. Italian arias and German song-forms are found side by side, and there are even traces of French influences. To this medley Mozart added interludes of "melodrama" -- spoken recitative to an orchestral accompaniment -- on the model of Benda's experiments. The work contains much fine music, especially in the concerted pieces, but is chiefly of interest for certain numbers in which Mozart seems to have been striving to evolve a specifically German style and for its anticipation of the subject of 'Die Entführung'.

But Mozart's first great opportunity was to be provided not by a German but by an Italian opera. This was 'Idomeneo', first performed at Munich on 29 Jan. 1781. The original text for the opera, as written by the Abbate Varesco, the court chaplain of Salzburg, was far from satisfying the composer, and it was only by the exertion of constant pressure that he finally got it altered to suit his wishes. His correspondence with his father about the

<sup>1</sup> Special literature: E. J. Dent, 'Mozart's Operas' (1913; new ed. 1947); E. Lert, 'Mozart auf dem Theater' (3rd ed. 1921).

libretto affords instructive evidence of his remarkable instinct for the dramatically effective. In accordance with the taste of the moment the conventional form of *opera seria* was, in 'Idomeneo', modified by the introduction of choruses and ballets after the model of Gluck's French operas, and Mozart's music also pays allegiance to these diverse schools, the influence of Gluck predominating. The whole work is conceived on a grand scale, and its tragic force, the majesty of the choruses and the brilliance of the orchestration give it a unique place among the composer's works. He himself thought very highly of it and, when he was at Vienna in 1781, hoped to get it performed in a German version, for which he proposed recasting the music "more in the French style". He had, however, to wait till 1786, and even then had to be content with a private performance by distinguished amateurs, for which he made several alterations and additions (see e.g. K. 489, 490).

In the year following the production of 'Idomeneo' Mozart's desire to write a German opera was at length gratified. The text of 'Die Entführung aus dem Serail' was adapted by the younger Stephanie from a play by Bretzner, and it is again interesting to observe that Mozart's practical acquaintance with the stage dictated many alterations—much, it may be said, to Bretzner's disgust. Osmin, one of the most original characters in the opera, was largely the composer's own creation. There remained, however, certain structural weaknesses which even the beauty of Mozart's music could not quite conceal. The general effect is of a series of detached numbers, often developed to a disproportionate length, rather than of a unified whole. What makes the opera so perennially attractive in spite of its defects is that spirit of freshness and youthful exuberance which led Weber to say that "Of such operas as 'Figaro' and 'Don Juan' we might have had many more; but with all the good will in the world Mozart could never have written another 'Entführung'".

The unfinished scores of 'L'oca del Cairo' and 'Lo sposo deluso', which date from 1783, need not detain us, although Mozart completed several numbers of each before the poverty of the libretti compelled him to give them up; nor is the amusing skit on theatrical and operatic life 'Der Schauspieldirektor', which was performed at Schönbrunn on 7 Feb. 1786 of sufficient importance to call for discussion here, in spite of the exquisite finish of the music. We must pass at once to a brief consideration of the five works on which Mozart's operatic fame chiefly rests: 'Le nozze di Figaro' (1786), 'Don Giovanni' (1787), 'Così fan tutte' (1790), 'La clemenza di Tito' (1791) and 'Die Zauberflöte' (1791).

The unity that was lacking in 'Die Ent-

führung' is one of the most marked features of 'Figaro', in some respects the most perfect of Mozart's operas. In no work is his power of dramatic characterization more brilliantly exemplified. In the concerted numbers, which form so large a proportion of the whole, it is amazing to see the skill with which the voices, while forming part of a complex musical tissue, are made to express the personalities of the various characters. Perhaps they are not the personages of Beaumarchais's satirical comedy; but what does it matter? Mozart, with the help of the witty da Ponte, created them afresh, and they are unmistakable flesh and blood.

If 'Figaro' is not Mozart's finest opera, it is because it deals after all with a somewhat narrow range of emotions. In 'Don Giovanni', on the other hand, less homogeneous as it is in style, there is scarcely a feeling known to humanity that is not expressed in some one of the situations or characters. It must not be forgotten, however, that Mozart himself described it as *dramma giocoso*, and even its most serious moments are tempered with that spirit of irony which gives such a characteristic flavour to so much of his music.

This spirit is given full rein in 'Così fan tutte', where da Ponte's amusing comedy of intrigue gave him full opportunity for its exercise. It seems incredible that anyone should ever have imagined that this was a work which Mozart undertook with reluctance, and that he regarded the libretto as so much beneath contempt that he was satisfied to compose a string of beautiful airs which had nothing to do with it.

'La clemenza di Tito' he certainly was reluctant to undertake, busied as he was already with 'Die Zauberflöte', to say nothing of the Requiem. 'La clemenza' carries us back to the old *opera seria* which Mozart had not touched since 'Idomeneo'. Metastasio's libretto, written in 1734, required considerable modifications to adapt it to the altered taste of the day, the most important being the introduction of ensembles wherever the situations allowed and the curtailment of the original three acts to two. Nothing availed, however, to make the plot or the characters interesting. Throughout it was evident that the characteristics which had most attracted in Metastasio's day were now only so many obstacles and hindrances to the composer. The most important thing in Mozart's score is the first-act finale, noteworthy as the first instance in which he employs solo voices in a choral ensemble and for the important dramatic function which the chorus performs.

In 'Figaro', 'Don Giovanni' and 'Così fan tutte' Mozart's task had been considerably lightened by da Ponte's excellent libretti. At first sight it would not seem that Schikaneder deserved much credit for his text to 'Die

Zauberflöte'. On the surface it appears to be a tissue of improbabilities and absurdities. Its main characteristics are explicable only in relation to contemporary theatrical history. Spectacular operas, of a highly romantic cast, were the fashion in Vienna at the time, and numbers of them were produced not only at Schikaneder's theatre but on other stages also. For this particular production Schikaneder drew in the main upon a fairy-tale 'Lulu, oder die Zauberflöte' from Wieland's 'Dschinnistan'. Its peculiar weakness as it is now printed is due to the fact that at the last moment — when, indeed, Mozart had already composed a good deal of the music — it was suddenly decided to alter the whole character of the story by introducing allusions to freemasonry and giving the whole an ideal and symbolical character. This sudden change has generally been attributed to the influence of a certain Karl Ludwig Giesecke, who in fact afterwards laid claim to the authorship of the libretto, but it may have been largely at the instance of Mozart himself. Its immediate occasion may have been the death of the prominent freemason Ignaz von Born on 24 July 1791. In any case there is no evidence that Mozart was at all dissatisfied with the libretto in its final form, and there is certainly no sign of that in his music. As a matter of fact, with all its contradictions and occasional fatuities, it is undoubtedly suited to the stage. Goethe, while acknowledging its weaknesses, claimed that "the author had a perfect knowledge of the art of contrast and a wonderful knack of introducing stage effects". It is well known that the poet himself began a continuation to the libretto and entered into an agreement with Wranitzky on the subject in 1796. The deeper signification of the text undoubtedly appealed strongly to Mozart's imagination and called forth some of his sublimest music. Beethoven declared 'Die Zauberflöte' to be Mozart's greatest work. Unfortunately Schindler adds that his reason for estimating it so highly was that in it were to be found specimens of nearly every species of music from the song to the chorale and fugue. It is a composer's explanation: the layman, if he is not content simply to drink in its beauty, will prefer to think of it as the perfect expression of the two complementary — though apparently contradictory — sides of Mozart's character, his ideality and his realism. As Schurig has well remarked, he was himself both Tamino and Papageno.

THE SPURIOUS AND DOUBTFUL WORKS.—No discussion of Mozart's music would be complete without at least a brief mention of some of the spurious works that have been attributed to him. Of these, various masses are the most important. In the early part of the 19th century Vincent Novello searched the Continent

for unpublished masses by Mozart. Unfortunately he does not seem always to have investigated the authenticity of the works that were offered him, with the result that, of the 17 masses ultimately published by him, five (Nos. 7, 8, 9, 12, 18) have since proved to be spurious, and three (Nos. 13, 16 and 17) must be regarded as of doubtful genuineness. The best known of these is the so-called Twelfth Mass (K. Anh. 232), which gained its English title simply from the fact that it formed No. 12 in Novello's collection. This Mass was first published under Mozart's name by Simrock of Bonn in 1821 from a manuscript obtained from Carl Zulehner; but the violinist Leopold Jansa subsequently identified it as a work which he used to sing as a boy in a musical school in his native country of Bohemia, where it was known as "Müller's Mass". On purely internal grounds it certainly seems difficult to accept it as a work by Mozart.<sup>1</sup> Of other religious works formerly ascribed to Mozart the Mass K. 140 is by Süssmayr, the Hymn K. 327 by Gasparini, and the Offertory K. 177 probably by Leopold Mozart. Numerous spurious songs were published as Mozart's during the early part of the 19th century: Köchel (Anh. 245) mentions in particular a collection of 33 published by Rellstab of Berlin, of which only 5 were genuine! The most important of them is the 'Wiegenlied' (K. Anh. 284*f*), which is still frequently sung as a work of Mozart, but has been shown by Max Friedlander to be by the Berlin composer Bernhard Flies. Almost equally well known is the song 'Vergiss mein nicht' (K. Anh. 246), which as 'Forget me not' long enjoyed a considerable vogue in this country. Its real composer was Ludwig Schneider of Coburg. A number of instrumental works have also been erroneously attributed to Mozart. The three symphonies K. 18, K. 444 and K. Anh. 293 are respectively by Abel, Michael Haydn<sup>2</sup> and Leopold Mozart, while the Minuet and Trio for orchestra (K. 25*a*), preserved in a MS at the British Museum, is probably a youthful work by Beethoven. Of the large number of spurious pianoforte pieces the best known is the set of variations (really by Förster) on a theme from Sarti's "I finti eredi" (K. Anh. 289) that has frequently been printed in editions of Mozart's pianoforte works. The 'Pastorale variée' (K. Anh. 209*b*) is also still published under Mozart's name. The grandiose Sonata in C minor (K. 284*a*), which was printed by Pleyel as 'Mozart's last Grand Sonata', was composed by Anton Eberl. A spurious work still current as Mozart's is a Romance in A♭ (K. App. 205).

<sup>1</sup> For further details of the controversy regarding the authenticity of this Mass the second edition of this Dictionary should be consulted. See also TWELFTH MASS.

<sup>2</sup> The slow introduction in this work, however, was added by Mozart.

Finally, the Rondo for pianoforte (K. 511a), which is bound with the Minuet and Trio for orchestra mentioned above, is probably, like that, an early work by Beethoven. C. B. O.

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<sup>1</sup> The English transliteration of the name should be Ulibishev: it appears so in the entry devoted to this author in the present edition of this Dictionary.

## CATALOGUE OF WORKS

The following list of Mozart's works (excluding sketches and doubtful compositions) is based on Köchel's Catalogue as revised by Alfred Einstein (Leipzig, 1937, and later corrections). The order in which each section is arranged accords with Dr. Einstein's new numbers, which are more reliably chronological than Köchel's; but as the old K. numbers are still in general use, and will necessarily remain so since they appear in all modern editions, they are shown here side by side with the new numeration.

## (a) VOCAL

## DRAMATIC WORKS

<i>Einstein No.</i>	<i>Köchel No.</i>	<i>Title</i>	<i>Words by</i>	<i>Composed at</i>	<i>Finished</i>	<i>Written for</i>
35	35	'Die Schuldigkeit des ersten Gebotes.' Sacred play with music.	Jacobus Antonius Wimmer.	Salzburg.	Mar. 1767.	Archiepiscopal Court of Salzburg; perf. 12 Mar. 1767.
38	38	'Apollo et Hyacinthus seu Hyacinthi Metamorphosis.' Latin comedy. Intermezzo to 'Clementia Croesi'.	Rufinus Widl.	Salzburg.	May 1767.	Salzburg University; perf. 13 May 1767.
46a	51	'La finta semplice.' Opera buffa.	Goldoni, arr. by Marco Coltellini.	Vienna.	July 1768.	Vienna (not prod.); perf. Salzburg, 1 May 1769.
46b	50	'Bastien und Bastienne.' German operetta.	Friedrich Wilhelm Weiskern, after Favart.	Vienna.	Summer 1768.	Dr. Anton Mesmer's garden theatre; perf. ? Oct. 1768.
74a	87	'Mitridate, re di Ponto.' Opera seria.	Vittorio Amadeo Cignasanti, after Racine.	Milan.	Dec. 1770.	Teatro Regio Ducal, Milan; prod. 26 Dec. 1770.
111	111	'Ascanio in Alba.' Serenata.	Giuseppe Parini. <sup>1</sup>	Milan.	23 Sept. 1771.	Wedding of Archduke Ferdinand of Austria and Princess Maria Ricciarda of Modena; prod. Teatro Regio Ducal, Milan, 17 Oct. 1771.
126	126	'Il sogno di Scipione.' Serenata.	Metastasio.	Salzburg.	Mar. 1772.	Count Hieronymus Colloredo, Archbishop of Salzburg; perf. Salzburg, 29 Apr. 1772.
135	135	'Lucio Silla.' Dramma per musica.	Giovanni da Gamerra, with alterations by Metastasio.	Salzburg and Milan.	Dec. 1772.	Teatro Regio Ducal, Milan; prod. 26 Dec. 1772.
196	196	'La finta giardiniera.' Opera buffa.	? Ranieri Calzabigi.	Salzburg and Munich.	Jan. 1775.	Court Theatre, Munich; prod. 13 Jan. 1775.
208	208	'Il re pastore.' Dramatic festival play.	Metastasio.	Salzburg.	Apr. 1775.	Archiepiscopal Court of Salzburg; prod. 23 Apr. 1775.
299b	App. 10	Ballet for the pantomime 'Les Petits Riens'.	Choreography by Jean Noverre.	Paris.	June 1778.	Opera, Paris; prod. 11 June 1778.

336a	345	'Thamos, König in Aegypten.' Incidental music.	Tobias Philipp von Gebler.	Salzburg.	1779 (some of the music as early as 1773). (un- finished). Jan. 1781.	Court Theatre, Munich; prod. 29 Jan. 1781.
336b	344	'Zaide.' German opera.	Johann Andreas Schacht- ner.	Salzburg.		
366	366	'Idomeneo, rè di Creta.' Opera seria.	Giambattista Varesco, after Dauchet.	Salzburg and Munich. Vienna.		Burg Theatre, Vienna; prod. 16 July 1782.
384	384	'Die Entführung aus dem Serail.' German musical play.	Gottlieb Stephanie, jun., after Bretzner.		29 May 1782.	
422	422	'L'oca del Cairo.' Opera buffa.	Giambattista Varesco.	Salzburg.	Oct. 1783 (unfinished).	
424a	430	'Lo sposo deluso, ossia La rivalità di tre donne per un solo amante.' Opera buffa.	? Lorenzo da Ponte.	Salzburg.	Oct. 1783 (unfinished).	
486	486	'Der Schauspielfeldirektor.' Comedy in one act.	Gottlieb Stephanie, jun.	Vienna.	3 Feb. 1786.	
492	492	'Le nozze di Figaro.' Commedia in musica.	Lorenzo da Ponte, after Beaumarchais.	Vienna.	29 Apr.	Austrian Court; perf. Schönbrunn Palace, 7 Feb. 1786.
527	527	'Il dissoluto punito, ossia Il Don Giovanni.' Dramma giocoso.	Lorenzo da Ponte.	Vienna and Prague. Vienna.	1786. 28 Oct. 1787.	Burg Theatre, Vienna; prod. 1 May 1786. Prague Opera; prod. 29 Oct. 1787.
588	588	'Coeli fan tutte, ossia La scuola degli amanti.' Opera buffa.	Lorenzo da Ponte.	Vienna.	Jan. 1790.	Burg Theatre, Vienna; prod. 26 Jan. 1790.
620	620	'Die Zauberflöte.' German opera.	Emanuel Schikaneder & ? Giesecke.		July 1791.	Theater auf der Wieden, Vienna; prod. 30 Sept. 1791.
621	621	'La clemenza di Tito.' Opera seria.	Gaetano Mazzola, after Metastasio.	Vienna and Prague.	5 Sept. 1791.	Coronation of Emperor Leopold II as King of Bohemia; prod. Prague, 6 Sept. 1791.

See also Various Orchestral Works K. 206; K. 362; E. & K. 367; E. 461d & K. 446.

## CHURCH MUSIC

Einstein No.	Köchel No.	Title	Scored for	Composed at	Finished
33	33	'Kyrie', F ma.	4 voices & sigs.	Paris.	12 June 1766.
34	34	'Offertorium in Festo St. Benedicti.'	4 voices, 2 trumpets, drums, sigs. & org.	? Secon Monas- tery, Bavaria.	21 Mar. 1767.
47	47	'Veni sancte spiritus.'	4 voices, 2 oboes, 2 horns, 2 trumpets, drums, sigs. & org.	Vienna.	Autumn 1768.
47d	49	'Missa brevis', G ma.	4 voices, sigs. & org.	Vienna.	Nov. 1768.
61a	65	'Missa brevis', D mi.	4 voices, 2 trumpets, drums, sigs. & org. (2 oboes, 2 horns & 2 more trumpets added later).	Salzburg.	14 Jan. 1769.
66	66	Mass, C ma. ('Dominicus' Mass).		Salzburg.	Oct. 1769.

<sup>1</sup> It is generally believed that Giuseppe Parini wrote the text for Mozart, and it is interesting to note that according to the express statement in the Lisbon libretto he had merely altered it from an earlier work by Count Claudio Nicolo Stampa, a Milanese dramatist of the 1720-30s.



<i>Einstein No.</i>	<i>Kochel No.</i>	<i>Title</i>	<i>Scored for</i>	<i>Composed at</i>	<i>Finished</i>
66a	117	'Offertorium pro omni tempore.'	4 voices, 2 flutes, 2 horns, 2 trumpets, drums, stgs. & org.	Salzburg.	Sept. or Oct. 1769.
66b	141	'Te Deum', C ma.	4 voices, stgs. & org.	Salzburg.	End of 1769.
67	89	'Kyrie', G ma.	5 sopranos unaccompanied.	Rome.	May 1770.
73a	85	'Misereatur', A mi.	Alto, tenor, bass & org.	Bologna.	July or Aug. 1770.
73a	44	Antiphon, "Cibavit eos".	4 voices and org.	Bologna.	Sept. or Oct. 1770.
73v	86	Antiphon, "Quaerite primum regnum Dei".	4 voices unaccompanied.	Bologna.	9 Oct. 1770.
74d	108	'Regina Coeli', C ma.	4 voices, 2 oboes (or flutes), 2 horns, 2 trumpets, drums, stgs. & org.	Salzburg.	May 1771.
74e	109	'Litaniae de B.M.V. (Laurentinae).'	4 voices, 3 trombones, stgs. & org.	Salzburg.	May 1771.
74 f	72	'Offertorium pro Festo S Joannis Baptistae.'	4 voices, stgs. and org.	Salzburg.	May or June 1771.
90	90	'Kyrie', D mi.	4 voices & org.	Salzburg.	Summer 1771.
90a	116	'Missa brevis', F ma.	4 voices, stgs. & org.	Salzburg.	Summer 1771.
93	93	Psaln, "De profundis", C mi.	4 voices, vns. & org.	Salzburg.	Summer 1771.
93b	221	'Kyrie', C ma.	4 voices & inst. bass.	Salzburg.	Summer 1771.
93d	326	Hymn, "Iustum deduxit Dominus".	4 voices, stg. bass & org.	Salzburg.	Summer 1771.
114a	139	Mass, C mi.-ma.	4 voices, 2 oboes, 4 trumpets, 3 trombones, drums, stgs. & org.	Salzburg.	Early 1772.
125	125	'Litaniae de venerabili altaris sacramento.'	4 voices, 2 oboes (or flutes), 2 horns, 2 trumpets, stgs. & org.	Salzburg.	March 1772.
127	127	'Regina Coeli', B $\flat$ ma.	4 voices, 2 oboes (or flutes), 2 horns, stgs. & org.	Salzburg.	May 1772.
138a	165	Motet, "Exultate, jubilate".	Soprano, 2 oboes, 2 horns, stgs. & org.	Milan.	16 Jan. 1773.
138b	198	Offertory, "Sub tuum praesidium".	Soprano or tenor, stgs. & org.	Milan.	Early 1773.
166d	115	'Missa brevis', C ma.	4 voices & org.	Salzburg.	Spring 1773.
166e	223	'Oeanna.'	4 voices, stgs. & org.	Salzburg.	? Summer 1773.
167	167	'Missa in honorem SS <sup>mae</sup> Trinitatis', C ma.	4 voices, 2 oboes, 4 trumpets, drums, stgs. & org.	Salzburg.	June 1773.
168d	195	'Litaniae Laurentinae', D ma.	4 voices, 2 oboes, 2 horns, stgs. & org.	Salzburg.	Before May 1774.
166f	192	'Missa brevis', F ma.	4 voices, stgs. & org.	Salzburg.	24 June 1774.
166g	193	'Dixit' and 'Magnificat', C ma.	4 voices, 2 trumpets, drums, stgs. & org.	Salzburg.	July 1774.
166h	194	'Missa brevis', D ma.	4 voices, stgs. & org.	Salzburg.	8 Aug. 1774.
166i	91	'Kyrie', D ma.	4 voices, stgs. & org.	? Salzburg.	? 1774.
166b	220	'Missa brevis', C ma.	4 voices, 2 trumpets, drums, stgs. & org.	Munich.	Jan. 1775.
205a	222	'Offertorium de tempore', "Misericordias Domini".	4 voices, 2 oboes, 2 horns, stgs. & org.	Munich.	Jan. or Feb. 1775.
243	243	'Litaniae de venerabili altaris sacramento', E $\flat$ ma.	4 voices, 2 oboes (or flutes), 2 bassoons, 2 horns, 3 trombones, stgs. & org.	Salzburg.	Mar. 1776.
246a	262	'Missa longa', C ma.	4 voices, 2 oboes, 2 horns, 2 trumpets, stgs. & org.	Salzburg.	1776 (c. May).

248a	260	'Offertorium de venerabili sacramento', "Venite, populi", Mass, C ma. ("Credo Mass").	Double chorus, stgs. & org.	Salzburg.	June 1776.
257	257	'Missa brevis', C ma. ("Spaur Mass").	4 voices, 2 oboes, 2 trumpets, 2 trombones, drums, stgs. & org.	Salzburg.	Nov. 1776.
258	258	'Missa brevis', C ma. ("Organ solo Mass").	4 voices, 2 trumpets, drums, stgs. & org. (2 oboes added later).	Salzburg.	Dec. 1776.
259	259	'Offertorium de B.M. Maria', F ma.	4 voices, 2 trumpets, drums, stgs. & org.	Salzburg.	Dec. 1776.
272a	277	'Missa brevis', Bb ma.	4 voices, stgs. & org.	Salzburg.	Summer or autumn 1776.
272b	275	'Graduale ad festum B.M.V.', F ma.	4 voices, stgs. & org.	Salzburg.	Summer or autumn 1776.
273	273	'Kyrie', Eb ma. (completed by Stadler).	4 voices, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, drums, stgs. & org.	Salzburg.	9 Sept. 1777.
296a	322	Mass, C ma. ("Coronation Mass").	4 voices, 2 oboes, 2 horns, 2 trumpets, 3 trombones, drums, stgs. & org.	Salzburg.	Jan. or Feb. 1778.
317	317	'Vesperae de Dominica', C ma.	4 voices, 2 trumpets, drums stgs. & org.	Salzburg.	23 Mar. 1779.
321	321	'Regina Coeli', C ma.	4 voices, 2 oboes, 2 trumpets, drums, stgs. & org.	Salzburg.	1779.
321b	276	'Kyrie', C ma.	4 voices, 2 oboes, 2 bassoons, 2 trumpets, drums, stgs. & org.	Salzburg.	1779.
323	323	'Zwei deutsche Kirchenlieder', "O Gottes Lamm", and "Als aus Ägypten Israel", C ma.	1 voice with inst. bass.	Salz.	1779.
336c	343	'Missa solennis', C ma.	4 voices, 2 oboes, 2 bassoons, 2 trumpets, 3 trombones, drums, stgs. & org.	Salzburg.	1779.
337	337	'Vesperae solennes de confessore'.	4 voices, 2 oboes, 2 bassoons, 2 trumpets, 3 trombones, drums, stgs. & org.	Salzburg.	Mar. 1780.
339	339	'Kyrie', D mi.	4 voices, 2 flutes, 2 oboes, 2 clars., 2 bassoons, 4 horns, 2 trumpets, drums, stgs. & org.	Salzburg.	1780.
368a	341	Mass, C mi. (unfinished).	Solo voices, chorus, flute, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, 4 trombones, drums, stgs. & org.	Munich.	Between Jan.-Mar. 1781.
417a	427	Moet, "Ave, verum corpus".	4 voices, stgs. & org.	Vienna.	Summer 1782 May 1783.
618	618	'Requiem', D mi. (completed by Susman).	4 solo voices, chor., 2 bassi horns, 2 bassoons, 2 trumpets, 3 trombones, drums, stgs. & org.	Baden, nr. Vienna.	17 June 1791.
626	626			Vienna.	Contd. until Dec. 1791 (unfinished).

## SOLO ARIAS WITH ORCHESTRA

Einleit. No.	Köchel No.	Title	Sorted for	Composed at	Finished	Written for
19c	21	"Va, dal furor portata" (Metastasio).	Tenor, 2 oboes, 2 bassoons, 2 horns & stgs.	London.	1765.	Ciprandi, tenor.
23	23	"Conservati fedele" (Metastasio).	Soprano & stgs.	The Hague.	Oct. 1765.	Princess of Orange.

Enstein No.	Köchel No.	Title	Scored for	Composed at	Finished	Written for
33i	36	Recit., "Or che il dover"; Aria, "Tali e cotanti sono".	Tenor, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, drums & stgs.	Salzburg.	21 Dec. 1766.	? Maria Magdalena Haydn.
61c	70	Recit., "A Berenice"; Aria, "Sol nascente".	Soprano, 2 oboes, 2 horns & stgs.	Salzburg.	Prob. 28 Feb. 1769.	
71	71	"Ah, più tremar non voglio" (Metastasio).	Tenor, 2 oboes, 2 horns & stgs.	Salzburg or Italy.	End of 1769 or early 1770.	
73a	143	Recit., "Ergo interest"; Aria, "Quare superna".	Soprano, stgs. & org.	Milan.	Feb. 1770.	
73b	78	"Per pietà, bell' idol mio" (Metastasio).	Soprano, 2 oboes, 2 horns & stgs.	Milan.	Feb. or Mar. 1770.	
73c	88	"Fra cento affanni" (Metastasio).	Soprano, 2 oboes, 2 horns, 2 trumpets & stgs.	Milan.	Feb. or Mar. 1770.	
73d	79	Recit., "O temerario Arbace"; Aria, "Per quel paterno ampleso" (Metastasio).	Soprano, 2 oboes, 2 bassoons, 2 horns & stgs.	Milan.	Feb. or Mar. 1770.	
73e	77	Recit., "Misero me"; Aria, "Misero pargoletto" (Metastasio).	Soprano, 2 oboes, 2 bassoons, 2 horns & stgs.	Milan.	Mar. 1770.	
73f	82	"Se ardire, e speranza" (Metastasio).	Soprano, 2 flutes, 2 horns & stgs.	Rome.	Apr. 1770.	
73g	83	"Se tutti i mali miei" (Metastasio).	Soprano, 2 stgs. oboes, 2 trumpets & stgs. (2 horns added later).	Rome.	Apr. or May 1770.	
74b	74b	"Non curo l'affetto" (Metastasio).	Soprano, 2 oboes, 2 horns & stgs.	Milan or Pavia.	Early 1771.	
209	209	"Si mostra la sorte."	Tenor, 2 flutes, 2 horns & stgs.	Salzburg.	19 May 1775.	
209a	—	"Un dente guasto e gelato" (fragment).	Bass, vn., horn & bass stgs.	Salzburg.	Spring 1775.	Francesco Fortuni.
210	210	"Con ossequio, con rispetto."	Tenor, 2 oboes, 2 horns & stgs.	Salzburg.	May 1775.	
217	217	"Voi avete un cor fedele" (after Goldoni).	Soprano, 2 oboes, 2 horns & stgs.	Salzburg.	26 Oct. 1775.	
255	255	Recit., "Ombra felice"; Aria, "Io ti lascio".	Contralto, 2 oboes, 2 horns & stgs.	Salzburg.	Sept. 1776.	
256	256	"Clarice cara sposa" (? G. Pietrosellini).	Tenor, 2 oboes, 2 horns & stgs.	Salzburg.	Sept. 1776.	Palmini, tenor.
272	272	Recit., "Ah, lo previdi"; Aria, "Ah, t'invola agl'occhi miei".	Soprano, 2 oboes, 2 horns & stgs.	Salzburg.	Aug. 1777.	Josefa Dusch.
294	294	Recit., "Alcandro, lo confesso"; Aria, "Non so d'onde viene" (Metastasio).	Soprano, 2 flutes, 2 clars., 2 bassoons, 2 horns & stgs.	Mannheim.	24 Feb. 1778.	Aloysia Weber.
295	295	Recit., "Se al labbro mio"; Aria, "Il cor dolente" (Metastasio).	Tenor, 2 flutes, 2 oboes, 2 bassoons, 2 horns & stgs.	Mannheim.	27 Feb. 1778.	Anton Raaff.
295a	486a	Recit., "Basta, vincesti"; Aria, "Ah, non lasciarmi" (Metastasio).	Soprano, 2 flutes, 2 bassoons, 2 horns & stgs.	Mannheim.	27 Feb. 1778.	Dorothea Wendling.

300b	316	Recit., "Popoli di Tesaglia"; Aria, "Io non chiedi, eterni" (Calzabigi).	Soprano, oboe, bassoon, 2 horns & stgs.	Paris and Munich.	8 Jan. 1779.	Aloysia Weber.
317b	146	"Kommet her, ihr frechen Sunder."	Soprano, stgs. & org.	Salzburg.	Mar. or Apr. 1779.	
368	368	Recit., "Ma che vi fece"; Aria, "Sperai vicino al lido" (Meta- stasio).	Soprano, 2 flutes, 2 bas- soons, 2 horns & stgs.	Munich.	Jan. 1781.	? Elisabeth Wendling.
369	369	Scena, "Misera, dove son?" ; Aria, "Ah, non son' io che parlo" (Metastasio).	Soprano, 2 flutes, 2 horns & stgs.	Munich.	8 Mar. 1781.	Countess von Faun- garten.
374	374	Recit., "A questo seno deh vieni"; Aria, "Or che il cielo a me ti rende".	Soprano, 2 oboes, 2 horns & stgs.	Vienna.	Apr. 1781.	Ceccarelli, male soprano.
382b	119	"Der Liebe himmlisches Gefühl."	Soprano, 2 oboes, 2 horns & stgs.	Vienna.	1782.	
383	383	"Nehmt meinen Dank, ihr holden Götter."	Soprano, flute, oboe, bassoon & stgs.	Vienna.	10 Apr. 1782.	Aloysia Lange.
416	416	Scena, "Mia speranza ado- rata"; Aria, "Ah, non sai qual pena" (Gaetano Sertor).	Soprano, 2 oboes, 2 bas- soons, 2 horns & stgs.	Vienna.	8 Jan. 1783.	Aloysia Lange.
416b	435	"Musst ich auch durch tausend Drachen."	Tenor, flute, oboe, clar., 2 bassoons, 2 horns, 2 trumpets, drums & stgs.	Vienna.	1783.	
416c	433	"Männer suchen stets zu naschen."	Bas., 2 oboes, 2 horns & stgs.	Vienna.	1783.	
417a	178	"Ah, spiegarti."	Soprano & pf. (Sketch for 418).	Vienna.	1783.	Aloysia Lange.
418	418	"Vorrei spiegarti, oh Dio", for Anfossi's "Il curioso indiscreto".	Soprano, 2 oboes, 2 bas- soons, 2 horns & stgs.	Vienna.	20 June 1783.	Aloysia Lange.
419	419	"No, no, che non sei capace", for the same.	Soprano, 2 oboes, 2 horns, 2 trumpets, drums & stgs.	Vienna.	June 1783.	Aloysia Lange.
420	420	"Per pietà, non ricercate", for the same.	Tenor, 2 clar., 2 bas- soons, 2 horns & stgs.	Vienna.	21 June 1783.	Valentin Adamberger.
421a	432	Recit., "Co! dunque tradisci"; Aria, "Aspri rimorsi atroci" (Metastasio).	Bas., 2 flutes, 2 oboes, 2 bassoons, 2 horns & stgs.	Vienna.	1783.	? Ludwig Fischer.
425b	431	Recit., "Misero! o sogno!"; Aria, "Aura, che intorno spiri".	Tenor, 2 flutes, 2 bas- soons, 2 horns & stgs.	Vienna.	Der 1783.	? Valentin Adamberger.
490	490	Scena, "Non più, tutto ascol- tai"; Rondo, "Non temer. amato bene" (Varesco). Extra number for "Idomeneo" (E. & K. 366).	Soprano, vn. obbligato, 2 clar., 2 bassoons, 2 horns & stgs.	Vienna.	10 Mar. 1786.	? Baroness Fulini and Count Hatzfeldt (vn.).
505	505	Scena, "Ch'io mi scordi di te"; Rondo, "Non temer, amato bene" (Varesco).	Soprano, pf. obbligato, 2 clar., 2 bassoons, 2 horns & stgs.	Vienna.	27 Dec. 1786.	Ann Selina Storace and himself.
512	512	Recit., "Alcandro, lo confesso"; Aria, "Non so d'onde viene" (Metastasio).	Bas., flute, 2 oboes, 2 bassoons, 2 horns & stgs.	Vienna.	18 Mar. 1787.	Ludwig Fischer.
515	515	"Io ti lascio, o figlia" Sant' Angioli Morbilli).	Bas., flute, 2 clar., 2 bassoons, 2 horns & stgs.	Vienna.	23 Mar. 1787.	Gottfried von Jacquin.
528	528	Scena, "Bella mia fiamma"; Aria, "Resta, o caro".	Soprano, flute, 2 oboes, 2 bassoons, 2 horns & stgs.	Prague.	3 Nov. 1787.	Josefa Dutek.

Einstein No.	Köchel No.	Title	Scored for	Composed at	Finished	Written for
538	538	"Ah, se in ciel, benigne stelle" (Metastasio).	Soprano, 2 oboes, 2 bassoons, 2 horns & stgs.	Vienna.	4 Mar. 1788.	Aloysia Lange.
539	539	'Ein deutsches Krieglied', "Ich mochte wohl der Kaiser sein" (J. H. L. Gleim).	Baritone, piccolo, 2 oboes, 2 bassoons, 2 horns, perc. & stgs.	Vienna.	5 Mar. 1788.	Baummann, jun., actor.
541	541	Arietta, "Un bacio di mano" (? da Ponte).	Bass, flute, 2 oboes, 2 bassoons, 2 horns & stgs.	Vienna.	May 1788.	Francesco Albertarelli.
569	569	"Ohne Zwang, aus eignem Triebe." (3 bars only known from Mozart's own catalogue.)	? 2 oboes, 2 bassoons, 2 horns & stgs.	Vienna.	Jan. 1789.	
577	577	Rondo, "Al desio di chi t'adora", Extra number for Susanna in 'Le nozze di Figaro' (? da Ponte).	Soprano, 2 oboes, 2 bassoons, 2 horns, 2 bassoons & stgs.	Vienna.	July 1789.	Adriana Gabrieli (Ferrarese del Bene).
578	578	"Alma grande e nobil core" (Giuseppe Palombini). For Cimarosa's 'I due baroni'.	Soprano, 2 oboes, 2 bassoons, 2 horns & stgs.	Vienna.	Aug. 1789.	Louise Villeneuve.
579	579	"Un moto di gioia." Extra number for Susanna in 'Le nozze di Figaro' (? da Ponte).	Soprano, flute, oboe, bassoon, 2 Eng. horns & stgs.	Vienna.	Aug. 1789.	Adriana Gabrieli (Ferrarese del Bene).
580	580	"Schon lacht der holde Frühling", for Paisiello's 'Il bariere di Siviglia'.	Soprano, 2 clars., 2 bassoons, 2 horns & stgs.	Vienna.	17 Sept. 1789.	Josefa Hofer.
582	582	"Chi sa, chi sa, qual sia" (da Ponte), for Martin's 'Il burbero di buon core'.	Soprano, 2 clars., 2 bassoons, 2 horns & stgs.	Vienna.	Oct. 1789.	Louise Villeneuve.
583	583	"Vado, ma dove?" (da Ponte), for the same.	Soprano, 2 clars., 2 bassoons, 2 horns & stgs.	Vienna.	Oct. 1789.	Louise Villeneuve.
584	584	"Rivolgete a lui lo sguardo" (da Ponte), originally for 'Così fan tutte'.	Bass, 2 oboes, 2 bassoons, 2 trumpets, drums & stgs. (2 horns cancelled).	Vienna.	Dec. 1789.	Francesco Benucci.
612	612	"Per questa bella mano."	Bass, double bass <i>obbligato</i> , flute, 2 oboes, 2 bassoons, 2 horns & stgs.	Vienna.	8 Mar. 1791.	Franz Gerl and Fischberger (double bass).
621a	App. 245	"Io ti lascio."	Bass & stgs.	Prague.	Sept. 1791.	

## CHORAL WORKS WITH ORCHESTRA

Einstein No.	Köchel No.	Title	Words by	Composed at	Finished
354	42	'Grabmusik.' Passion Cantata.	? a local Salzburg poet.	Salzburg.	Holy Week 1767; final chor. with recit. c. 1773-76.
74c	118	'La Betulia liberata.' Oratorio. Solo voices, chor. & orch.	Metastasio.	Journey home from Italy or Salzburg.	Mar. or Apr. 1771.

420d	429	Cantata, "Dir, Seele des Weltalls". Male voices & orch.; also for soprano, mixed chor. & orch.	?	Vienna.	1783 (? spring).
469	469	Cantata, 'Davidde penitente', 3 solo voices, chor. & orch. Mainly based on the Mass in G m., E. 4174, K. 427.	Lorenzo da Ponte.	Vienna.	1785.
471	471	Cantata, 'Die Mauresfreude'. Tenor, male chor. & orch.	Franz Petran.	Vienna.	20 Apr. 1785.
615	615	Final chorus, "Viviamo felici", for Sarti's 'Le gelosie villane'. (5 bars only known from Mozart's own catalogue).	Tommaso Grandi.	Vienna.	20 Apr. 1791.
623	623	'Eine kleine Freimaurer-Kantate.' Male chor. & orch.	Emanuel Schikaneder.	Vienna.	15 Nov. 1791.

## MUSIC FOR SEVERAL VOICES UNACCOMPANIED

<i>Einstein No.</i>	<i>Köchel No.</i>	<i>Title</i>	<i>Words by or from</i>	<i>Composed at</i>	<i>Finished</i>
20	20	Sacred Madrigal (chorus), "God is our refuge".	46th Psalm.	London.	July 1765.
73i & r	89a	5 Riddle Canons.	Latin texts from the vignettes in Martini's 'Storia della musica'.	Rome; Bologna.	1770; July & Aug. 1770.
382a	229	Canon, "Sie ist dahin".	Holtz, 'Auf den Foder einer Nachzugall'.	Vienna.	c. 1782.
382b	230	Canon, "Selig, selig alle".	Holtz, 'Elegie beim Grabe meines Vaters'.	Vienna.	1782.
382c	231	Canon, "Leck mich".	Mozart.	Vienna.	1782.
382d	233	Canon, "Leck mir".	Mozart.	Vienna.	1782.
382e	234	Canon, "Bei der Hitz im Sommer".	Mozart.	Vienna.	1782.
382f	347	Canon, "Lass uns ziehen".	Added by Köchel.	Vienna.	1782.
382g	348	Canon, "V' amo di core teneramente".	Added by Köchel.	Vienna.	1782.
507	507	Canon, "Heiterkeit und leichtes Blut".	Added by Hartel.	Vienna.	3 June 1786.
508	508	Canon, "Auf das Wohl aller Freunde".	Added by Hartel.	Vienna.	3 June 1786.
508a	508a	8 Canons.	None.	Vienna.	3 June 1786.
509d	232	Canon, "Lieber Freitidler".	Mozart.	Vienna.	Spring 1787.
515b	228	Double Canon, "Al, zu kurz ist unsers Lebens Lauf".	Added by Hartel.	Vienna.	24 Apr. 1787.
553	553	Canon, "Alletuia".	Liturgical.	Vienna.	2 Sept. 1788.
554	554	Canon, "Ave Maria".	Liturgical.	Vienna.	2 Sept. 1788.
555	555	Canon, "Lacrimoso son io".	Mozart.	Vienna.	2 Sept. 1788.
556	556	Canon, "G'rechtelt's enk".	Mozart.	Vienna.	2 Sept. 1788.
557	557	Canon, "Nascoso è il mio sol".	Mozart.	Vienna.	2 Sept. 1788.
558	558	Canon, "Gehn ma in 'n Prada".	Mozart.	Vienna.	c. 1785; entered into catalogue
559	559	Canon, "Difficile lectu mihi".	Mozart.	Vienna.	2 Sept. 1788.

<i>Einstein No.</i>	<i>Köchel No.</i>	<i>Title</i>	<i>Words by or from</i>	<i>Composed at</i>	<i>Finished</i>
560s	560s	Canon, "O du eselhafter Peterl".	Mozart.	Vienna.	c. 1785; entered into catalogue 2 Sept. 1788.
560b	560b	Canon, "O du eselhafter Martin".	Mozart.	Vienna.	c. 1785; entered into catalogue 2 Sept. 1788.
561	561	Canon, "Bona Nox, bist a rechta Ox".	Mozart.	Vienna.	2 Sept. 1788.
562	562	Canon, "Caro bell' idol mio".	Mozart.	Vienna.	2 Sept. 1788.
MISCELLANEOUS VOCAL PIECES					
383h	440	Aria, "In te spero, o sposo".	Metastasio (from 'Demofonte').	Vienna.	Spring 1782.
384 App.	389	Soprano & inst. bass. Fragment. Duet, "Welch ängstliches Beben", 2 tenors & orch., originally in 'Die Entführung aus dem Serail', E. & K. 384.	Stephanie, jun.	Vienna.	Apr. or May 1782.
385b 424b	393 434	Solleggi for voice. Trio, "Del gran regno delle Amazoni". Tenor, 2 basses & orch.	None. ? G. Petrosellini (for a comic opera).	Vienna. Salzburg.	Aug. 1782. End of 1785 (previously listed Summer 1783).
436	436	Trio, "Ecco quel fiero istante". 2 sopranos, bass & 3 basset horns.	Metastasio (from the 'Canzonette').	Vienna.	1783.
437	437	Trio, "Mi lagnerò tacendo". 2 sopranos, bass, 2 clars. & basset horn.	Metastasio (from 'Siroe').	Vienna.	1783.
438	438	Trio, "Se lontan, ben mio, tu sei". 3 voices, 2 clars. & basset horn.	Metastasio (from 'Strofe per musica').	Vienna.	1783.
439	439	Trio, "Duc pupille amabili". 2 sopranos, bass & 3 basset horns.	?	Vienna.	1783.
439a	346	Trio, "Luci care, luci belle". 3 voices & 3 basset horns.	Mozart.	Vienna.	1783.
441	441	Trio, "Liebet Mandel, wo is 's Bändel". Soprano, tenor, bass & sigs.	Giovanni Bertati.	Vienna.	5 Nov. 1785.
479	479	Quartet with orch. "Dite almeno", for Bianchi's 'la villanella rapita', Trio with orch., "Mandina amabile", for the same.	Giovanni Bertati.	Vienna.	21 Nov. 1785.
480	480	Song, "Zerfließet heut', geliebte Brüder". Tenor, chor. & org.	Augustin Veith, Edler von Schittersberg.	Vienna.	Dec. 1785.
483	483	Chorus, "Ihr unsre neuen Leier". 3 voices & org.	?	Vienna.	Dec. 1785.
484	484	Duet, "Spiegarti, oh Dio, non posso". 3 voices & org.	? Giambattista Varesco.	Vienna.	10 Mar. 1786.
489	489	Extra number for 'Idomeneo' (E. & K. 366).			
532	532	Trio, "Grazie agl' inganni tuoi". Soprano, tenor, bass & orch.	Metastasio (Canzonetta 'La Libertà a Nice').	Vienna.	1787.
549	549	Canzonetta, "Più non si trovano". 2 sopranos, bass & 3 basset horns.	Metastasio (from 'L' Olimpiade').	Vienna.	16 July 1788.



	App. 5		Mozart.	Vienna.	Early 1789.
571a		Comic Quartet, "Caro mio, Druck und Schluck". Soprano, 2 tenors, bass & pf.			
592a	625	Comic Duets, "Nun liebes Weibchen", Soprano, bass & orch. For Schikaneder's 'Stein der Weisen' (Doubtful, probably by B. Schack.)	Emanuel Schikaneder.	Vienna.	Aug. 1790.
SONGS WITH PIANOFORTE					
436	53	"An die Freude."	Johann Peter Uz.	Olomouc.	Dec. 1767.
46c	52	"Daphne, deine Rosenwangen."	Johann Christian Gunther.	Vienna.	Summer 1768.
125d	149	"Die grossmütige Gelassenheit."	Johann Christian Gunther.	Salzburg.	1772.
125e	150	"Geheime Liebe."	Friedrich Rudolf Ludwig von Canitz.	Salzburg.	1772.
125f	151	"Die Zufriedenheit im niedrigen Stande."	?	Salzburg.	1772.
125g	147	"Wie unglücklich bin ich."	?	Salzburg.	1772.
125h	148	"O heiliges Band."	?	Salzburg.	1772.
210a	152	Canzonetta, "Ridente la calma."	Antoine Ferrand.	? Salzburg.	1775.
284d	307	Arietta, "Oiseaux, si tous les ans."	Antoine Ferrand.	Mannheim.	Nov. 1777.
295b	308	Arietta, "Dans un bos solitaire."	Antoine Houdar de la Motte.	Mannheim.	Feb. or Mar. 1778.
340a	392	"Verdankt sei es dem Glanz."	Johann Timotheus Hermes.	Salzburg.	1780.
340b	391	"An die Einsamkeit."	Johann Timotheus Hermes.	Salzburg.	1780.
340c	390	"An die Hoffnung."	Johann Timotheus Hermes.	Salzburg.	1780.
367a	349	"Die Zufriedenheit."	Johann Martin Miller.	Munich.	End of 1780 or early 1781.
367b	351	"Komm, liebe Zither", with mandoline.	?	Munich.	End of 1780 or early 1781.
417a	178	Aria, "Ah, spiegleiti, oh Dio."	?	Vienna.	June 1783.
468	468	"Gescellenreise."	Franz Joseph von Ratsch.	Vienna.	26 Mar. 1785.
472	472	"Der Zauberer."	Christian Felix Weisse.	Vienna.	7 May 1785.
473	473	"Die Zufriedenheit."	Christian Felix Weisse.	Vienna.	7 May 1785.
474	474	"Die betrogene Welt."	Christian Felix Weisse.	Vienna.	8 May 1785.
476	476	"Das Veilchen."	Goethe.	Vienna.	8 June 1785.
506	506	"Lied der Freiheit."	Alvys Blumauer.	Vienna.	? 1786.
517	517	"Die Alte."	Friedrich von Hagedorn.	Vienna.	18 May 1787.
518	518	"Die Verschweigung."	Christian Felix Weisse.	Vienna.	20 May 1787.
519	519	"Das Lied der Trennung."	K. L. Eberhard Karl Schmitt.	Vienna.	23 May 1787.
520	520	"Als Luise die Briefe ihres ungetreuen Liebhabers verbrannte."	Gabriele von Baumberg.	Vienna.	28 May 1787.
523	523	"Abendempfindung."	?	Vienna.	24 June 1787.
524	524	"An Chloë."	Joachim Heinrich Campe.	Vienna.	24 June 1787.
529	529	"Des Menca Friedrich's Geburtstag."	?, in "Mildeheimisches Liederbuch."	Prague.	6 Nov. 1787.
530	530	"Das Traumbild."	Ludwig Holty.	Prague.	6 Nov. 1787.
531	531	"Die kleine Spinnerin."	1st verse ? and 3rd by D. Jager.	Vienna.	11 Dec. 1787.
532	532	"Beim Auszug in das Feld."	?	Vienna.	11 Aug. 1788.
535	535	"Schmacht nach dem Frühlinge."	?	Vienna.	14 Jan. 1791.
596	596	"Komm, lieber Mai."	Christian Adolf Overbeck.	Vienna.	14 Jan. 1791.
597	597	"Im Frühlingsanfang."	Christian Christoph Sturm.	Vienna.	14 Jan. 1791.
598	598	"Das Kinderspiel."	Christian Adolf Overbeck.	Vienna.	14 Jan. 1791.
619	619	"Eine kleine deutsche Kantate", "Die ihr des unermesslichen Weltalls."	Franz Heinrich Ziegenhagen.	Vienna.	July 1791.

## (b) INSTRUMENTAL

## SYMPHONIES

Einstein No.	Köchel No.	B. & H. No.	Key	Scored for	Composed at	Finished
16	16	(1)	E $\flat$ ma.	2 oboes, 2 horns & stgs.	London.	Late 1764 or early 1765.
19	19	(4)	D ma.	2 oboes, 2 horns & stgs.	London.	Early 1765.
22	22	(5)	B $\flat$ ma.	2 oboes, 2 horns & stgs.	The Hague.	Dec. 1765.
42a	76	(43)	F ma.	2 oboes, 2 bassoons, 2 horns & stgs.	Vienna.	Autumn 1767.
43	43	(6)	F ma.	2 oboes (or flutes), 2 horns & stgs.	? Olomouc and Vienna.	Autumn or Dec. 1767.
45	45	(7)	D ma.	2 oboes, 2 horns, 2 trumpets, drums & stgs.	Vienna.	16 Jan. 1768.
45a	App. 221		G ma.	2 oboes, 2 horns & stgs.	Vienna.	Early 1768.
45b	App. 214		B $\flat$ ma.	2 oboes, 2 horns & stgs.	Vienna.	Early 1768.
48	48	(8)	D ma.	2 oboes, 2 horns & stgs.	Vienna.	13 Dec. 1768.
73l	81	(44)	D ma.	2 oboes, 2 horns & stgs.	Rome.	25 Apr. 1770.
73m	79	(47)	D ma.	2 oboes, 2 horns, 2 trumpets, drums & stgs.	Rome.	Apr. 1770.
73n	95	(45)	D ma.	2 flutes (or oboes), 2 trumpets & stgs.	Rome.	25 Apr. 1770.
73q	84	(11)	D ma.	2 oboes, 2 horns & stgs.	Milan and Bologna.	July 1770.
74	74	(10)	G ma.	2 oboes, 2 horns & stgs.	Milan.	Dec. 1770.
74g	App. 216		B $\flat$ ma.	2 oboes, 2 horns & stgs.	Salzburg.	Early summer 1771.
75	75	(42)	F ma.	2 oboes, 2 horns & stgs.	Salzburg.	Early summer 1771.
75a	73	(9)	G ma.	2 oboes (or flutes), 2 horns, 2 trumpets, drums & stgs.	Salzburg.	Summer 1771.
75b	110	(12)	G ma.	2 flutes, 2 oboes, 2 bassoons, 2 horns & stgs.	Salzburg.	July 1771.
111a	120	(50)	D ma. (finale only, added to the overture of 'Ascanio in Alba', E. & K. 111).	2 flutes, 2 oboes, 2 horns, 2 trumpets, drums & stgs.	Milan.	Oct. or Nov. 1771.
111b	96	(46)	C ma.	2 oboes, 2 horns, 2 trumpets, drums & stgs.	Milan.	Oct. or Nov. 1771.
112	112	(13)	F ma.	2 oboes, 2 horns & stgs.	Milan.	22 Nov. 1771.
114	114	(14)	A ma.	2 flutes, 2 oboes, 2 horns & stgs.	Salzburg.	30 Dec. 1771.
124	124	(15)	G ma.	2 oboes, 2 horns & stgs.	Salzburg.	21 Feb. 1772.
128	128	(16)	G ma.	2 oboes, 2 horns & stgs.	Salzburg.	May 1772.
129	129	(17)	G ma.	2 oboes, 2 horns & stgs.	Salzburg.	May 1772.
130	130	(18)	F ma.	2 flutes, 4 horns & stgs.	Salzburg.	End of May 1772.
132	132	(19)	E $\flat$ ma.	2 oboes, 4 horns & stgs.	Salzburg.	July 1772.
133	133	(20)	D ma.	Flute, 2 oboes, 2 horns, 2 trumpets & stgs.	Salzburg.	July 1772.
134	134	(21)	A ma.	2 flutes, 2 horns & stgs.	Salzburg.	Aug. 1772.

	(51)		D ma. (female only, added to the overture of 'Il sogno di Scipione', L. & K. 126; the first 2 movements are treated as a separate Symphony by Kochel, K. 161).		2 flutes, 2 oboes, 2 horns, 2 trumpets, drums & stgs.	Salzburg and Milan.	End of 1772 (1st 2 mvts. Mar.).
163			C ma.		2 oboes, 2 horns, 2 trumpets & stgs.	Salzburg	Spring 1773.
162	(22)	162	G ma.		2 flutes, 2 horns & stgs.	Salzburg.	April 1773.
162a	(27)	199	D ma.		2 oboes, 2 horns, 2 trumpets & stgs.	Salzburg.	May 1773.
162b	(23)	181			2 flutes, 2 oboes, 2 bassoons, 2 horns, 2 trumpets & stgs.	Salzburg.	Spring 1773.
166a	(26)	184	E♭ ma.		2 flutes, 2 oboes, 2 horns & stgs.	Salzburg.	May or June 1773.
166c	(24)	182	B♭ ma.		2 oboes, 2 horns, 2 trumpets, drums & stgs.	Salzburg.	Nov. 1773.
173a	(28)	200	C ma.		2 oboes, 4 horns, 2 bassoons & stgs.	Salzburg.	End of 1773.
183	(25)	183	G mi.		2 oboes, 2 horns & stgs.	Salzburg.	Early 1774.
186a	(29)	201	A ma.		2 oboes, 2 horns, 2 trumpets & stgs.	Salzburg.	5 May 1774.
186b	(30)	202	D ma.		2 oboes, 2 horns & stgs.	Salzburg.	Spring 1775.
207a		121	D ma. (female only, ? added to the overture of 'La finta giardiniera', E. & K. 196).		2 oboes, 2 horns, 2 trumpets & stgs.	Salzburg.	Aug. 1775.
213c	(49)	102	C ma. (female only, added to the overture of 'Il rè pastore', E. & K. 208).		2 flutes, 2 oboes, 2 horns, 2 trumpets, drums & stgs.	Paris.	June 1778.
300a	(31)	297	D ma. ('Paris').		2 flutes, 2 oboes, 2 horns, 2 bassoons, 2 horns, 2 trumpets, drums & stgs.	Salzburg.	26 Apr. 1779.
318	(32)	318	(? ma. (? overture to 'Zaide', L. 336b, K. 344).		2 flutes, 2 oboes, 2 bassoons, 4 horns, 2 trumpets, drums & stgs.	Salzburg.	9 July 1779.
319	(33)	319	B♭ ma.		2 oboes, 2 bassoons, 2 horns & stgs.	Salzburg.	29 Aug. 1780.
338	(34)	338	C ma.		2 oboes, 2 bassoons, 2 horns, 2 trumpets, drums & stgs.	Vienna.	Early Aug. 1780.
385	(35)	385	D ma. ('Haffner').		2 flutes, 2 oboes, 2 horns, 2 bassoons, 2 horns, 2 trumpets, drums & stgs.	Linz.	3 Nov. 1783.
425	(36)	425	C ma. ('Linz').		2 oboes, 2 bassoons, 2 horns, 2 trumpets, drums & stgs.	Linz.	Early Nov. 1783.
425a	(37)	444	G ma. (Introduction only; the rest by Michael Haydn).		Flute, 2 oboes, 2 horns & stgs.	Vienna.	6 Dec. 1786.
504	(38)	504	D ma. ('Prague').		2 flutes, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, drums & stgs.	Vienna.	26 June 1788.
543	(39)	543	E♭ ma.		Flute, 2 clars., 2 bassoons, 2 horns, 2 trumpets, drums & stgs.	Vienna.	25 July 1788.
550	(40)	550	G mi.		Flute, 2 oboes, 2 bassoons, 2 horns & stgs. (2 clars. added later).	Vienna.	10 Aug. 1788.
551	(41)	551	C ma. ('Jupiter').		Flute, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, drums & stgs.	Vienna.	

## VARIOUS ORCHESTRAL WORKS

<i>Einstein</i> <i>No.</i>	<i>Köchel</i> <i>No.</i>	<i>Title</i>	<i>Scored for</i>	<i>Composed at</i>	<i>Finished</i>
32	32	'Galimathias musicum' (Quodlibet).	Pf., 2 oboes, 2 horns, bassoon & stgs.	The Hague.	Mar. 1766.
61b	65a	7 Minuets.	Stgs. (without vas.).	Salzburg.	26 Jan. 1769.
61d	103	19 Minuets.	2 oboes, 2 horns (or 2 flutes, 2 trumpets) & stgs. (without vas.).	Salzburg.	Carnival 1769.
61e	104	6 Minuets.	Piccolo, 2 oboes, 2 horns, 2 trumpets & stgs. (without vas.).	Salzburg.	Carnival 1769.
61f	105	6 Minuets.	Flute, 2 oboes, 2 horns & stgs. (without vas.).	Salzburg.	Carnival 1769.
61g	61g	2 Minuets.	2 flutes & stgs.	Salzburg.	Carnival 1769.
61h	61h	6 Minuets.	2 flutes, 2 oboes, 2 horns, 2 trumpets & stgs. (without vas.).	Salzburg.	Carnival 1769.
62	62	March for a Cassation, D ma.	4 insts. (3 stgs.).	Salzburg.	Summer 1769.
62a	100	Serenade, D ma.	2 flutes, 2 oboes, 2 horns, 2 trumpets & stgs.	Salzburg.	Summer 1769.
63	63	Serenade, G ma.	2 oboes, 2 horns & stgs.	Salzburg.	Spring 1769.
63a	99	Cassation, B♭ ma.	2 oboes, 2 horns & stgs.	Salzburg.	Summer 1769.
64	64	Minuet, D ma.	2 horns & stgs.	Salzburg.	? early 1769.
73g	123	Country Dance, B♭ ma.	2 oboes, 2 horns & stgs. (without vas.).	Rome.	13 or 14 Apr. 1770.
73f	122	Minuet, E♭ ma.	2 oboes, 2 horns & stgs. (without vas.).	Bologna.	Early Aug. 1770.
113	113	Divertimento, E♭ ma.	2 clars., 2 horns & stgs., 2 oboes, 2 Eng. horns & 2 bassoons added later).	Milan.	Nov. 1771.
125a	136	Divertimento, D ma.	Stgs.	Salzburg.	Early 1772.
125b	137	Divertimento, B♭ ma.	Stgs.	Salzburg.	Early 1772.
125c	138	Divertimento, F ma.	Stgs.	Salzburg.	Early 1772.
130a	164	6 Minuets.	Flute, 2 oboes, 2 trumpets (or horns) & stgs. (without vas.).	Salzburg.	June 1772.
131	131	Divertimento, D ma.	Flute, oboe, bassoon, 4 horns & stgs.	Salzburg.	June 1772.
159b	186	Divertimento, B♭ ma.	2 oboes, 2 clars., 2 Eng. horns, 2 bassoons & 2 horns.	Milan.	Mar. 1773.
159c	187	Divertimento (for a cavalry display), C ma.	2 flutes, 5 trumpets & 4 drums.	Salzburg.	Mar. (?) 1773.
159d	166	Divertimento, E♭ ma.	2 oboes, 2 clars., 2 Eng. horns, 2 bassoons & 2 horns.	Salzburg.	24 Mar. 1773.
167a	185	Serenade, D ma.	2 oboes (or flutes), 2 horns, 2 trumpets & stgs.	Vienna.	Aug. 1773.
167b	189	March, D ma.	2 flutes, 2 horns, 2 trumpets & stgs. (without vas.).	Vienna.	Early Aug. 1773.
173a	203	Divertimento, D ma.	Bassoon, 2 horns & stgs.	Vienna.	Autumn 1773.
173b	290	March, D ma.	2 oboes (or flutes), 2 horns (or trumpets), bassoon & stgs. (without vas.).	Vienna.	Autumn 1773.
176	176	16 Minuets.	2 oboes (or flutes), bassoon, 2 horns, 2 trumpets & stgs.	Salzburg.	Dec. 1773.
189b	203	Serenade, D ma.	2 oboes (or flutes), bassoon, 2 horns, 2 trumpets & stgs.	Salzburg.	Aug. 1774.

189c	237	March, D ma.	2 oboes, 2 bassoons, 2 horns, 2 trumpets & stgs. (without vas.).	Salzburg.	Summer 1774.
196e	App. 226	Divertimento, E♭ ma.	2 oboes, 2 clars., 2 bassoons & 2 horns.	Munich.	Early 1775.
196f	App. 227	Divertimento, B♭ ma.	2 oboes, 2 clars., 2 bassoons & 2 horns.	Munich.	Early 1775.
—	206	March (afterwards used in 'Idomeneo', E. & K. 366).	2 flutes, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, drums & stgs.	Salzburg.	1774.
213	213	Divertimento, F ma.	2 oboes, 2 bassoons & 2 horns.	Salzburg.	July 1775.
213a	204	Serenade, D ma.	2 oboes (or flutes), bassoon, 2 horns, 2 trumpets & stgs.	Salzburg.	5 Aug. 1775.
213b	215	March, D ma.	2 oboes, 2 horns, 2 trumpets & stgs.	Salzburg.	Aug. 1775.
214	214	March, C ma.	2 oboes, 2 horns, 2 trumpets & stgs.	Salzburg.	20 Aug. 1775.
239	239	'Serenata notturna', D ma., for 2 orchs.	2 small orchs.: (1) 2 vns., va. & bass; (2) str. 4tet & drums.	Salzburg.	Jan. 1776.
240	240	Divertimento, B♭ ma.	2 oboes, 2 bassoons & 2 horns.	Salzburg.	Jan. 1776.
240a	252	Divertimento, E♭ ma.	2 oboes, 2 bassoons & 2 horns.	Salzburg.	Jan. 1776.
240b	188	Divertimento, C ma.	2 flutes, 6 trumpets & 4 drums.	Salzburg.	Early 1776.
247	247	Divertimento, F ma.	2 horns & stgs.	Salzburg.	June 1776.
248	248	March, F ma.	2 horns & stgs.	Salzburg.	June 1776.
248b	250	Serenade, D ma. ('Hafner').	2 oboes (or flutes), 2 bassoons, 2 horns, 2 trumpets & stgs.	Salzburg.	July 1776.
249	249	March, D ma.	2 oboes, 2 bassoons, 2 horns, 2 trumpets, drums & stgs.	Salzburg.	20 July 1776.
250a	101	Serenade ('Contredanse'), F ma.	Flute, 2 oboes, bassoon, 2 horns & stgs.	Salzburg.	Carnival 1776.
251	251	Divertimento, D ma.	Oboe, 2 horns & stgs.	Salzburg.	July 1776.
253	253	Divertimento, F ma.	2 oboes, 2 bassoons & 2 horns.	Salzburg.	Aug. 1776.
259a	286	'Notturno', D ma.	4 orchs. of 2 horns & stgs. each.	Salzburg.	Dec. 1776 or Jan. 1777.
270	270	Divertimento, B♭ ma.	2 oboes, 2 bassoons & 2 horns.	Salzburg.	Jan. 1777.
271b	287	Divertimento, B♭ ma.	2 horns & stgs.	Salzburg.	Jan. 1777.
271c	267	4 Country Dances.	Flute, 2 oboes, bassoon, 2 horns & stgs. (without vas.).	Salzburg.	1 Feb. 1777.
271g	289	Divertimento, E♭ ma.	2 oboes, 2 bassoons & 2 horns.	Salzburg.	Carnival 1777.
271h	288	Divertimento, F ma. (incomplete).	2 horns & stgs.	Salzburg.	Early summer 1777.
300	300	Gavotte, B♭ ma.	2 oboes, 2 bassoons, 2 horns & stgs.	Salzburg.	June 1777.
320	320	Serenade, D ma.	2 oboes, 2 bassoons, 2 horns & stgs.	Paris.	May or June 1778.
320a	335	2 Marches.	Piccolo, 2 flutes, 2 oboes, 2 bassoons, 2 horns, post-horn, 2 trumpets, drums & stgs.	Salzburg.	3 Aug. 1779.
320b	334	Divertimento, D ma.	2 flutes, 2 oboes, 2 horns, 2 trumpets & stgs.	Salzburg.	Early Aug. 1779.
320c	334	March, D ma.	2 horns & stgs.	Salzburg.	Summer 1779.
—	445	March (afterwards used in 'Idomeneo', E. & K. 366).	2 flutes, 2 oboes, 2 clars., 2 bassoons, 2 horns, 2 trumpets, drums & stgs.	Salzburg.	Summer 1779.
363	363	3 Minuets.	2 oboes, 2 bassoons, 2 horns, 2 trumpets, drums & stgs.	Salzburg.	1780.

See also Dramatic Works, E. 299b & K. App. 10.

<i>Einstein No.</i>	<i>Köchel No.</i>	<i>Title</i>	<i>Scored for</i>	<i>Composed at</i>	<i>Finished</i>
367	367	Ballet Music for 'Idomeno' (L. & K. 366).	2 flutes, 2 oboes, 2 clars., 2 bassoons, 2 horns, 2 trumpets, drums & stgs.	Munich.	Jan. 1781.
370a	361	Serenade, B♭ ma.	2 oboes, 2 clars., 2 basset horns, 2 bassoons, 4 horns & double bass (or double bassoon).	Munich and Vienna.	1781.
375	375	Serenade, E♭ ma.	2 clars., 2 horns & 2 bassoons 2 oboes added later).	Vienna.	Oct. 1781.
383a	408	3 Marches, Nos. 1 & 3.	2 flutes, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, drums & stgs.	Vienna.	1782.
383f	409	Minuet for a Symphony, C ma.	2 flutes, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, drums & stgs.	Vienna.	May 1782.
384a	388	Serenade, C mi.	2 oboes, 2 clars., 2 bassoons & 2 horns.	Vienna.	End of July 1782.
385a	408	3 Marches, No. 2.	2 flutes, 2 oboes, 2 bassoons. 2 horns, 2 trumpets, drums & stgs.	Vienna.	Early 1782.
416d	446	Music for a pantomime (incomplete).	2 oboes (or flutes), 2 bassoons, 2 horns & stgs. (without vas.).	Vienna.	Feb. 1783.
448a	461	5 Minuets.	Stgs. (without vas.) (2 oboes & 2 horns added later).	Vienna.	Jan. 1784.
448b	462	6 Country Dances.	2 oboes, bassoon, 2 horns & stgs. (without vas.).	Vienna.	Jan. 1784.
448c	463	2 Minuets and 2 Country Dances.	2 oboes, clar., basset horn, double bassoon & 2 horns or basset horns).	Vienna.	Nov. 1785.
479a	477	'Maurerische Trauermusik.'	Piccolo, 2 flutes, 2 oboes, 2 clars., 2 bassoons, 2 horns, 2 trumpets, drums & stgs.	Prague.	6 Feb. 1787.
509	509	6 German Dances ('Teutsche'). <sup>1</sup>	Piccolo, 2 flutes, 2 oboes, 2 clars., 2 bassoons, 2 horns, 2 trumpets, drums & stgs.	Vienna.	14 June 1787.
522	522	'Ein musikalischer Spass.'	Stgs.	Vienna.	10 Aug. 1787.
525	525	'Eine kleine Nachtmusik.'	Piccolo, 2 oboes, 2 horns, side-drum & stgs. (without vas.).	Vienna.	14 Jan. 1788.
534	534	Country Dance ('Das Donnerwetter').	Piccolo, 2 clars., bassoon, trumpet, side-drum & stgs. (without vas.). <sup>2</sup>	Vienna.	23 Jan. 1788.
535	535	Country Dance ('La Bataille').	Piccolo, 2 flutes, 2 oboes (or clars.), 2 bassoons, 2 horns, 2 trumpets, drums & stgs.	Vienna.	Early 1788.
535a	536	3 Country Dances.	Flute, horn, violin, viola & cello.	Vienna.	June 1788.
536	536	6 German Dances.	2 oboes, bassoon, 2 horns & stgs. (without vas.).	Vienna.	30 Oct. 1788.
544	544	'Ein kleiner Marsch', D ma.	Piccolo, 2 flutes, 2 oboes (or clars.), 2 bassoons, 2 horns, 2 trumpets, drums & side-drum.	Vienna.	6 Dec. 1788.
545	565	2 Country Dances.	Piccolo, 2 flutes, 2 oboes (or clars.), 2 bassoons, 2 horns, 2 trumpets, drums & side-drum.	Vienna.	24 Dec. 1788.
567	567	6 German Dances.			
568	568	12 Minuets.			

571	571	6 German Dances.		Piccolo, 2 flutes, 2 oboes (or clars.), 2 bassoons, 2 horns, 2 trumpets, drums, cymbals, tambourine & stgs. (without vas.).	Vienna.	21 Feb. 1789.
585	585	12 Minuets.		Piccolo, 2 flutes, 2 oboes (or clars.), 2 bassoons, 2 horns, 2 trumpets, drums & stgs. (without vas.).	Vienna.	Dec. 1789.
586	586	12 German Dances.		Piccolo, 2 flutes, 2 oboes (or clars.), 2 bassoons, 2 horns, 2 trumpets, drums, tambourine & stgs. (without vas.).	Vienna.	Dec. 1789.
587	587	Country Dance ('Der Sieg vom Helden Koburg').		Flute, oboe, bassoon, trumpet & stgs. (without vas.).	Vienna.	Dec. 1789.
588a	106	Overture and 3 Country Dances.		2 oboes, 2 bassoons, 2 horns & stgs. (without vas.).	Vienna.	Jan. 1790.
599	599	6 Minuets.		Piccolo, 2 flutes, 2 oboes (or clars.), 2 bassoons, 2 horns, 2 trumpets, drums & stgs. (without vas.).	Vienna.	23 Jan. 1791.
600	600	6 German Dances.		Piccolo, 2 flutes, 2 oboes (or clars.), 2 bassoons, 2 horns, 2 trumpets, drums & stgs. (without vas.).	Vienna.	29 Jan. 1791.
601	601	4 Minuets.		Piccolo, 2 flutes, 2 oboes (or clars.), 2 bassoons, 2 horns, 2 trumpets, drums, hurdy-gurdy & stgs. (with- out vas.).	Vienna.	5 Feb. 1791.
602	602	4 German Dances.		Piccolo, 2 flutes, 2 oboes (or clars.), 2 bassoons, 2 horns, 2 trumpets, drums, hurdy-gurdy & stgs. (without vas.).	Vienna.	5 Feb. 1791.
603	603	2 Country Dances.		Piccolo, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, drums & stgs. (without vas.).	Vienna.	5 Feb. 1791.
604	604	2 Minuets.		2 flutes, 2 clars., 2 bassoons, 2 horns, 2 trumpets, drums & stgs. (without vas.).	Vienna.	12 Feb. 1791.
605	605	3 German Dances ('Die Schlitten- fahrt').		Piccolo, 2 flutes, 2 oboes, 2 bas- soons, 2 horns, 2 post-horns, 2 trumpets, drums, jingles & stgs. (without vas.).	Vienna.	12 Feb. 1791.
606	606	'Sechs landlerische Tanze.'		Stgs. (orig. orchestration lost).	Vienna.	23 Feb. 1791.
607	607	Country Dance, E♭ ma.		Flute, oboe, bassoon, 2 horns & stgs. (without vas.).	Vienna.	28 Feb. 1791.
609	609	5 Country Dances.		Flute, side-drum & stgs. (without vas.).	Vienna.	1791.
610	610	Country Dance, G ma.		2 flutes, 2 horns & stgs. (without vas.).	Vienna.	6 Mar. 1791.
611	611	Country Dance, C ma.		2 flutes, 2 oboes, 2 bassoons, 2 trumpets, drums, hurdy-gurdy & stgs. (without vas.).	Vienna.	6 Mar. 1791.

<sup>1</sup> Also preserved in a pf. version.



## CONCERTOS FOR PIANOFORTE AND ORCHESTRA

<i>Einstein No.</i>	<i>Kochel No.</i>	<i>Ky</i>	<i>Scored for</i>	<i>Composed at</i>	<i>Finished</i>	<i>Written for</i>
21b	107	3 Sonatas by J. C. Bach arranged as Concertos, D ma., G ma. and E $\flat$ ma.	Stgs.	London or The Hague.	Summer or autumn 1765.	
37	37	F ma. (arrangement of sonata movements by Raupach and Honauer).	2 oboes, 2 horns & stgs.	Salzburg.	Apr. 1767.	
39	39	B $\flat$ ma. (arrangement of sonata movements by Raupach and Schobert).	2 oboes, 2 horns & stgs.	Salzburg.	June 1767.	
40	40	D ma. (arrangement of sonata movements by Honauer, Eckart and C. P. E. Bach).	2 oboes, 2 horns, 2 trumpets & stgs.	Salzburg.	July 1767.	
41	41	G ma. (arrangement of sonata movements by Honauer and Raupach).	2 flutes, 2 horns & stgs.	Salzburg.	July 1767.	
175	175		2 oboes, 2 horns, 2 trumpets, drums & stgs.	Salzburg.	Dec. 1773.	Himself.
238	238	B $\flat$ ma.	2 flutes, 2 oboes, 2 horns & stgs.	Salzburg.	Jan. 1776.	Himself.
242	242	F ma. for 3 pfs.	2 oboes, 2 horns & stgs.	Salzburg.	Feb. 1766.	Countess Antonia Lodron and her daughters.
246	246	C ma.	2 oboes, 2 horns & stgs.	Salzburg.	Apr. 1776.	Countess Lutzow.
271	271	E $\flat$ ma.	2 oboes, 2 horns & stgs.	Salzburg.	Jan. 1777.	Mlle Jeunehomme.
316a	365	E $\flat$ ma. for 2 pfs.	2 oboes, 2 bassoons, 2 horns & stgs. (2 clars., 2 trumpets & drums added later).	Salzburg.	Early 1779.	Himself and his sister.
382	382	Concert Rondo, D ma., ? for K. 175.	Flute, 2 oboes, 2 horns, 2 trumpets, drums & stgs.	Vienna.	Mar. 1782.	
386	386	Concert Rondo, A ma., ? discarded from E. 386a, K. 414.	2 oboes, 2 horns & stgs.	Vienna.	19 Oct. 1782.	Himself.
386a	414	A ma.	2 oboes, 2 horns & stgs. (or stgs. only).	Vienna.	Autumn 1782.	Himself.
387a	413	F ma.	2 oboes, 2 bassoons, 2 horns & stgs. (or stgs. only).	Vienna.	Winter 1782-3.	Himself.
387b	415	C ma.	2 oboes, 2 bassoons, 2 horns, 2 trumpets, drums & stgs.	Vienna.	Winter 1782-3.	Himself.
449	449	E $\flat$ ma.	2 oboes, 2 horns & stgs. (or stgs. only).	Vienna.	9 Feb. 1784.	Barbara Player.
450	450	B $\flat$ ma.	Flute, 2 oboes, 2 bassoons, 2 horns & stgs.	Vienna.	15 Mar. 1784.	Himself.
451	451	D ma.	Flute, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, drums & stgs.	Vienna.	22 Mar. 1784.	Himself.
453	453	G ma.	Flute, 2 oboes, 2 bassoons, 2 horns & stgs.	Vienna.	12 Apr. 1784.	Barbara Player.
456	456	B $\flat$ ma.	Flute, 2 oboes, 2 bassoons, 2 horns & stgs.	Vienna.	30 Sept. 1784.	? Maria Theresia Paradis.

459	F ma.	459	• Flute, 2 oboes, 2 bassoons, 2 horns & stgs. (? trumpet & drum parts lost).	Vienna.	11 Dec. 1784.	Himself.
466	D mi.	466	Flute, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, drums & stgs.	Vienna.	10 Feb. 1785.	Himself.
467	C ma.	467	Flute, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, drums & stgs.	Vienna.	9 Mar. 1785.	Himself.
482	E♭ ma.	482	Flute, 2 clars., 2 bassoons, 2 horns, 2 trumpets, drum & stgs.	Vienna.	16 Dec. 1785.	Himself.
488	A ma.	488	Flute, 2 clars., 2 bassoons, 2 horns & stgs.	Vienna.	2 Mar. 1786.	Himself.
491	C mi.	491	Flute, 2 oboes, 2 clars., 2 bassoons, 2 horns, 2 trumpets, drums & stgs.	Vienna.	24 Mar. 1786.	Himself.
503	C ma.	503	Flute, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, drums & stgs.	Vienna.	4 Dec. 1786.	Himself.
537	D ma. ("Coronation").	537	Flute, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, drums & stgs.	Vienna.	24 Feb. 1788.	Himself.
595	E♭ ma.	595	Flute, 2 oboes, 2 bassoons, 2 horns & stgs.	Vienna.	5 Jan. 1791.	Himself.
624	Cadenzas for his Concertos.	624		Salzburg and Vienna	1768-91.	
CONCERTOS FOR VIOLIN AND ORCHESTRA						
166b	'Concertone', C ma., for 2 vns.	190	2 oboes, 2 horns, 2 trumpets & stgs.	Salzburg.	3 May 1773.	Himself or Gaetano Brunetti.
207	B♭ ma.	207	2 oboes, 2 horns & stgs.	Salzburg.	14 Apr. 1775.	Himself or Brunetti.
211	D ma.	211	2 oboes, 2 horns & stgs.	Salzburg.	14 June 1775.	Himself or Brunetti.
216	G ma.	216	2 oboes (or flutes), 2 horns & stgs.	Salzburg.	12 Sept. 1775.	Himself or Brunetti.
218	D ma.	218	2 oboes, 2 horns & stgs.	Salzburg.	Oct. 1775.	Himself or Brunetti.
219	A ma.	219	2 oboes, 2 horns & stgs.	Salzburg.	20 Dec. 1775.	Himself or Brunetti.
261	Adagio, E ma., to replace that in E. & K. 219.	261	2 flutes, 2 horns & stgs.	Salzburg.	End of 1776.	Brunetti.
269	'Rondo concertante', B♭ ma., to replace that in E. & K. 207.	269	2 oboes, 2 horns & stgs.	Salzburg.	End of 1776.	Brunetti.
271a	D ma. (? authentic).	271a	2 oboes, 2 horns & stgs.	Salzburg.	16 July 1777.	Brunetti.
365b	E♭ ma. (? authentic).	268	Flute, 2 oboes, 2 bassoons, 2 horns & stgs.	Salzburg or Munich.	End of 1780.	Brunetti.
373	Rondo, C ma.	373	2 oboes, 2 horns & stgs.	Vienna.	2 Apr. 1781.	Brunetti.
470	Andante for a Concerto. A ma.	470	2 oboes, 2 horns & stgs.	Vienna.	1 Apr. 1785.	? Heinrich Marchand or Anton Janiewicz.

## VARIOUS CONCERTOS

<i>Einstein No.</i>	<i>Köchel No.</i>	<i>Key and Instruments</i>	<i>Scored for</i>	<i>Composed at</i>	<i>Finished</i>	<i>Written for</i>
186e	191	E♭ ma., for bassoon.	2 oboes, 2 horns & stgs.	Salzburg.	4 June 1774.	Baron Thaddaeus von Durnitz.
285c	313	G ma., for flute.	2 oboes, 2 horns & stgs.	Mannheim.	Jan. or Feb. 1778.	De Jean.
285d	314	D ma., for flute.	2 oboes, 2 horns & stgs.	? Mannheim.	? Jan. or Feb. 1778.	De Jean ? arr. from an oboe Concerto for Ferlendis).
285e	315	Andante, C ma., for flute.	2 oboes, 2 horns & stgs.	Mannheim.	Early 1778.	? De Jean.
297b	App. 9	'Sinfonia concertante', E♭ ma., for oboe, clar., horn & bassoon (originally for flute, oboe, horn & bassoon).	2 oboes, 2 horns & stgs.	Paris.	April 1778.	Orig. version for Wendling, Ramm, Punto & Ritter.
297c	299	C ma. for flute & harp.	2 oboes, 2 horns & stgs.	Paris.	April 1778.	Duc and Mlle de Guines.
320d	364	'Sinfonia concertante', E♭ ma., for vn. & va.	2 oboes, 2 horns & stgs.	Salzburg.	Summer 1779.	? Ignaz L.
371	371	Concert Rondo, E♭ ma., for horn.	2 oboes, 2 horns & stgs.	Vienna.	21 Mar. 1781.	Ignaz Leutgeb.
386b	412	D ma., for horn.	2 oboes, 2 bassoons & stgs.	Vienna.	End of 1782.	Giuseppe Ferlendis.
416f	293	F ma., for oboe (fragment).	2 clar., 2 bassoons, 2 horns & stgs.	Vienna.	Feb. or Mar. 1783.	Ignaz Leutgeb.
417	417	E♭ ma., for horn.	2 oboes, 2 horns & stgs.	Vienna.	27 May 1783.	Ignaz Leutgeb.
447	447	E♭ ma., for horn.	2 clar., 2 bassoons & stgs.	Vienna.	1783.	Ignaz Leutgeb.
495	495	E♭ ma., for horn.	2 oboes, 2 horns & stgs.	Vienna.	26 June 1786.	Ignaz Leutgeb.
—	514	Rondo, D ma., for horn (identical with that of the Concerto E. 386b, K. 412).	2 oboes, 2 bassoons & stgs.	Vienna.	End of 1782.	Ignaz Leutgeb.
622	622	A ma., for clar.	2 flutes, 2 bassoons, 2 horns & stgs.	Vienna.	Oct. 1791.	Anton Stadler.

## SONATAS FOR ORGAN AND ORCHESTRA

<i>Einstein No.</i>	<i>Köchel No.</i>	<i>Key</i>	<i>Scored for</i>	<i>Composed at</i>	<i>Finished</i>
263	263	C ma.	2 trumpets & stgs.	Salzburg.	Dec. 1776.
271a	278	C ma.	2 oboes, 2 trumpets, drums & stgs.	Salzburg.	Mar. or Apr. 1779.
317a	329	C ma.	2 oboes, 2 horns, 2 trumpets, drums & stgs.	Salzburg.	Early 1779.

## SONATAS FOR ORGAN AND STRINGS

<i>Einstein No.</i>	<i>Köchel No.</i>	<i>Key</i>	<i>Composed at</i>	<i>Finished</i>
41 <i>h</i>	67	E♭ ma.	Salzburg.	Early 1767.
41 <i>i</i>	68	B♭ ma.	Salzburg.	Early 1767.
41 <i>k</i>	69	D ma.	Salzburg.	1767.
124 <i>a</i>	144	D ma.	Salzburg.	Early 1772.
124 <i>b</i>	145	F ma.	Salzburg.	Early 1772.
212	212	B♭ ma.	Salzburg.	Early 1775.
241	241	G ma.	Salzburg.	Jan. 1776.
241 <i>a</i>	224	F ma.	Salzburg.	Early 1776.
241 <i>b</i>	225	A ma.	Salzburg.	Early 1776.
244	244	F ma.	Salzburg.	Apr. 1776.
245	245	D ma.	Salzburg.	Apr. 1776.
271 <i>d</i>	274	G ma.	Salzburg.	Lent 1777.
317 <i>c</i>	328	C ma.	Salzburg.	1779.
336 <i>d</i>	336	C ma.	Salzburg.	Mar. 1780.
STRING QUINTETS				
174	174	B♭ ma.	Salzburg.	Dec. 1773.
515	515	C ma.	Vienna.	19 Apr. 1787.
516	516	G mi.	Vienna.	16 May 1787.
516 <i>b</i>	406	C mi. (arrangement of the Serenade for wind insts., E. 3844, K. 388).	Vienna.	Spring 1787.
593	593	D ma.	Vienna.	Dec. 1790.
614	614	E♭ ma.	Vienna.	12 Apr. 1791 finale 1773-74/.
STRING QUARTETS				
73 <i>f</i>	80	G ma.	Lodi.	15 Mar. 1770.
134 <i>a</i>	153	D ma.	Bozen ? and Verona.	Oct.-Nov. 1772.
134 <i>b</i>	156	G ma.	Milan.	End of 1772.
157	157	C ma.	Milan.	End of 1772 c'-early 1773.
158	158	F ma.	Milan.	End of 1772 or early 1773.
159	159	B♭ ma.	Milan.	Early 1773.
159 <i>a</i>	160	E♭ ma.	Milan and Salzburg.	Early 1773.
168	168	F ma.	Vienna.	Aug. 1773.
169	169	A ma.	Vienna.	Aug. 1773.
170	170	C ma.	Vienna.	Aug. 1773.
171	171	E♭ ma.	Vienna.	Aug. 1773.
172	172	B♭ ma.	Vienna.	Sept. 1773.
173	173	D mi.	Vienna.	Sept. 1773.
387	387	G ma. (Haydn set No. 1).	Vienna.	31 Dec. 1782.
405	405	5 Fugues from Bach's 'Well-tempered Clavier'.	Vienna.	1782-83.

<i>Einstein No.</i>	<i>Kochel No.</i>	<i>Key</i>	<i>Composed at</i>	<i>Finished</i>
417b	421	D mi. (Haydn set No. 2).	Vienna.	June 1783.
421b	428	E♭ ma. (Haydn set No. 3).	Vienna.	June or July 1783.
438	458	B♭ ma. (Haydn set No. 4) ("The Hunt").	Vienna.	9 Nov. 1784.
464	464	A ma. (Haydn set No. 5).	Vienna.	10 Jan. 1785.
465	465	C ma. (Haydn set No. 6).	Vienna.	14 Jan. 1785.
499	499	D ma.	Vienna.	19 Aug. 1786.
546	546	Adagio and Fugue, C mi. (Fugue identical with E. & K. 426) for 2 pls.	Vienna.	26 June 1788.
575	575	D ma. (King of Prussia set No. 1).	Vienna.	June 1789.
589	589	B♭ ma. (King of Prussia set No. 2).	Vienna.	May 1790.
590	590	F ma. (King of Prussia set No. 3).	Vienna.	June 1790.

## STRING TRIOS AND DUETS

<i>Einstein No.</i>	<i>Kochel No.</i>	<i>Title and Key</i>	<i>Composed at</i>	<i>Finished</i>
271f	266	Trio, B♭ ma., for 2 vns. & bass.	Salzburg. Vienna.	Spring 1777. 1782.
404a	404a	Introductions to Fugues by J. S. Bach and others, with the Fugues arranged for vn., va. & cello by Mozart.		
423	423	Duet, G ma., for vn. & va.	Salzburg.	July 1783.
424	424	Duet, B♭ ma., for vn. & va.	Salzburg.	Oct. 1783.
563	563	Divertimento, E♭ ma., for vn., va. & cello.	Vienna.	27 Sept. 1788.

## PIANOFORTE QUARTETS

<i>Einstein No.</i>	<i>Kochel No.</i>	<i>Key</i>	<i>Composed at</i>	<i>Finished</i>
478	478	G mi.	Vienna. Vienna.	16 Oct. 1785. 3 June 1786.
493	493	E♭ ma.		

## PIANOFORTE TRIOS

254	254	B♭ ma.	Salzburg. Vienna. Vienna. Vienna. Vienna. Vienna. Vienna. Vienna.	Aug. 1776. 1783. 8 July 1786. 5 Aug. 1786. 18 Nov. 1786. 22 June 1788. 14 July 1788. 27 Oct. 1788.
442	442	D mi.-ma. (completed by M. Stadler).		
496	496	G ma.		
498	498	E♭ ma. for clar., va. & pf.		
502	502	B♭ ma.		
542	542	E ma.		
548	548	C ma.		
564	564	G ma.		

## VARIOUS CHAMBER MUSIC

196c	292	Sonata, B♭ ma., for bassoon & cello.	Munich.	Early 1775.
285	285	Quartet, D ma., for flute & stgs.	Mannheim.	25 Dec. 1777.
285b	App. 171	Quartet, C ma., for flute & stgs.	Paris.	Jan or Feb. 1778.
298	298	Quartet, A ma., for flute & stgs.	Paris.	Spring or Summer 1778.
368a	370	Quartet, F ma., for oboe & stgs.	Munich.	Early 1781.
386c	407	Quintet, E♭ ma., for vn., 2 vas., horn & cello.	Vienna.	End of 1782.
439b	App. 229	5 Divertimenti for 2 clars. & bassoon.	Vienna.	1783.
440a	411	Adagio, F ma., for 2 clars. & 3 basse horns.	Vienna.	1783.
440d	410	Adagio in Canon, F ma., for 2 basset horns & bassoon.	Vienna.	
452	452	Quintet, E♭ ma., for oboe, clar., horn, bassoon & pf.	Vienna.	30 Mar. 1784.
496a	487	12 Duets for 2 wind insts.	Vienna.	27 July 1785.
581	581	Quintet, A ma., for clar. & stgs.	Vienna.	29 Sept. 1789.
617	617	Adagio and Rondo, C mi.-ma., for harmonica, flute, oboe, va. & cello.	Vienna.	23 May 1791.

## VIOLIN AND PIANOFORTE

6	6	Sonata, C ma.	Salzburg, Brussels and Paris.	1762-64.
7	7	Sonata, D ma.	Paris.	1763-64.
8	8	Sonata, B♭ ma.	Paris.	Jan. 1764.
9	9	Sonata, G ma.	Paris.	Early 1764.
10	10	Sonata, B♭ ma.	London.	1764.
11	11	Sonata, G ma.	London.	Autumn 1764.
12	12	Sonata, A ma.	London.	Autumn 1764.
13	13	Sonata, F ma.	Paris and London.	1764.
14	14	Sonata, C ma.	London.	Autumn 1764.
15	15	Sonata, B♭ ma.	London.	Autumn 1764.
16	26	Sonata, E♭ ma.	The Hague.	Feb. 1766.
17	27	Sonata, G ma.	The Hague.	Feb. 1766.
27	27	Sonata, C ma.	The Hague.	Feb. 1766.
28	28	Sonata, D ma.	The Hague.	Feb. 1766.
29	29	Sonata, F ma.	The Hague.	Feb. 1766.
30	30	Sonata, B♭ ma.	Vienna.	1 Sept. 1768.
31	31	Sonata, C ma.	Vienna.	1 Sept. 1768.
46d	46d	Sonata, F ma.	Mannheim.	Feb. 1778.
293a	301	Sonata, G ma.	Mannheim.	Jan. or Feb. 1778.
293b	302	Sonata, E♭ ma.	Mannheim.	Feb. 1778.
293c	303	Sonata, C ma.	Mannheim.	1778.
293d	305	Sonata, A ma.	Mannheim.	11 Mar. 1778.
296	296	Sonata, C ma.	Mannheim.	Early summer 1778.
300c	304	Sonata, E mi.	Paris.	Summer 1778.
300f	306	Sonata, D ma.	Paris.	Early 1779.
317d	378	Sonata, B♭ ma.	Salzburg.	24 Mar. 1781.
372	372	Allegro of a Sonata, B♭ ma.	Vienna.	7 Apr. 1781.
373a	379	Sonata, G ma.-mi.	Vienna.	June 1781.
374a	359	12 Variations on 'La Bergère Célimène'.	Vienna.	

Einstein No.	Köchel No.	Title	Composed at	Finished
374b	360	6 Variations on 'Hélas, j'ai perdu mon amant',	Vienna.	June 1781.
374d	376	Sonata, F ma.	Vienna.	Summer 1781.
374f	377	Sonata, F ma.	Vienna.	Summer 1781.
384c	380	Sonata, E♭ ma.	Vienna.	Summer 1781.
384d	403	Sonata, C ma. (unfinished.)	Vienna.	Aug. or Sept. 1782.
384e	404	Sonata, C ma. (unfinished.)	Vienna.	1782.
454	402	Sonata, A ma-mi. (finished by M. Stadler).	Vienna.	Aug. or Sept. 1782.
	454	Sonata, B♭ ma.	Vienna.	21 Apr. 1784 (for Regina Strinasacchi).
481	481	Sonata, E♭ ma.	Vienna.	12 Dec. 1785.
526	526	Sonata, A ma.	Vienna.	44 Aug. 1787.
547	547	Sonata, F ma.	Vienna.	10 July 1788.
—	570	(See Pianoforte Solo.)		
PIANOFORTE SOLO				
1	1	Minuet and Trio, G ma.	Salzburg.	1761-62.
2	2	Minuet, F ma.	Salzburg.	Jan. 1762.
3	3	Allegro, B♭ ma.	Salzburg.	4 Mar. 1762.
4	4	Minuet, F ma.	Salzburg.	11 May 1762.
5	5	Minuet, F ma.	Salzburg.	5 July 1762.
5a	5a	Allegro, C ma.	Salzburg.	Summer 1763.
5b	5b	Andante, B♭ ma.	Salzburg.	1763.
15a-3s	96	43 Pieces (mostly for pf.)	London.	1763-65.
24	24	8 Variations on 'Laat ons juchen' (air by C. E. Graf), G ma.	The Hague.	Jan. 1766.
25	25	7 Variations on 'Wilhelmus van Nassouwe',	Amsterdam.	Feb. 1766.
73a	94	Minuet, D ma. "Mio caro Adone" from	Bologna or Rome.	Apr. 1770.
173c	180	Salieri's 'La fiera di Venezia',	Vienna.	Autumn 1773.
189a	179	12 Variations on a Minuet by J. C. Fischer.	Salzburg.	1774.
189d	279	Sonata, C ma.	Salzburg.	Summer 1774.
189e	280	Sonata, F ma.	Salzburg.	Autumn 1774.
189f	281	Sonata, B♭ ma.	Salzburg.	Autumn 1774.
189g	282	Sonata, E♭ ma.	Salzburg.	End of 1774.
189h	283	Sonata, G ma.	Salzburg.	End of 1774.
189i	312	Allegro of a Sonata, G mi.	Salzburg.	End of 1774.
205b	284	Sonata, D ma.	Munich.	Feb. or Mar. 1775.
284b	309	Sonata, C ma.	Mannheim.	8 Nov. 1777.
284c	311	12 Variations on "Je suis Lindor" in	Paris.	Eariv. Nov. 1777.
299a	354	Beaumarchais's 'Le Barbier de Séville',	Paris.	Spring or Summer 1778.
	354	Sonata, A mi.	Paris.	Summer 1778.
300d	310	12 Variations on "Ah, vous dirai-je,	Paris.	Summer 1778.
300e	265	maman",	Paris.	Summer 1778.
300f	353	12 Variations on "La Belle Française",	Paris.	Summer 1778.
300g	395	Little Fantasy (Capriccio), C ma.	Paris.	July 1778.
300h	330	Sonata, C ma.	Paris.	Summer 1778.
300i	331	Sonata, A ma.	Paris.	Summer 1778.



300k	Sonata, F ma.	Paris.	Summer 1778.
315c	Sonata, B <sub>7</sub> ma.	Paris.	Late summer 1778.
315d	9 Variations on "Lison dormait" from Dezède's 'Julie'.	Paris.	Late summer 1778.
315g	8 Minuets and Trios.	Salzburg.	Early 1779.
372a	First movement of a Sonata, B <sub>7</sub> ma.	Vienna.	1781.
374c	8 Variations on a March in Grétry's 'Les Mariages samnites'.	Vienna.	June 1781.
375f	Fugue, E <sub>7</sub> ma. (completed by Simon Sechter).	Vienna.	Spring 1782.
383a	Fantasy and Fugue, C ma.	Vienna.	Apr. 1782.
385f	Fantasy, C mi. (originally for pf. & vn.).	Vienna.	Aug. or Sept. 1782.
385g	Fantasy, D mi.	Vienna.	1782.
385i	Overture (Suite) in the style of Handel (unfinished).	Vienna.	1782.
385k	Fugue, G mi. (unfinished).	Vienna.	? 1782.
416a	6 Variations on "Salvé tu, Domine" from Paisiello's 'I filosofi immaginari'.	Vienna.	Mar. 1783.
453a	'Kleiner Trauermarsch', C mi.	Vienna.	1784.
454a	8 Variations on "Come un agnello" from Sarti's 'Fra due litiganti'.	Vienna.	June 1784.
455	10 Variations on "Unser dummer Pöbel meint", from Gluck's 'Pilgrimage von Mecca' (orig. 'La Rencontre imprevue').	Vienna.	25 Aug. 1784.
457	Sonata, C mi.	Vienna.	14 Oct. 1784.
475	Fantasy, C mi.	Vienna.	20 May 1785.
485	Rondo, D ma.	Vienna.	10 Jan. 1786.
494	Rondo, F ma. (used by Mozart and later as finale for E. & K. 533).	Vienna.	10 June 1786.
498a	Allegro and Minuet of a Sonata, B <sub>7</sub> ma.	Vienna.	Aug. 1786.
500	12 Variations on an Allegretto, B <sub>7</sub> ma.	Vienna.	12 Sept. 1786.
511	Rondo, A mi.	Vienna.	11 Mar. 1787.
533	Allegro and Andante (Sonata, F ma., with Rondo, E. & K. 494).	Vienna.	3 Jan. 1788.
540	Adagio, B mi.	Vienna.	19 Mar. 1788.
545	Sonata (Sonatina), C ma.	Vienna.	26 June 1788.
547a	Sonata, F ma. (The second movement is identical with the finale of the pf. Sonata E. & K. 545; the finale, 6 Variations on an Allegretto, previously K. 54, is identical with the theme used in the violin Sonata E. & K. 547.)	Vienna.	June 1788.
570	Sonata, B <sub>7</sub> ma. (better known as a vn. Sonata, but the accompanying vn. part is not by Mozart).	Vienna.	Feb. 1789.
573	9 Variations on a Minuet by J. P. Duport.	Potsdam.	29 Apr. 1789.
574	'Eine kleine Gigue', G ma.	Leipzig.	May 1789.
574	Sonata, D ma.	Vienna.	July 1789.
588b	Andantino, E <sub>7</sub> ma.	Vienna.	1790.
594a	Minuet, D ma.	Vienna.	1790.
613	8 Variations on B. Schack's "Ein Weib ist das herrlichste Ding".	Vienna.	Mar. 1791

<sup>1</sup> The music of this song has been supposed to be by Beaumarchais himself, but L. Mueller von Asow ('Wiener Figaro', Aug. 1942) attributes it to Antoine Laurent Baudron.

## PIANOFORTE DUET

Einstein No.	Kochel No.	Title	Composed at	Finished
19d	—	Sonata, C ma.	London.	July 1765.
123a	381	Sonata, D ma.	? Salzburg.	Early 1772.
186c	358	Sonata, B♭ ma.	Salzburg.	Apr. or May 1774.
375e	401	Fugue, C mi.	Vienna.	Spring 1782.
497	497	Sonata, F ma.	Vienna.	1 Aug. 1786.
497a	357	Sonata, G ma. (unfinished).	Vienna.	Late summer 1786.
501	501	Andante and Variations, G ma.	Vienna.	4 Nov. 1786.
521	521	Sonata, C ma.	Vienna.	29 May 1787.
594	594	Adagio and Allegro, F mi. (orig. for a mechanical org.).	Journey to Frankfurt, and Vienna.	Dec. 1790.
608	608	Fantasy, F mi. (orig. for a mechanical org.).	Vienna.	3 Mar. 1791.
TWO PIANOFORTES				
375a	448	Sonata, D ma.	Vienna.	Nov. 1781.
426	426	Fugue, C mi.	Vienna.	29 Dec. 1783.
MISCELLANEOUS INSTRUMENTAL WORKS				
385f	443	Fugue, D ma. in 3 unspecified parts.	Vienna.	? 1782.
594	594	Adagio and Allegro, F mi. for a mechanical org.	Vienna.	? 1782.
608	608	Fantasy, F mi., for a mechanical org.	Vienna.	? 1782.
616	616	Andante, F ma., for a mechanical org.	Vienna.	4 May 1791.
617a	356	Adagio, C ma., for harmonica.	Vienna.	1st half of 1791.

## DISCARDED KOCHEL NUMBERS

- 17 Symphony No. 2. Spurious.  
 18 Symphony No. 3. By C. F. Abel.  
 25a Minuet and Trio, C ma., for orch. ? by Beethoven.  
 46 Sig. Quintet arrangement of Serenade. E. 370a, K. 361, not made by Mozart.  
 55 }  
 56 } Sonatas for vn. & pf. Spurious.  
 57 }  
 58 }  
 59 }  
 60 }  
 61 Sonata for vn. & pf. By H. F. Raupach.  
 92 'Salve Regina', F ma. Doubtful.  
 98 Symphony No. 48. Spurious.  
 140 'Missa brevis.' Spurious.  
 142 'Tantum ergo', B♭ ma. Doubtful.
- 154a 2 Little Fugues for pf. Spurious.  
 177 'Offertorium sub exposito venerabili'. By Leopold Mozart.  
 197 'Tantum ergo', D ma. Doubtful.  
 226 Canon, "O Schwestern", Spurious.  
 227 Canon, "O wunderschön", Spurious.  
 235 Canon for pf. By C. P. E. Bach.  
 231 Fugue, D ma., for orch. By Michael Haydn, finished by Simon Sechter.  
 324 Hymn, "Salus infirmorum", Doubtful.  
 325 Hymn, "Sancta Maria". Doubtful.  
 327 Hymn, "Adoramus te". By Quirino Gasparini.  
 340 'Kyrie', C ma. Spurious.  
 342 Offertorium = last movement of 177 above.  
 350 Song, 'Wiegenlied', "Schlafe, mein Prinzchen". By Bernhard Flies.  
 510 9 Country Dances and Quadrilles. Spurious.  
 511a Rondo, B♭ ma., for pf. ? by Beethoven.

## KOCHEL NUMBERS FOR MOZART'S ADDITIONAL ACCOMPANIMENTS TO WORKS BY HANDEL

- 566 'Acis and Galatea' (1788).  
 572 'Messiah' (1789).  
 The vn. Concerto in D ma., orig. in E ma., edited by Marius Casadeus and said to have been written at Versailles in 1766 for Princess Adélaïde of France, has not been conclusively authenticated.  
 The so-called "Twelfth Mass" is not by Mozart.

E. B.

See also Accompaniment ('Veilchen'). Ach Gott, vom Himmel (use in 'Magic Flute'). Acis and Galatea (Handel, add. accomp.). Adamberger. Additional Accompaniments. Adlgasser (collab.). Aguiari (meeting with). Alexander's Feast (Handel, add. accomps.). Alkan ('Don Giovanni' vars., Op. 26). Allegri (G., 'Miserere'). Amicis ('Lucio Silla'). Anfossi (interpolations). Armonica (comp. for). Attwood (pupil). Auric ('Petits Riens', arr. for film). Bach (C. P. E., 34, infl. by). Bach (J. C., 38, teacher). Bachmann (Sixtus, contest with). Balfe (appearance in 'Magic Flute'). Barrington (account of M. as a child). Beethoven (visit; vars., chamber m. for vn. & pf. and cello & pf.). Benda (J. A., opinion of). Cannabich (3, mus. portrait of; 4, memorial cantata). Carnicer (influence on). Chromatic (mus. ex. from 'Prague' Symphony). Clementi (use of theme by). Compass (arias for Queen of Night). Concerto (use of). Dalberg (songs attrib. to M.). Dezède (vars. for pf.). Dieter (rival opera to 'Entführung'). Dittersdorf ('Figaro', opera). Divertimento. Doles (visit to). Duport (vars. on minuet). Dusek (F. X., friendship). Dusek (J., arias for). Eberl (works publ. as M.'s). Eberlin (appreciation of). Eckardt (use of sonata). Eybler (completion of Requiem begun by). False Relation (mus. ex.). Fandango (in 'Figaro'). Ferrandini (visit to). Fiala (J., friendship). Fischer (J. C., vars. on minuet). Fischer (L., friendship & ded.). Flies (vars. on minuet; song attrib. to M.). Form, pp. 437-38. Forster (A., vars. attrib. to M.). Fra due litiganti (Sarti, quotation in 'Don Giovanni'). Frederici (pupil). Gabrieli (Adriana, extra arias in 'Figaro'). Galimatis (K. 32). Gasparini (Q., earlier setting of 'Mitridate'). Glinka (Vars. on theme from 'Don Giovanni' for; f.). Gochler (Vars. on theme for pf. trio). Goepfert ('Sarastro' opera, sequel to 'Magic Flute'). Gyrowetz (symphony perf. by M.). Haibel (husband of sister-in-law). Haydn (M., duets of vn. & viola written for H.). Hoffmann (E. T. A., novel on 'Don Giovanni'). Holzbauer (adds. to 'Miserere'). Honauer (use of sonata movements by M.). Hullmandel (praised by M.). Hummel (J. N., pupil; Vars. on 'Figaro' for pf.). Imitation (mus. ex. of). Janissary Music (use of). Jelyotte (Ollivier's picture with J. & M.). Kalkbrenner (C., mutilated version of 'Don Giovanni'). Kelly (M., friendship; 1st Basilio in 'Figaro'). Kirchgeßner (2 works written for her). Kuchař (new recitatives for operas). Lachnith (adapt. of 'Zauberflöte'). Leitmotiv (early use of). Leutgeb (works for). Lickl (1, imitation of 'Magic Flute'). Linley (3, friendship). Lortzing (play with m. by M.). Mandoline (use of in 'Don Giovanni'). Martín y Soler (quot. in 'Don Giovanni'). Modulation (ex.). Mojsisovics ('Liebesprobe', spurious ballet). Moreira (resetting of 'Ascanio', lib.). Müller (W., parody of 'Zauberflöte'). Mystères d'Isis (Fr. adapt. of do.). National Anthems (Austria). Nissen (widow's 2nd husband & biographer). Opera. Overture (thematic connections with operas). Paradies (concerto for). Post Horn (use of in K. 320). Quodlibet (ex. in 'Don Giovanni'). Raupach (H. F., pf. concertos based on m. by R.). Rauzzini (V., singing in 'Lucio Silla'; ded. of motet K. 165). Reger (Vars. for orch.). Rheinberger (pf. improv. on 'Zauberflöte'). Riotte (supposed opera 'Mozart's Zauberflöte'). Romance (ex. in D m. Concerto). Rondo (use of form). Schack (1st Tamino in 'Magic Flute'; Vars. on S.'s 'Ein Weib' [K. 613]). Seyfried ('Ahasverus' with m. by M.). Sonata, p. 901. Song, p. 935 (mus. ex., n. 936). Spohr (3 potpourris, chamber m.; 1 for vn. & pf.). Stadler (A., friendship & works written for). Stadler (M., controversy about Requiem). Stegmann (Ger. version of 'Cosi'). Stegmeyer (arr. of 'Schauspieldirektor' as quodlibet). Stora (A., 1st Susanna in 'Figaro'). Stuntz (version of 'Clemenza di Tito'). Sussmayr (completion of Requiem). Swieten (Handel arrs. for S.). Symphony, pp. 214-19. Tchaikovsky (recits. for 'Figaro'). Variations, pp. 681-82. Villalobos ('Sinfonietta' on theme). Weber (burlesque on 'Zauberflöte'). Wessely (B., mourning cantata). Woelfl (use of air from 'Cosi' in harp sonata).

(4) **Constanze Mozart (born Weber)**, (b. Zell, Lower Austria, 6 Jan. 1763; d. Salzburg, 6 Mar. 1842), wife of the preceding.<sup>1</sup> She

was not herself gifted with any great musical talent, although she had a pleasing, well-trained voice and was possessed of some skill on the pianoforte. She sang the soprano part in her husband's Mass in C minor (K. 427) on its performance at Salzburg in 1783, and after his death appeared in public at one or two of the concerts of his works that she directed. In 1800 she helped to improve her penurious position by selling all her husband's remaining manuscripts to André, the composer and music publisher of Offenbach. In 1809 she married Georg Nikolaus Nissen, an official in the Danish diplomatic service, whose acquaintance she had made at Vienna in 1797. There were no children of this second marriage. On Nissen's retirement from office in 1820, he and Constanze retired to Salzburg, where Nissen collected the materials for his Mozart biography. He died in 1826, however, before its publication, and Constanze had the task of seeing it through the press. The rest of her life was uneventful. Her character is an interesting study. After Mozart's death she seems to have lost all traces of the slovenliness and improvidence that helped to wreck his affairs, and, as her diary and correspondence<sup>2</sup> show, became a capable business woman and a devoted mother to his children.

See also André (2). Eberl (tour with).

(5) **Franz Xaver Wolfgang Mozart**, (later known as **Wolfgang Amadeus**) (b. Vienna, 26 July 1791; d. Carlsbad, 29 July 1844), son of the preceding. He was the younger of W. A. Mozart's two surviving sons.<sup>3</sup> He was intended from the first for a musical career. He studied in Vienna under Hummel, Salieri, the Abbé Vogler and perhaps Albrechtsberger, and gave his first public concert in 1804. From 1808 to 1814 he held posts as music master to two noble families at Lwów. In 1819 he set out on a long musical tour, finally settling again at Lwów in 1822, where he remained for the rest of his life composing, conducting and teaching music. Both as pianist and composer he was held in high esteem, but his name alone was sufficient to preclude his rising to eminence. It is only fair to add, however, that his music has never yet been subjected to a thorough-going examination. C. B. O.

<sup>1</sup> See the collection of 'Briefe, Aufzeichnungen, Dokumente', 1782-1842, published by A. Schurig in 1922. This is supplemented by letters of Constanze translated in Emily Anderson's 'The Letters of Mozart and his Family' (1938). Her diary was published in full in the 'Mozarteums Mitteilungen' for 1920.

<sup>2</sup> The elder son, Karl (Thomas) Mozart (b. Vienna, 21 Sept. 1784; d. Milan, 31 Oct. 1858), did not become a professional musician, though during his early life in Prague he enjoyed Dusek's instruction and became a gifted pianist. In 1798 he was apprenticed to a merchant at Leghorn. For a long time he still debated the advisability of turning to music as a career, but finally entered the service of the Austrian government and became an official at Milan, where he died unmarried in 1856.

<sup>3</sup> For her pedigree see WEBER (Family).

**MOZART AND SALIERI** ('Моцартъ и Салѣри'). Opera in 2 acts by Rimsky-Korsakov. Setting of Pushkin's dramatic poem. Produced Moscow, 7 Dec. 1898. 1st perf. abroad, Ljubljana (in Slovenian), 9 Jan. 1924. 1st in England, London, Albert Hall (stage perf., in Russian), 11 Oct. 1927. 1st in U.S.A., Forest Park, Pa., 6 Aug. 1933.

**MOZART OPERA COMPANY.** A company formed in London for the production of operas by Mozart and other composers, mainly modern. It originated in discussions in the autumn of 1952 between Anthony Besch, Robin Chichester-Clark (assistant producer and press officer respectively in the Glyndebourne Opera Company) and Colin Davis. The company probably owes its inception to the self-sponsored productions of the Kalmar Chamber orchestra on 21 Nov. 1949, when Mozart's 'Impresario' was conducted by Colin Davis, and on 2 Nov. 1951, when Imogen Holst conducted Gustav Holst's 'Sävitri'. Privately financed, two experimental performances, conducted by Colin Davis and produced by Anthony Besch, were given in London, at the St. Pancras Town Hall, on 10 and 11 Nov. 1952, with 'The Impresario' and 'Sävitri' sharing a triple bill with Menotti's 'The Telephone'. The enthusiastic reception of this initial venture encouraged the sponsors to plan more ambitious work and to organize the Mozart Opera Company, then informally constituted, on a permanent basis. Though it is not formally connected with the Glyndebourne Opera Company, it acknowledges that organization's friendly and co-operative interest. J. R.

**MOZART PIANOFORTE.** See CHALLIS.

**MOZARTEUM OF SALZBURG, THE.**

An educational institution for musicians, housed since 1914 in a handsome building which also serves as the headquarters of the Mozart-Gemeinde, an international society which collects funds for the upkeep of Mozart's birthplace and other places associated with the composer, and for the acquisition of Mozart relics.

**MOZARTSTIFTUNG.** See FRANKFORT o/M.

**MR. WU** ('Mister Wu') (Opera). See ALBERT (E. D').

**MRACZEK (Mraček), Joseph Gustav** (b. Brno, 12 Mar. 1878; d. Dresden, 24 Dec. 1944).

Moravian violinist, conductor and composer. He studied at Brno and Vienna. From 1897 to 1902 he was leader of the theatre orchestra, and from 1898 to 1918 violin teacher at Brno. In 1919 he settled at Dresden, where he was professor of composition at the Conservatory and (until 1924) conductor of the Philharmonic Orchestra. Mraczek's works include 6 operas: 'The Glass Slipper' (Brno, 1902); 'The Dream' (Brno, 1909;

Berlin, 1912); symphonic interlude 'Rustans Traum' published separately in 1907); 'Aebelö' (Breslau, 1915); 'Ikdar' (Dresden, 1921); 'Herrn Dürers Bild' (Hanover, 1927); 'Der Liebesrat' (not performed). His works for orchestra include a symphonic burlesque, 'Max und Moritz', from Wilhelm Busch's nursery stories (1912), a brilliantly orchestrated piece of the Strauss school; 'Oriental Sketches' for chamber orchestra (1918); symphonic poem 'Eva' (1922); 'Variété' (1928); 'Oriental Dance Rhapsody' (1931), etc. He has also composed a pianoforte Quintet, a string Quartet, pianoforte pieces, songs, etc.

A. L.

BIBL.—MÜLLER, E. H., 'Joseph Gustav Mraczek' (Dresden, 1918).

**MRVINA, Evgenia Konstantinovna** (b. ?, 1864; d. ?, 1914).

Russian 19th–20th-century soprano singer. The daughter of General Mravinsky, she studied under Prianichnikov — one of the foremost teachers of singing in St. Petersburg towards the close of the 19th century, who had himself appeared with outstanding success on the boards of the Maryinsky Theatre. From her master Mravina learned not only to sing superbly but how to comport herself artistically on the operatic stage. She is the first feminine operatic artist accorded mention by a Russian historian of that art as belonging to the ranks of those singers who firmly discountenanced the idea of opera as a mere "concert in costume". Her voice was notable for its absolute purity and her production of *fioriture* in the high notes of her register was said to have resembled the sound of silver bells. Despite her fortunate possession of this crystal beauty of vocal utterance she never sought to exploit that gift, which was rightly treated by her as a means to the end of appropriate embellishment. Her enunciation is said to have been impeccable. She was a woman of outstanding personal beauty and it was once remarked of her that when as Oxana in Rimsky-Korsakov's 'Christmas Eve Revels' she is seated before a mirror and asks herself, "Am I not fair to look upon?" Mravina was able to avoid any difficulty in maintaining dramatic verity.

Apart from Russian operatic parts such as Antonida in 'A Life for the Tsar', Ludmila in Glinka's second opera, Tatiana in 'Eugene Onegin' and the Snowmaiden, she appeared as Gounod's Juliet, Wagner's Elsa and Marguerite of Valois in Meyerbeer's 'Huguenots'. It is recorded that in every part she undertook Mravina created an atmosphere which contained the essential character in which she appeared, and it has been observed that while she did not need to rely upon costume as an aid she certainly knew how to wear it.

M. M.-N.

**Mrštik, brothers.** See Novák ('Maryša', overture).  
**Mrštik, V.** See Kvapil ('Romance in May', opera).

**MUCH ADO ABOUT NOTHING.** Opera in 4 acts by Stanford. Libretto by Julian Russell Sturgis, based on Shakespeare's comedy. Produced London, Covent Garden Theatre, 30 May 1901. 1st perf. abroad, Leipzig, Municipal Theatre (trans. by J. Bernhoff), 25 Apr. 1902.

**Mucháček, S. K.** See Kovačovic ('Bridegrooms', opera).

**Müchler, Carl.** See Weber (12, 3 songs).

**MUCK, Karl** (b. Darmstadt, 22 Oct. 1859; d. Stuttgart, 3 Mar. 1940).

German conductor. His father was a Bavarian magistrate (Ministerialrat). He studied at Heidelberg and Leipzig and at the latter place visited both University and Conservatory, graduating as Ph.D. The same year (1880) he made his début as a pianist at the Leipzig Gewandhaus. Shortly afterwards he became *Kapellmeister* at Salzburg, then at Brno and Graz, and in 1886 first *Kapellmeister* in Prague. As director of Angelo Neumann's travelling opera company he appeared in Berlin and was appointed in 1892 *Kapellmeister* at the Royal Opera in that capital, where he became General Music Director in 1908. Meantime, in 1899, he had conducted Wagner at Covent Garden in London, and through the winter seasons 1903-6, in conjunction with Mottl, he conducted Philharmonic concerts in Vienna. His performances of 'Parsifal' at Bayreuth became famous in 1901. In 1906 he went to the U.S.A. to take charge of the Boston Symphony Orchestra. His second term of office there was abruptly terminated by the first world war, after which he conducted at Munich, Hamburg and Amsterdam.

H. v. H., adds.

**MUDARRA, Alonso de** (b. ?; d. ?).

Spanish 16th-century lutenist. He is said to have been a canon of Seville and published a book of lute tablature entitled:

'Tres libros de música en cifras para vihuela . . . 1546' (Bibl. Nac., Madrid; Escorial).

It includes sets of variations (*diferencias*) on popular tunes of the day and settings of Spanish ballads, e.g. on the siege of Antequera (1410) and on the death of Absalom, together with passages from Virgil and Ovid and sonnets by Petrarch and Sannazzaro, also by the Spanish poets Jorge Manrique, Boscán and Garcí-Lasso. There are also pavans, a galliard and a fantasy, and fragments of psalms and motets by Josquin des Prés (see Morphy, 'Les Luthistes espagnols', and P. Villalba, 'Canciones españolas de los siglos XV y XVI').

J. B. T.

**MUDD, John** (b. ?; d. ? Peterborough, ? 1631);

**MUDD, Thomas** (b. London, c. 1560; d. ? Peterborough, ? 1632).

English organists and composers.<sup>1</sup> Thomas attended St. Paul's School in London and went to Cambridge in 1578 with one of the sizarships for the sons of London mercers. He became a Fellow of Pembroke Hall and continued to be so until as late as 1590. John Mudd was organist of Peterborough Cathedral from 1583 until 1631. A Thomas Mudd succeeded John at Peterborough for about a year until 1632.

A service and 4 anthems at Ely Cathedral are by John, but the nine dances for 3 viols (3 *Airs*, *Allemande*, *Courante*, 2 *Sarabandes*, *Courante* and 'Eccho') (B.M. Add. MSS 18,940-41-43-44) are by "Tho. Mudde". A 5-part 'In Nomine', arranged for viols in a manuscript of about 1578 (B.M. Add. MSS 31,390/177), is described simply as by "Mudd". The anthem 'God which has prepared' is put down in the manuscript (written in 1717) as by "John or Thomas", which shows that a certain amount of confusion between them was prevalent even then. An 'In Nomine, De Profundis', described as by Mudd in Batten's Organ Book at St. Michael's College, Tenbury, is probably by Mundy. The words of an anthem by "Mudd" are included in Clifford's collection (1663). Below is a list of anthems by Mudd (any designation as to authorship is given as it stands in the manuscripts):

God which has prepared ("Thomas or John Mudd"). Durh.; Harl. 7340/436. Score; B.M. Add. MSS 30,478-79. Tenor cantoris part only.

I will always give thanks ("Mudd", "Mudes"). PH.; B.M. Add. MSS 30,478-79. Tenor cantoris part only.

Let Thy merciful ears ("Mudd", "Muds"). Durh.; B.M. Add. MSS 30,478-79. Tenor cantoris part only.

Lift up your heads. Durh.; incomp.

Lord hear my voice when I cry ("Tho. Mudde"). Harl. 6347/78. Words only.

O clap your hands. PH.

O God Thou art my God ("Mudd"). B.M. Add. MSS 30,478. Tenor cantoris part only.

There was also a third Mudd living in the 17th century, organist of Lincoln Cathedral in 1662 (described only as "Mr. Mudd"). As, however, he lived much later than John or Thomas, it is unlikely that he wrote any of the above anthems. Certain extracts from letters written by the precentor to the Dean of Lincoln in 1662, complaining about Mudd's drinking-habits, will no doubt confirm this assumption.

J. M. (ii), rev.

**MUDGE, ?** (b. ?; d. ?).

English 18th-century composer. Nothing is known of him for certain, not even his Christian name. In the subscription lists to 18th-century music there are two instances of a Rev. Mr. Mudge, who in 1750 lived at Birmingham. There is also a Mr. Mudge, a surgeon, who lived at Plymouth, and yet

<sup>1</sup> They are so difficult to distinguish that they are best dealt with together. The name also appears as Mudde, Mudes and Muds.

another who gives his residence as Truro. Mudge's sole publication appeared in the 1750s, so that identification with the Birmingham clergyman would seem the most probable; the names of the west-country Mudges appear in subscription lists of the 1770s.

The only work published under the name of Mudge consists of six concertos for two solo violins and strings *ripieno*. In the first of these a solo trumpet is added to the orchestra and in the sixth a solo harpsichord or organ. To this is added a short *adagio* for five-part string orchestra (2 violins, 2 violas and bass) at the climax of which three voices sing Byrd's canon 'Non nobis Domine', around which the strings, with the exception of the basses, provide a counterpoint. This work is without parallel in English music of the period. The six concerts show Mudge to have been a composer of considerable skill, and the first *allegro* of No. 2, with its chromatic fugue subject, suggests that he was never thoroughly conventional.

R. G.

**MUDIE, Michael (Winfield)** (b. Manchester, 3 Dec. 1914).

English conductor. He was educated at Tonbridge School and studied music at the R.C.M. in London. From 1935 to 1939 he was conductor of the Carl Rosa Opera Company and in 1939-40 he conducted the Glyndebourne production of 'The Beggar's Opera' at the Haymarket Theatre in London. After six years' war service he became conductor of the Sadler's Wells Opera in 1946, and two years later he was made a co-director. He conducted there the first performance in England of Verdi's 'Simone Boccanegra'.

Among other vocal and orchestral records Mudie has conducted the recordings of 'Simone Boccanegra' and 'The Beggar's Opera'. He has also been guest conductor of the London Symphony and Royal Philharmonic Orchestras, the Philharmonia, B.B.C. Opera and B.B.C. Northern Orchestras.

M. K. W.

**MUDIE, Thomas (Mollison)** (b. London [Chelsea], 30 Nov. 1809; d. London, 24 July 1876).

English composer. He was one of the ten successful candidates for entry into the R.A.M. in the severe first examination of 1823. He became a pupil of Crotch for composition, of Cipriani Potter for the pianoforte — who also gave him useful advice as to his writings — and of Willman for the clarinet. His song 'Lungi dal caro bene' was so esteemed that the Committee of Management paid the cost of its publication, an act repeated in the case of Sterndale Bennett's first Concerto, but in no other. Several vocal pieces with orchestral accompaniment, a Symphony in C major and one in B $\flat$  major were also works of his student time.

Mudie's pupilage terminated in 1832 by his appointment as a professor of the pianoforte in the Academy, which post he held till 1844. The Society of British Musicians, founded in 1834, furnished an arena for the performance of several of his works. The Symphony in B $\flat$  already mentioned was played at the concert of 9 Feb. 1835; a Symphony in F major, remarkable for a movement in F minor, 10 Nov. 1835; a Symphony in D major, 10 Mar. 1837; a Quintet in E $\flat$  major for strings and pianoforte, 5 Jan. 1843 and 7 Mar. 1844; a Trio in D major for strings and pianoforte, 6 Oct. 1843; and several songs and concerted vocal pieces on many occasions.

On the death of Alfred Devaux, in 1844, Mudie went to succeed him as teacher in Edinburgh. While there he published several pianoforte pieces and songs, and wrote accompaniments to many in Wood's collection of the 'Songs of Scotland'; he also occasionally gave pianoforte recitals. In 1863 he returned permanently to London, but from that time, except with an Overture at one of the Crystal Palace concerts, came little before the public. The existing scores of his symphonies and the whole of his printed works are deposited in the library of the R.A.M.

G. A. M.

**MUELLER VON ASOW, Erich** (b. Dresden, 31 Aug. 1892).

German musicologist. He studied under Riemann and Schering at Leipzig University, where he took the Ph.D. degree in 1915. He was artistic director of the Modern Music Festival at Dresden in 1917, secretary (1922-1925) and president (1925-35) of the Heinrich Schütz Association, director of the Dresden Pedagogium of Music in 1927-33, founder and director of the International Archives of Musicians' Letters from 1946 and editor of a Bibliography of Musicians' Letters begun in 1947. On his 50th birthday he was created a Knight of the Order of the Crown of Rumania and presented with a 'Festschrift' contributed to by many eminent musicians and musicologists, but not allowed to be published by the Nazi authorities owing to his "unreliable political views"; it was circulated only in typescript. Similarly a picture-book biography of Reger was suppressed because it contained photographs of several non-Aryans; but this has now been published (see below). Mueller von Asow's very numerous literary works include:

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E. B.

**MUEREN, Floris van der** (b. Hoogstraten, prov. of Antwerp, 2 Oct. 1890).

Belgian musicologist and composer. He became a laureate of the Interdiocesan School for Church Music at Mechlin in 1911 and studied the history of the arts and archaeology as well as musicology, taking a doctor's degree in the former two subjects at Louvain in 1931. In 1923 he was appointed Professor of Musicology at Ghent University, and in 1939 he was elected a member of the Royal Flemish Academy of Belgium. He composed and published a series of songs, 'Eenzaame Liedjes' ('Solitary Songs') to poems by the Dutch poet Adama van Scheltema, and his books include:

- 'Het Orgel in de Nederlanden' (Louvain, 1931).  
 'Vlaamse Muziek en Componisten' (The Hague, 1931).  
 'Muziek' (Ghent, 1946), &c.

He contributed to the 'Gentse Bijdragen tot de Kunstgeschiedenis' (Ghent, 1934, 1935, 1942, 1943) and the 'Handboek der Muziekgeschiedenis' (Utrecht, 1947), and the following articles of his appeared in the publications of the Academy: 'De Muziekgeschiedenis in onze Universiteiten' (1943) and 'Over het wetenschappelijk onderzoek van het nationaal karakter der muziek' ('On the Scientific Research into the National Character of Music') (1947).

A. L. C.

**MUETTE DE PORTICI, LA** ('The Dumb Girl of Portici', also known as 'Masaniello'). Opera in 5 acts by Auber. Libretto by Eugène Scribe and Germain Delavigne. Produced Paris, Opéra 29 Feb. 1828. 1st perf. abroad, Rudolstadt (trans.

by C. A. L. von Lichtenstein), 16 Oct. 1828. 1st in England, London, Drury Lane Theatre (as 'Masaniello, or The Dumb Girl of Portici', trans. by J. Kenney, music adapted by T. S. Cooke and B. Livius), 4 May 1829. 1st in U.S.A., New York (in French), 15 Mar. 1831. A performance in Brussels on 25 Aug. 1830 is said to have started the Revolution which led to the country's independence.

**MUFFAT, Georg** (b. Schlettstadt, c. 1645; d. Passau, 23 Feb. 1704).

German organist and composer of Scottish extraction.<sup>1</sup> He studied Lully's style for six years in Paris, was organist of Strasbourg Cathedral till 1675, became organist to the Bishop of Salzburg about 1678, visited Vienna and Rome, and became in 1690 organist and in 1695 *Kapellmeister* and Master of the Pages to the Bishop of Passau. He published 'Armonico tributo' (*sonate di camera*, Salzburg, 1682); 'Apparatus musico-organisticus' (twelve toccatas, *chaccone*, *passacaglia*, Augsburg, 1690, dedicated to Leopold I), of importance as regards the development of organ playing; 'Svaviore harmoniac. . . Florilegium I' (Augsburg, 1695). 'Florilegium secundum' (Passau, 1698), both with autobiographical preface in four languages; 'Auserlesene mit Ernst und Lust gemengte Instrumental-Musik' (1701).<sup>2</sup> The 'Apparatus' was republished in the 'Trésor des pianistes' and the two works called 'Florilegium' in D.T.Ö., I and II, the 'Auserlesene mit Ernst und Lust gemengte . . .' in D.T.Ö., XI.

G. F. P., rev.

**MUFFAT, Gottlieb (Theophil)** (b. Passau, [bapt. 25 Apr.] 1690; d. Vienna, 10 Dec. 1770).

German organist and composer of Scottish extraction<sup>3</sup>, son of the preceding. He was a pupil of J. J. Fux in Vienna and became in 1717 court and chamber organist to the Emperor Charles VI and to the widowed Empress Amalie Wilhelmine (d. 1742), and music master to the imperial children. He retired on a pension in 1763. He was a distinguished organist and a composer of taste, and published for organ<sup>4</sup> 72 'Versetten oder Fugen, sammt 12 Toccaten, besonders zu den Kirchen-dienst bei Choral-Aemtern und Vespers dienlich' (Vienna, 1726); for harpsichord, 'Componimenti musicali', containing overtures, caprices, sarabandes, etc., with a preface; and ending with 'Particolari segni delle maniere [ornaments] . . .', dedicated to Charles VI, at whose expense it was engraved. Gottlieb Muffat was one of the composers whom Handel laid under contribution for subjects and phrases in his oratorios. The date of

<sup>1</sup> Eitner. If so, no doubt the name was originally Moffat. <sup>2</sup> See Z.I.M.G., V, 365.

<sup>3</sup> Löschenko of Vienna republished from this work 'XII kleine Fugen sammt II Toccaten' (c. 1860).



the last-mentioned work was formerly given as 1727. Subsequent research by Adler<sup>1</sup> and others fixed it at or about 1739; probably not more than three or four months, if so many, intervened before Handel's use of it in the 'Ode on St. Cecilia's Day' (Sept. 1739). The 'Componimenti', republished in the 'Trésor des pianistes', were again brought out by Chrysander, as No. 5 of his 'Supplemente'.<sup>2</sup> Adler<sup>3</sup> again edited the work for D.T.Ö., III.

There were two violinists of the same name in the imperial chapel, Gottfried, 1701-9, and Johann Ernst, appointed in 1730, died in 1746, aged forty-eight. C. F. P., rev.

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### MÜGLIN, Heinrich von (b. ?; d. ?).

German 14th-century composer. He is represented by some songs in the 'Codex Lunaecensis'. Some were republished in 1896 by F. Arnold Mayer and H. Rietsch. The theme of the Mastersingers' march in Wagner's 'Meistersinger von Nürnberg' is adapted from a tune by Müglin.

E. v. d. s., adds.

**MUGNONE, Leopoldo** (b. Naples, 29 Sept. 1858; d. Naples, 22 Dec. 1941).

Italian conductor and composer. He came of a musical family and studied at the Conservatorio di San Pietro a Maicella at Naples under Vesi and Serrao. At the age of twelve he wrote a pretty comic opera, 'Il dott. Bartolo Salsapariglia', which was successfully performed at various academies. Another, 'Don Bizarro e le sue figlie', was given in 1875 at the Teatro Nuovo, Naples, together with some of his Neapolitan songs. With Enrico Golisciani as librettist he wrote, when still a youth, several other comic stage works, including 'Mamma Angot al serraglio di Costantinopoli' (3 acts), which enjoyed a lengthy run in 1875. So did 'Il birichino' (1 act), produced at the Teatro Malibran, Venice, on 11 Aug. 1892 and also given at Florence, Rome, Vienna and Barcelona. The opera 'Vita bretonna' was produced at the Teatro San Carlo, Naples, under his own direction in 1905 and well received.

Mugnone's career as a conductor began when he was only sixteen with a season of comic opera at the Teatro La Fenice, a minor theatre in his native city named after the famous one at Venice. After this he had experience as chorus master and as accompanist to Bottesini, the famous double-bass player. His talent was recognized by the publisher Sonzogno, who engaged him for various operatic undertakings, including that in Rome (1890) which gave him the direction

<sup>1</sup> See Z.I.M.G., Dec. 1907 and Feb. 1908.

<sup>2</sup> See 'Denkmäler', I, 689.

<sup>3</sup> See Riv. Mus. It., III, 1, where an interesting article by Guido Adler is to be found.

of the first performance of Mascagni's 'Cavalleria rusticana'. He also shared with Toscanini the direction of the special performances at the Teatro alla Scala at Milan in honour of Verdi, a revival of whose 'Nabucco' he conducted with conspicuous ability.

He distinguished himself no less in the handling of symphonic orchestras, particularly with works of the modern Italian school. A well-known writer, Amintore Galli, once said of him: "He is the personification of Italian art as well as the manifestation of a sensitive and essentially musical soul".

When Mugnone visited England his individuality and sincerity were clearly revealed during the season that he conducted in London, at Covent Garden, where he made his début with 'La Bohème' in the autumn of 1905 and directed the first performance in England of Giordano's 'Andrea Chénier'. A year later he brought out the same composer's 'Fedora' and in 1919 Mascagni's 'Iris'. H. K.

**MUHAMMEDAN MUSIC.** See MOHAMMEDAN MUSIC.

**MÜHLFELD, Richard** (b. Salzungen, 28 Feb. 1856; d. Meiningen, 1 June 1907).

German clarinettist. He was a member of the Grand Ducal Orchestra of Meiningen from 1873, at first as a violinist, but from 1876 as first clarinet, having taught himself the latter instrument with such success that he rapidly gained a unique position among modern players. He took part in the Bayreuth festival plays in 1884-96 and visited England for the first time in 1892, appearing on 28 Mar. at the Popular Concerts, in Brahms's Quintet for clarinet and strings, a work, like that master's Trio and two Sonatas in which the same instrument is employed, written with special view to Mühlfeld's great qualities as a player. In all kinds of music his performance was a perfect model of what musical interpretation should be. Many a detail of excellence in the Meiningen orchestra was due to him, for he was accustomed for many years to act as sub-conductor and to rehearse the players singly and in groups. J. A. F.-M.

**MUÑEIRA (Muñeira).** See FOLK MUSIC: SPANISH.

**Muir, Edwin.** See Scott (F. G., song).

**MUKLE, May (Henrietta)** (b. London, 14 May 1880).

English violoncellist. She comes of a musical family, several members of whom are distinguished instrumental performers. She was educated at the R.A.M. in London. As her public career began at the age of nine and has been continued since with successful tours at home, in various European countries and in the U.S.A., she may be regarded as a pioneer among women cellists.<sup>4</sup> She is a per-

<sup>4</sup> See VIOLONCELLO PLAYING.

former of first-rate ability who has constantly set herself to enlarge the repertory of her instrument by the introduction of new works of serious aim. She has also done admirable work in chamber music, especially as a member of several quartets. H. C. C., adds.

*See also* Hayward (Quartet).

**MUL, Jan (Johan)** (b. Amsterdam, 3 Apr. 1910).

Dutch organist, composer and critic. He studied at the Amsterdam Conservatory under Hendrik Andriessen (organ and composition) and Sem Dresden (composition). For many years he was organist at Overveen near Haarlem. He is best known as music critic for the popular Amsterdam newspaper 'Het Volkskrant' and for his lectures on musical subjects, but has also won an honourable position as a composer, particularly of organ and church music, including a number of masses. Of his works for concert purposes the principal are:

- 'Te Deum laudamus' for chorus & orch.
- 'Stabat Mater' for chorus & orch.
- 'Egmont onhald' ('Egmont Belieided') for chorus & orch.
- 'Divertimento' for chamber orch.
- Concerto for pf. & orch.
- 'Coplas', songs with orch.
- Sonata for vn. & pf.
- 2 Sonatas for pf.
- Prelude and Fugue for pf.
- 'Toccata' for pf.
- 'Six Intervals' for pf.
- Arietta and Fugue for 2 pfs.
- 'Three Latin Love Songs' for voice & pf.

H. A.

**MULDER, Ernest Willem** (b. Amsterdam, 21 July 1898).

Dutch composer and teacher. He was educated at the Amsterdam Toonkunst Conservatory, where he later became principal teacher of composition and theory. From 1938 to 1947 he was tutor at Utrecht University in "the technique of music". For many years he was Director of the Music School at Bussum and conductor of the Toonkunst Musical Society, his activities in these matters being brought to an end by the National Socialist invasion. As the basis of his teaching he wrote a book on 'The Theory of Harmony'.

Besides many works for pianoforte, songs and choral works ('Holland', 'Ars contrapunctica'), and an opera, 'Dafne', Mulder has specialized in orchestral music based on sacred themes. Four of his works bear the title 'Symphonia sacra', the first two being for orchestra and chorus, the third and fourth for orchestra alone. In the third, 'Symphonia sacra super psalmos', which is traditional in form though modern in feeling, he has employed three tunes from the Genevan Psalter: Ps. CV for the first movement, Ps. LXXXVI (variations and fugue) for the second and Ps. XXV (passacaglia) for the third. A fourth 'Symphonia sacra', not completed at the time of writing (1950), bears

the title of "super passionem". These two last works were written for the Netherlands Christian Radio Society (N.C.R.V.) festivals.

H. A.

**MULDER, Jan.** *See* KING COLE CLUB.

**MULÈ, Giuseppe** (b. Termini, Sicily, 28 June 1885; d. Rome, 10 Sept. 1951).

Italian composer. He studied at the Conservatory of Palermo, obtaining his diploma in both cello playing and composition. In 1922 he was appointed director of that institution, but left three years later to take up a similar post at the R. Conservatorio di Santa Cecilia in Rome. His talent for organization was recognized by the Fascist government, which appointed him national secretary to the Fascist syndicate of musicians.

His music was at first influenced by the traditions of the Italian composers of the "realistic" school; but later he came under the influence of Sicilian folksong and found in Sicilian song and landscape the inspiration for his work. Going back to the very sources of folksong, he discovered the spiritual world of Greek tragedy and devoted himself to the writing of music for the performances given in the open-air theatre at Syracuse. It is in this field that Mulè excelled. But even in his operas the dramatic emotion and the atmosphere bear the stamp of a racial instinct as evident in his legendary and mythical drama as in popular comedy.

He composed the following operas: 'La Baronessa di Carini', lyric tragedy in one act (Palermo, 16 Apr. 1912); 'Al lupo!' lyric drama in two acts (1919); 'La monacella della fontana', legend in one act (Trieste, 17 Feb. 1923); 'Da ni', pastoral poem in three acts (Rome, 14 Mar. 1928); 'Liola', on Pirandello's comedy, in three acts (Naples, 2 Feb. 1935); 'Taormina', idyll in one act (1937).

For Greek plays he composed choral music and *intermezzi* for the 'Choephoroe' of Aeschylus (1921); choral numbers and dances for Euripides' 'Bacchae' (1922); three choral pieces for Aeschylus' 'Seven against Thebes'; choral and dance music for Sophocles' 'Antigone' (1924); three choral pieces for Euripides' 'Medea'; choral numbers and dances for Euripides' 'The Cyclops' and for Sophocles' 'Satyric Play' (both 1927, the latter revived at the I.S.C.M. Festival, Palermo, 1949); choral and dance music for Euripides' 'Iphigenia in Aulis' (1930) and 'Iphigenia in Tauris' (1933); instrumental and choral music for Euripides' 'Hippolytus' (1934). He also wrote music for Corradini's tragedy 'Julius Caesar' (1928).

Other works by Mulè include an oratorio, 'Il cieco di Gerico', two orchestral movements, 'Sicilia canora' (1924); symphonic poem for orchestra, 'Vendemmia' (1936);

'Tre canti siciliani' for voice and orchestra (1930); a string Quartet and pieces for violin and for cello. A. C. (ii).

**MULETIER, LE** (Opera). See HÉROLD.

**Mulgrave, Earl of (John Sheffield)**. See Sheffield.

**MÜLLER**. German family of string players.

(1) **Aegidius Christoph Müller** (b. Görsbach nr. Nordhausen, 2 July 1765; d. Brunswick, 14 Aug. 1841). He was *Hofmusikus* to the Duke of Brunswick.

(2) **Karl Friedrich Müller** (b. Brunswick, 11 Nov. 1797; d. Brunswick, 4 Apr. 1873), violinist, son of the preceding. He became *Konzertmeister* at the ducal court of Brunswick, and with his three brothers formed a string quartet that acquired considerable celebrity.

(3) **Theodor Heinrich Gustav Müller** (b. Brunswick, 3 Dec. 1799; d. Brunswick, 7 Sept. 1855), violist, brother of the preceding. He took the viola in the family quartet.

(4) **August Theodor Müller** (b. Brunswick, 27 Aug. 1802; d. Brunswick, 20 Oct. 1875), violoncellist, brother of the preceding. He took the cello in the family quartet.

(5) **Franz Ferdinand Georg Müller** (b. Brunswick, 30 July 1808; d. Brunswick, 22 May 1855), violinist and conductor, brother of the preceding. He took the second violin in the family quartet and was *Kapellmeister* to the Duke of Brunswick.

Educated by their father expressly with a view to quartet playing, the four brothers (2-5) brought the art to a perfection then unknown. The Duke of Brunswick's somewhat tyrannical regulation, by which none of his musicians was allowed to take any part in the music of the town, obliged them to prepare in secret for appearing in public, and in 1830 they sent in their resignations. They gave concerts at Hamburg in 1831 and in 1832 in Berlin, where the public gradually learned to appreciate their wonderful team-work. In 1833 they left Berlin and visited in turn all the principal cities of Germany as well as Paris, extending their tours farther and farther till 1845, when they went to Russia. Their repertory consisted almost entirely of the works of Haydn, Mozart and Beethoven. Their performance of Haydn's "Emperor" Quartet especially had a world-wide reputation.

(6) **Bernhard Müller** (b. Brunswick, 24 Feb. 1825; d. Rostock, 4 Sept. 1895), violist, nephew of the preceding, son of (2). He was the viola in a younger Müller string quartet formed with his three brothers.

(7) **Karl Müller** (b. Brunswick, 14 Apr. 1829; d. Stuttgart, 11 Nov. 1907), violinist and conductor, brother of the preceding. He was the leader of the younger family quartet and after marrying a singer, Elvira Berghaus, was known as Müller-Berghaus. He became *Kapellmeister* at Rostock.

(8) **Hugo Müller** (b. Brunswick, 21 Sept.

1832; d. Brunswick, 26 June 1886), violinist, brother of the preceding. He played second violin in the younger family quartet.

(9) **Wilhelm Müller** (b. Brunswick, 1 June 1834; d. New York, Sept. 1897), violoncellist, brother of the preceding. He was the cellist of the younger family quartet, but also the most important individually, for, unlike his brothers, he appeared frequently as a soloist. He was also for ten years a member of the Joachim Quartet and in 1873 became *Kammermusikus* and teacher at the High School for Music in Berlin.

The four brothers (6-9) were court quartet players to the Duke of Meiningen and also made extended tours, visiting Russia, Denmark and France. In 1866 they settled for a short time at Wiesbaden, and then at Rostock, where, Karl having become *Kapellmeister*, his place in the quartet was taken when travelling by Leopold Auer. It was, however, broken up entirely in 1873, by Wilhelm's Berlin appointment.

The younger Mullers, though distinguished for their ensemble, did not reach the standard maintained by the older members of the family, the chief reason being that, instead of restricting themselves to genuine quartets, they played music which, though good of its kind, was in reality better suited to a small orchestra. F. G.

**MÜLLER, August (Eberhardt)** (b. Northeim, Hanover, 13 Dec. 1767; d. Weimar, 3 Dec. 1817).

German keyboard player, flautist and composer. His father, organist at Rinteln, was his first instructor, and he subsequently learnt of J. C. F. Bach of Buckeburg. In 1785 he went to Leipzig to study law, but soon gave it up and became in 1789 organist of St. Ulric's Church at Magdeburg. In 1792 he was chosen to direct the concerts, etc., in Berlin, and there he became intimate with Marpurg, Fasch, Reichardt and other distinguished men. He was made organist of St. Nicholas Church, Leipzig, in 1794. He played the organ and harpsichord equally well, and was also proficient on the flute. In 1800 he was appointed deputy to J. A. Hiller at St. Thomas's School, and he became cantor on Hiller's death in 1804. In 1810 he moved to Weimar.

The following are Müller's chief compositions:

- 2 Operettas (*Singspiele*) (posthumous).
- 3 Cantatas for 4 voices & orch.
- 2 Concertos for pf.
- 11 Concertos for flute.
- Fantasy for flute & orch.
- Trio for vn., cello & pf., Op. 17.
- 2 Sonatas for vn. & pf.
- 23 Duets for 2 flutes.
- Sonatas, Variations, etc. for pf.
- Sonata for organ.
- Chorale Variations for organ.
- Suites for organ.
- Songs with pf.

Müller also wrote a method for the piano-forte and an instruction book for the flute.

J. A. F.-M.

**MÜLLER-BLATTAU, Josef (Maria)** (b. Colmar, 28 May 1895).

German musicologist. He studied musical science with Friedrich Ludwig and composition with Hans Pfitzner at Strasbourg. The first world war, in which he participated from the beginning to the end, interrupted his studies. After the armistice, however, he continued them at Freiburg with Wilibald Gurlitt, who made him his assistant in 1919. Three years later Muller-Blattau became a lecturer in musical science at the University of Königsberg, where he was appointed professor in 1928. In this town he worked also as academic musical director and as head of the Institute for Church and School Music. In 1935 he resigned from his post at the University to take up a similar professorship at Frankfurt o/M., where he stayed for two years. He then accepted an appointment at the University of Freiburg, succeeding his former teacher, Wilibald Gurlitt in the professorship. In 1952 he became director of the Saar Conservatory and Professor of Music at the Saar University.

The following are Muller-Blattau's chief publications:

#### BOOKS

- 'Geschichte der Fuge' (Cassel, 1922; 2nd ed. 1930).
- 'Die Kompositionslehre Heinrich Schutzens' (Leipzig, 1926).
- 'Einführung in die Musikgeschichte' (Berlin, 1932; 2nd ed. 1938).
- 'Das deutsche Volkslied' (Berlin, 1932).
- 'G. F. Handel' (Potsdam, 1933).
- 'Brahms' (Potsdam, 1933).
- 'J. S. Bach' (Leipzig, 1935; 2nd ed. 1950).
- 'Hohe Schule der Musik' (Potsdam, 1935).
- 'Geschichte der deutschen Musik' (Berlin, 1938; 2nd ed. 1953).
- 'Hans Pfitzner' (Potsdam, 1940).
- 'Gestaltung-Umgestaltung: Studien zur Geschichte der musikalischen Variation' (Stuttgart, 1950).
- 'Genealogie der Bachischen Familie' (Cassel, 1950).
- 'Das Verhältnis von Wort und Ton in der Geschichte der Musik' (Stuttgart, 1952).

#### ARTICLES

- 'Musik der Goethezeit' ('Euphorion', 1930).
- 'Goethe und die Kantate' (J.M.P., 1930).
- 'Weisen des Lothamer Liederbuches' ('Archiv für Musikforschung', 1938).
- 'Glück und die deutsche Dichtung' (J.M.P., 1939).
- 'Zur Geschichte des vierhändigen Klavierspiels' (J.M.P., 1941).
- 'H. Albert und das Barocklied' ('Vierteljahrsschrift für literarische Wissenschaft', 1952).

#### EDITIONS

- Forkel, 'J. S. Bach' (Cassel, 1924).
- Rostock Song Book, with F. Ranke (Halle, 1928).
- H. Albert, 'Musikalische Kurbishutte' (Cassel, 1932).
- 'Preussische Festlieder' (Cassel, 1940).
- 'Musica reservata' (Cassel, 1952).

E. B.

**MÜLLER, Christian** (b. ?; d. ? Amsterdam, ?).

Dutch or German 18th-century organ builder. He worked in Amsterdam between

1720 and 1770 and built the finest organs in Holland, especially the celebrated instrument at Haarlem dating from 1738. v. de P.

**MÜLLER, Eduard** (b. Basel, 12 Oct. 1912).

Swiss organist and harpsichordist. He studied at Basel under A. Hamm (organ) and Gunther Ramin (organ and harpsichord), and in 1934 was appointed organist and choir-master at St. Paul's Church there. He teaches his instruments as well as thorough-bass at the Basel Conservatory and the Schola Cantorum Basiliensis. He became more widely known by his concert tours in England, Holland, Germany, France and Austria. At Basel he did notable work as a performer by playing the complete clavier and organ works of Bach. K. v. F.

**MÜLLER-HARTMANN, Robert** (b. Hamburg, 11 Oct. 1884; d. Dorking, Surrey, 15 Dec. 1950).

German composer. He studied at the Stern Conservatory in Berlin and became a teacher and writer on music in his native city. From 1923 to 1933 he lectured on musical theory at Hamburg University, and he published a treatise 'Aufgaben zur Harmonielehre'. In 1937 he settled in London. As a composer he did not adhere to any of the extreme modern schools, and his reputation rests mainly on his orchestral works. Among the prominent musicians who have conducted them are Richard Strauss, Karl Muck and Fritz Busch. They include a Symphony in C major, an Overture to Georg Büchner's 'Leonce und Lena', a 'Symphonische Ballade', a 'Symphonische Overture', a Suite in E major, another entitled 'Das Wasser', Variations and Fugue on an original theme, Variations on a pastoral theme, a 'Sinfonietta' for small orchestra and 'Craigelly Suite' for string orchestra.

Muller-Hartmann also wrote incidental music for Büchner's comedy, the overture to which is listed above, and for Eduard Stucken's mystery play 'Gawân', 2 string Quartets, a Trio for flute, violin and viola, 2 Sonatas for vn. & pf., a Sonata for 2 vns., a Passacaglia, a Sonata and 24 Preludes for organ, Variations on a theme by Purcell and other works for pianoforte, and numerous songs.

Having settled at Dorking to be near Vaughan Williams, to whom he was greatly attached, he did work of various kinds for that master and made a German translation of his 'Pilgrim's Progress'. A. L., adds.

**MÜLLER, Heinrich** (b. Lübeck, 18 Oct. 1631; d. Rostock, 17 Sept. 1675).

German ecclesiastic and hymnologist. He was pastor and archdeacon of St. Mary's Church at Rostock from 1653 until his death, also a distinguished professor of theology at

the University there. Among his numerous theological and homiletical works he published in 1659 a book entitled 'Geistliche Seelen-Musik', containing about 400 hymns, for which 126 tunes are provided with figured bass. As the hymns are characterized by almost an excess of subjective devotional sentiment, some of them by Müller himself, and a large number from Angelus Silesius, so the tunes bear witness to a corresponding change in musical taste and to the gradual suppression of the older rhythmical chorale in favour of the secular aria form in modern keys. The work is even more of a pioneer in this direction than Crüger's 'Praxis pietatis melica'. Of the tunes fifty new ones are the invention of Nicolaus Hasse, then organist of St. Mary's Church.<sup>1</sup> None of these tunes has continued in general use.

Müller prefaces his work with a series of ten chapters on the origin and use of spiritual songs, in the course of which he deplores the decay of congregational interest in church music and hymn-singing, and of the devotional sentiment in connection therewith. Another work by Müller may be mentioned, 'Geistliche Erquick-Stunden' (1664-66), the devotions in which were afterwards versified and provided with tunes in the form of spiritual arias by several Nuremberg poets and musicians, members of the Pegnitz-Blumen-Genossenschaft, and published under the title 'Poetischer Andacht-Klang' (1673-91).

J. R. M.

**MÜLLER-HERMANN, Johanna** (b. Vienna, 15 Jan. 1878).

Austrian composer. Her father was a high Austrian state official, her mother a gifted instrumentalist and singer. She started composing while still a child and received her first musical instruction in Vienna from Karl Nawratil and Josef Labor. She then studied with Guido Adler and Alexander von Zemlinsky and finally, as a mature artist, with J. B. Foerster. When this composer returned to Prague in 1918 she succeeded him as a teacher of musical theory at the Neues Wiener Konservatorium.

In her music Johanna Müller-Hermann starts from the later romantic tendencies of Brahms and Reger. She adheres on principle to the traditional musical forms and tonality, but this does not prevent her from being influenced by the harmonic richness of Schoenberg and the opalescent instrumentation of Schreker. Her works abound in polyphony and show an impressive impetus in their climaxes. She cultivates almost all domains of music except opera. Although she wrote numerous songs, pianoforte pieces and chamber works, her special leaning is towards

<sup>1</sup> One reappeared in 'Songs of Syon', edited by the Rev. G. R. Woodward (No. 3).

the larger forms. Her most important work is the oratorio 'In Memoriam' (Op. 30), based on words by Walt Whitman. Her other compositions include the following:

#### CHORAL WORKS WITH ORCHESTRA

- Op.  
10. 'Zwei dreistimmige Frauenchore.'  
16. 'Der sterbende Schwan.'  
22. 'Deutscher Schwur.'  
27. Symphony, D mi., with solo voices & orch.  
29. Ode.  
37. 'Von Minnelob und Glaubenstreu.'

#### ORCHESTRAL WORKS

21. 'Heroische Ouverture.'  
25. Symph. Fantasy on Ibsen's 'Brand'.

#### VOICE AND ORCHESTRA

26. Songs.

#### CHAMBER MUSIC

6. String Quartet, E♭ ma.  
7. String Quintet.  
31. Quintet, G mi., for 2 vns., viola, cello & pf.

#### ONE INSTRUMENT AND PIANOFORTE

5. Vn. Sonata.  
17. Cello Sonata.

#### PIANOFORTE MUSIC

8. Sonata.  
Also pieces Opp. 3, 12 & 19.

#### SONGS

- Opp. 1, 2, 4, 11, 14, 18-20, 23, 28, 32 & 33.  
Also unaccompanied choral works, etc.

K. G., adds.

**MÜLLER, Iwan** (b. Reval, 3 Dec. 1786; d. Buckeburg, 4 Feb. 1854).

Russo-German clarinettist. He made many improvements in his instrument, producing finally a clarinet with 13 keys which is often called by his name. He first appeared as a touring clarinettist and basset-horn player in Berlin and Leipzig in 1808, and a year later in Vienna, where Gyrowetz praised his playing on his new clarinet, made by Merklein of Vienna, "which can play in all keys with ease and security without changing the joints". Méhul, Cherubini and other Paris musicians were less enthusiastic when Müller submitted his invention to a commission appointed to examine it in 1812, and it was not till 1816 that Gambaro, the leading French player, adopted the new instrument. His example was soon followed by Berr and other prominent players.

Müller clarinets, made originally by Gentellet of Paris, were greatly improved by the younger Sax in the later 1830s, and rather later by E. Albert, both of Brussels. German makers, who contributed improvements, were Wünnenberg of Cologne and J. A. Heckel of Biebrich.

Much of Müller's life was spent in touring Europe. He was well known in London, where he appeared in 1815 and in 1816 at concerts of the Philharmonic Society. The statement that he was professor at the Paris Conservatoire is erroneous. As a player

Müller was brilliant and impetuous, but inferior in tone and refinement to H. Bärmann and Hermstedt. Soon after 1825 he wrote a method for his improved clarinet, which he dedicated to George IV of England.

F. G. R.

**MÜLLER, Paul** (b. Zurich, 19 June 1898).

Swiss conductor and composer. He was a pupil at the Zürich Conservatory from 1917 to 1920, and later studied in Paris and Berlin. In 1927 he was appointed to the staff of the Zurich Conservatory as teacher of counterpoint and conductor of the Akademisches Orchester, the Elisabeth Schmid-Chor and the Mannerchor Unterstrass Zürich. The high seriousness of his attitude towards his art is admirably expressed both in his vocal and his instrumental music. In his earlier works Müller showed himself attached to the romantics, but later he turned more especially to the study of the old Italian and Netherlands masters. His music shows a vigorous synthesis of logical polyphony, often related to the old church modes, and harmonic thinking. Without either experimenting or yielding to influences, he goes his own way. Strict part-writing is allied in his work with individual invention. He has done significant work in almost every domain of music except opera, and special attention is due to his sacred choral works on the one hand and his orchestral and chamber music on the other. The following are his chief works:

## STAGE MUSIC

- Op.*  
 7. 'Die Simulanten', play with music (1922).  
 9. Music for the puppet play 'Dr. Faust'.  
 13. Incidental music for Schiller's 'Wilhelm Tell' (1926).  
 — Festival plays (1939 & 1947).  
 Other incidental music.

## CHORAL WORKS

11. 'Te Deum' for solo voices, chorus & orch. (1924).  
 17. Mass for women's voices & insts.  
 20. 'Te Deum' for women's voices & insts. (1923).  
 29. 'Der Sonnengesang des heiligen Franz von Assisi' for solo voices, women's chorus & 6 insts. (1939).  
 — Cantata 'Mein Land' for solo voices, chorus & orch. (1950-51).  
 48. Cantata 'Aus Knechtschaft zur Freiheit' for contralto, bass, chorus & orch. (1952).  
 Also motets, hymns & partsongs.

## ORCHESTRAL WORKS

3. 'Kleine Sinfonie' (1920).  
 14. 'Hymnus'.  
 21. 'Praludium, Aria und Fuge' (1933).  
 40. 'Sinfonia' for stgs. (1944).  
 43. 'Sinfonia', D mi. (1947).

## SOLO AND ORCHESTRA

24. 'Concertino' for viola & small orch.  
 25. Concerto for vn. & small orch. (1925).  
 28. Concerto for organ & stgs. (1938).  
 36. 'Psalmendmusik' for soprano & stgs. (1942).

## CHAMBER MUSIC

2. String Quintet (1919).  
 4. String Quartet.  
 8. 'Marienleben', 8 pieces for chamber combination.  
 26. Quartet for vn., viola, cello & pf. (1937-38).  
 — String Trio (1930).

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Also 2 Sonatas for vn. & pf., Sonata for clar. & pf. works for organ & for pf., & c.

K. V. F.

Bibl. — HESS, E., Article in Schweiz. Mus. Ztg., 1948, No. 5.

**MÜLLER VON ASOW, Erich.** See MUELLER VON ASOW.

**MÜLLER VON KULM, Walter** (b. Basel, 31 Aug. 1899).

Swiss composer. Having begun his musical studies with Werner Wehrli of Aarau, he studied further at the Conservatories of Basel and Zurich. At the same time he read musicology, philosophy and psychology at Basel University. He began to make a living as an elementary schoolmaster, but eventually devoted himself wholly to music. In 1917 he was appointed director of the Basel Conservatory, where he also teaches musical theory. His theoretical and pedagogic studies found an outlet in a book, 'Grundriss der Harmonielehre' (Basel, 1948), which is admirable both for its method and its contents. As editor of the 'Schweizerische musikpädagogische Blätter' he published in its first issue (1949) a lucid article setting forth his musical philosophy.

Müller's creative work is extraordinarily rich and manifold. His music, particularly on the vocal side, is permeated by spiritual and ethical strength and shows an abundance of both harmonic colour and rhythmic force. The following are his most important compositions:

## STAGE WORKS

- 'Mutterland', festival play for the Federal Choral Festival at Basel (1935).  
 'Die blaue Blume', ballet, Op. 36 (1936).  
 'Der Erfinder', opera (libretto by O. Walterlin) (1936-1944).

## CHORAL WORKS

- 'Klaggesang' (Goethe) for solo voices, chorus & orch., Op. 13 (1925 & 1932).  
 'Grosser Choral' for solo voices, chorus & orch., Op. 38 (1936).  
 'Vater unser', oratorio for solo voices, chorus, children's choir, organ & orch., Op. 52 (1945).  
 Also works for unaccompanied chorus.

## ORCHESTRAL WORKS

- Symphony, D mi., Op. 15 (1928).  
 Music for stg. orch. with harpsichord, vn. & viola, Op. 24 (1931).  
 Music for stgs., Op. 42 (1939).  
 Suite on Swiss Folksongs, No. 2, Op. 58.

## SOLO INSTRUMENTS AND ORCHESTRA

- 'Kammerkonzert' for vn. & stgs., Op. 23 (1930).  
 'Concertino' for flute & stgs., Op. 40 (1936).

## CHAMBER MUSIC

- String Quartets, Opp. 18, 26 & 56.  
 Trio for vn., cello & pf., Op. 30.  
 'Kleine Serenade' for wind insts., Op. 35.  
 Suite for 4 wind insts., Op. 57.

## VIOLIN AND PIANOFORTE

- 2 Sonatas, Op. 31.  
 Also pf. & organ works, numerous songs, & c.

K. V. F.

**MÜLLER, Wenzel** (b. Trnava, Moravia, 26 Sept. 1767; d. Baden nr. Vienna, 3 Aug. 1835).

Austrian conductor and composer. He was for some time a pupil of Dittersdorf and became conductor in the Brno theatre in 1783, though only sixteen years of age. In 1786, still only nineteen, he obtained a similar post at Marinelli's suburban theatre in Vienna (Theater in der Leopoldstadt), where the rest of his life was spent, with the exception of the years 1808-13. During this period he was director of the Opera in Prague, where his daughter Therese, afterwards known as Madame Grünbaum, was engaged as a singer.

On his return to Vienna Müller resumed his post of conductor at the Leopoldstadt Theatre, which he retained until within a short time of his death. As a composer of plays with music, more or less approaching to light operas, he enjoyed enormous popularity for many years, and his productions in this kind are said to number over two hundred. His more ambitious works, such as symphonies, masses, etc., were less successful.

A complete list of Müller's stage works would take up far more space than they deserve, for they are extremely flimsy and as a rule slightly valuable only for some melodious songs; but the most successful may be mentioned as having some historical interest. A *heroisch-komisches Original-Singspiel*, 'Das Sonnenfest der Braminen', was produced at the Leopoldstadt Theatre on 9 Sept. 1790. It was his first considerable success since his appointment to that theatre, and it was followed by 'Kaspar der Fagottist, oder die Zauberzither' on 8 June 1791, of peculiar interest because Schikaneder took several suggestions from it for the plot of 'Die Zauberflöte', though these can have been only last-moment alterations, since Mozart's opera was produced on 30 Sept. of the same year. 'Das Neusonntagskind', produced at the Leopoldstadt on 10 Oct. 1793, was a favourite in Austria and Germany, and even travelled elsewhere. It had 154 performances in Vienna alone between its production and 1829. 'Die Schwestern von Prag', produced there on 11 Mar. 1794, was even more successful, and Beethoven, who must have known it, used the song "Ich bin der Schneider Kakadu" for the variations in his Op. 121a for violin, cello and pianoforte in 1823. On 12 Nov. 1799 a popular piece (*ein österreichisches Volksmärchen mit Gesang nach einer Sage der Vorzeit*) came out and had a long run as well as successes abroad, but its sequel, 'Otto von Löwenstein', had only nine performances after the first on 24 June 1815. In 1818 Müller produced a parody of 'The Magic Flute' entitled 'Die travestierte Zauberflöte'.

J. A. F.-M., rev. & adds.

BIBL.—[Krone, Walter, 'Wenzel Müller'] (Berlin, 1906).

RAAB, LEOPOLD, 'Wenzel Müller' (Vienna, 1928).

See also Stegmann (adds. to 'Sonnenfest').

Müller, Wilhelm. See Brahms (2 partsongs). Götze (cantata). Loder (4, 'Brooklet', song). Raff ('Schöne Mullerin', stg. 4tet). Schubert (45 songs).

MULLERPHONE. See DOUBLE BASSOON.

**MULLINER BOOK, THE.** Smaller in size, less opulently bound and less famous than the later Fitzwilliam Virginal Book, the Mulliner Book (B.M. Add. MS 30, 513) has none the less a special place in the history of keyboard music in England. The official description is as follows<sup>1</sup>:

Paper; late Henry VIII. Oblong octavo. In the original binding, stamped with Tudor rose, portcullis and fleur de lys, and the initials H[enricus] R[ex]. Belonged at a late period successively to J. Stafford Smith, Dr. Rimbault and Professor W. H. Cummings. Collection of compositions apparently arranged for Organ or virginals, on two staves of from 5 to 8 lines each, or a single staff of from 11 to 13 lines. Probably in the hand of Thomas Mulliner, Master of the Choir at St. Paul's Cathedral, who appears to have been the original owner of the MS, as testified (f. 2) by John Heywood [virginal-player to Edward VI], and who is evidently the "T. M." mentioned below.<sup>2</sup> The composers' names, where known, are appended below. The short biographical notes interspersed throughout the MS are in the hand of John Stafford Smith, who lent it to Sir John Hawkins in 1774 (see f. 110).

To this description may be added a more detailed conspectus. On f. 1 appears a fragment of a madrigal a 4 called 'The hier that the cedar tree' (signed T. M.) and on f. 2 the writings by Stafford Smith begin. In the centre of the page are the words:

Sum liber thomae mullineri  
iohanne heywoode teste

followed by a few lines of Latin by way of preface. The keyboard music extends from f. 3 to f. 115, though a number of pages appear to have been cut out between f. 8 and f. 9. It is at this point that the first part of the book may have been inserted, for the cheirography differs greatly from what follows and may be ascribed to a later date than Mulliner's work, which begins at f. 9. There is a blank and unnumbered folio between f. 17v and f. 18 (which are also practically blank). More notes by Smith are found on f. 115v, f. 116 and f. 117, while the remaining section of the book is taken up by music for the cittern and gittern. There is another short poem, 'De beata Maria versus', on f. 128, the end page containing various writings, including the name of Thomas Mulliner.

Certain scholars have thought fit to assign a definite date to the Mulliner Book, but whether the date suggested refers to the commencement of the book or to its completion is never expressly stated. The fact has been overlooked that a manuscript of this class and size would take many years to copy, if (as is supposed) it was the exclusive property of

<sup>1</sup> Hughes-Hughes's 'Catalogue of Manuscript Music in the British Museum' (Vol. III).

<sup>2</sup> I.e. on f. Iv and f. 125.



a busy organist and choirmaster. Since the paper and binding of the book belong to the latter part of the reign of Henry VIII, it is quite probable that the pieces beginning at f. 9 (with the twelve-line staves) were copied just before 1550. The pieces at the end of the keyboard section of the book may, however, have been copied as late as 1575, for the contents display not only an obvious chronology but a very broad hint of Mulliner's move to Oxford. For example, the earlier generation of Tudor composers, including Allwood, Taverner, Farrant and Shelbye, is represented in the first half of the book, while names like Munday, Heath, Tye and Whyte are found in the second half. Again, the pieces by Redford, who lived and worked in London, end on f. 69; and the bulk of the music by Blitheman (the Oxford organist) begins on f. 71. If this dividing-line does indicate Mulliner's change of domicile, it may well coincide with the appearance of his name in the books of Corpus Christi College, Oxford, on 3 Mar. 1563, when he is described as a *modulator organorum*.

There is no evidence that he actually composed any of the keyboard pieces in the manuscript, though his initials are appended to the vocal fragment on f. 1 and to the galliard for cittern on f. 125. It is therefore assumed that he acted rather as a dutiful, but by no means always infallible copyist, and that he so came to perpetuate many works by his contemporaries which would otherwise have been irretrievably lost. For one feature of the manuscript which is often overlooked is the unique appearance of some three-quarters of the total number of pieces: there are no copies of them anywhere. If the Mulliner Book had not been so well looked after, the largest single source for instrumental music by Redford, Blitheman and Tallis would have vanished, and countless authorities would have been compelled to state that no organ music by Shepherd, Farrant, Newman, Shelbye and Heath had ever come down to us.

Mulliner was clearly a broad-minded organist, for his choice of music includes not only compositions for the organ by all the best composers of the day, but also pieces for the virginals, for viols and for voices. This last category includes transcriptions from sacred music, some with English words, some with Latin; also secular partsongs, whose existence during the reign of Henry VIII is amply substantiated by Mulliner's choice. These partsongs are quite distinct in both technique and treatment from the more famous products of the later madrigal schools, and it is a matter for regret that in many cases Mulliner gives only the incipit of the text. Where no poem can be found to correspond, there is little or no hope of making a plausible reconstruction

of the song, though an isolated *bassus* part found in the Public Record Office has been of considerable assistance.<sup>1</sup>

The sacred music in the manuscript reflects perfectly the unsettled state of the Church during the mid-16th century. Some of the pieces are extracts from larger works, the 'Quia fecit' by Shepherd being taken from a Magnificat, and 'Per haec nos' by Tallis from a motet, 'Salve intemerata virgo'. Mulliner never states his source. Had he done so, the riddle of the In Nomine, so recently and belatedly solved, would never have existed, for the Taverner 'In Nomine' is an almost exact transcription of the latter part of the Benedictus in the Mass 'Gloria tibi Trinitas'. Most of the In Nomines subsequently written use the plainsong 'Gloria tibi Trinitas' as *canto fermo*, though the one important exception is found in the Mulliner Book itself--the 'In Nomine' by Allwood. Those by Johnson and Whyte follow the orthodox pattern, but are nothing more than keyboard arrangements of the original compositions for consort of viols.

The English church music includes a rather faulty version of Tye's 'I lift my heart', Tallis's 'Purge me, O Lord' (in the guise of a partsong entitled 'Fond youth is a bubble') and 'Rejoice in the Lord', which stands out by reason of its purity of style and its deft and memorable melodic lines. Since the day when Hawkins published his 'History of Music' this anthem has been attributed to Redford, presumably because he was the indubitable author of the pieces immediately before it in the manuscript. 'Rejoice in the Lord' is not, however, signed; yet there is ample room for a signature. The problem of the authorship thus remains unsolved, for nothing could be so dissimilar in style and technique as the Redford organ pieces, all based on Gregorian chant, and the anthem with English words, in which not a scrap of plainsong is anywhere audible.

The music based on plainsong forms well over half the total contents of the book. The settings may be two-, three- or four-voiced, with the plainsong appearing in any one of the parts. It never wanders from one to the other, though it may be shared out between the two hands of the player, in which case it is called a *Meane*. Sometimes the plainsong is quoted in bare breves; sometimes it is richly decorated, being so closely matched to the other parts that the listener has difficulty in finding it out. To help matters, Mulliner wrote out the beginning of the chant before each piece, on a fragment of four-lined stave. These fragments offer a strong visual contrast to the seven- or eight-lined staves used in the

<sup>1</sup> For a full description see article in 'Music Survey' II, 3.

bulk of the manuscript, of which the earlier part has even twelve-lined staves, often with two or three separate clefs. Both sharps and flats are employed, though sparingly, and their function is that of a guide to the player, who would add further accidentals whenever the laws of *musica facta* called for them. Several pieces have an irregular key-signature, with one flat in the bass part and none in the treble. Even the reverse is sometimes found, which rules out the possibility of classing these irregularities as "partial signatures". A more likely cause may well be the fallibility of copyists, and since Mulliner was one of their number, he also is under suspicion.

His handwriting, although fairly neat, presents more difficulties than the actual style of notation. Many are the occasions when either horizontal or vertical alignment is wrong, with the result that the composer has been credited with barbarous harmonic imagination, or the instrument, whether virginals or organ, has been described as possessing a wider range than it actually had. There are some flourishes at the end of certain pieces which have been taken for cadential chords, and so transcribed in one edition.<sup>1</sup> Primitive bar-lines have been a source of worry to other scholars, who have been reluctant to admit that there is no scheme or principle which governs their insertion. Stems of notes crossed through two or three times, and usually interpreted as ornaments, take on new aspects here. They may signify new entries of a point (f. 99v) or serve to bring out the part-writing which has been obscured in the process of transcription (ff. 17, 82, 101, 106v, 108).

There are no ligatures in the manuscript.

There are, however, many instances of coloration, a notational device for which Mulliner has three distinct uses. Firstly, it is used to show *proportio sesquialtera* in Nos. 28, 41, 77, 93. Secondly, to mark out the *vagans* or *meane*, as it wanders from stave to stave so that the part shall lie conveniently under the hands (Nos. 30, 32, 36, 40, 47, 48, 53, 63, 67, 72, 73). Thirdly, it is used for a *canto fermo*, no matter what voice may have the part. Thus, in Nos. 21, 23 and 52 the soprano is blackened; with Nos. 35 and 62 it is the alto; with Nos. 31 and 51 it is the tenor; and in Nos. 19 and 75 the bass.

From all this it may readily be seen that Mulliner the copyist was as broad-minded as Mulliner the compiler: he is a unique figure, and his book is a landmark in musical history. The best of the keyboard pieces show the gradual change in musical style and technique which characterized the progressive outlook of so many English composers of the 16th century, proving them to be not insensitive to each other's influence, yet individual to such an extent that it is often possible to assign anonymous works, within a reasonable limit of accuracy, to the composer whose main features seem to stand out in those works. The difference between the earliest and simplest of the plainsong pieces, almost like exercises in strict counterpoint, and the later and more complex structures by Blitheman and his contemporaries, gives evidence of an ever-increasing feeling for keyboard colour and formal ingenuity, and a growing desire to make the most of the plainsong basis which is at one and the same time the beauty and the limitation of early English instrumental music.

MULLINER BOOK --- CONTENTS <sup>2</sup>

No.	Folio	Title	Composer	Other MSS	Printed Ed. <sup>3</sup>
—	1v	The hier that the cedar tree.	T. M[ulliner].	—	—
0	3	O ye happye dames [ <i>incomplete</i> ].	—	—	—
1	3	[The Maiden's Song.]	—	—	—
2	3v	[Galliard.]	—	—	—
—	5v	—	J. S. S[mith].	—	—
3	6v	Gloria tibi Trinitas.	N. Carleton.	—	—
4	7v	—	N. Carleton.	—	—
5	9	[Ex more docti mistico.]	[Redford.]	—	—
6	10	[Exultet coelum laudibus.]	[Redford.]	—	—
7	10v	[Miserere.]	[Redford.]	371 f. 15v. 29996 f. 7.	PJR p. 23
8	11v	[Miserere.]	[Redford.]	—	—
9	12v	[Puer] natus est nobis.	Tallis.	—	WHN.
10	13v	A fansye.	Newman.	—	—
11	14v	Whose faythefull service.	—	—	—
12	15	—	—	—	—
13	15v	La bounette.	—	—	SMA p. 38.
14	16	La doune cella.	—	—	SMA p. 38.
15	16v	La shy myze.	—	—	SMA p. 38.
16	17	—	—	—	—
17	18v	Voluntarye.	Allwood.	—	WAM No. 24. HGH (supplement).
18	19v	Claro pascali gaudio.	Allwood.	—	GEO p. 20.
19	20v	Felix namque.	Farrant.	—	—

<sup>1</sup> Glyn, 'Early English Organ Music'.

<sup>2</sup> The complete manuscript, transcribed in modern notation, is available in 'Musica Britannica', Vol. I (1951).

<sup>3</sup> For key to abbreviations see end of list.

No.	Folio	Tulle	Composer	Other MSS	Printed Ed. <sup>1</sup>
20	25	Voluntarye.	Farrant.	—	—
21	25v	Claro pascali gaudio.	Allwood.	—	—
22	27	Christe qui lux.	Blitheman.	—	—
23	27v	In nomine.	Allwood.	—	—
24	29	Quia fecit.	Shepherd.	45 f. 15v. 423 p. 238. 30480 f. 49.	TCM (8vo.). PJR p. 42.
25	29v	Fond youth is a bubble.	Tallis.	—	—
26	30v	Eterne rex altissime.	Redford.	—	—
27	31	—	Blitheman.	—	—
28	31v	O lux on the faburden.	Redford.	—	PJR p. 50.
29	33v	O lux with a meane.	Redford.	—	PJR p. 51.
30	34v	Exultet celum laudibus with a meane.	Redford.	—	PJR p. 43. GEO p. 24. PJR p. 33.
31	35	Christe qui lux.	Redford.	29996 f. 11.	HGH (supplement). HGH (supplement). SKS p. 394. AEM p. 222.
32	35	An excellent meane [Felix namque].	Blitheman.	—	—
33	37	A point.	Shepherd.	—	—
34	37v	Felix namque.	Shelbye.	—	—
35	41v	In nomine.	Taverner.	24d. 212. 371 f. 6v. 4900 f. 61v. 15166 f. 88v. 29246 f. 54v. 30480 f. 53. 31390 f. 101.	DME. GEO p. 14. TCM i.
36	42v	Salvator with a meane.	Redford.	—	PJR p. 57.
37	43v	Lucem tuam.	Redford.	—	PJR p. 19. GEO p. 30.
38	44v	[Te lucis ante terminum.]	Redford.	—	PJR p. 88.
39	45v	Lucem tuam.	Redford.	—	PJR p. 20. GEO p. 31. PJR p. 33. GEO p. 26.
40	47	Christe qui lux es with a meane.	Redford.	—	—
41	47v	Miserere.	Shelbye.	—	—
42	48v	—	Allwood.	—	GEO p. 21.
43	49v	Remember not, O Lord.	Tallis.	74 f. 13.	DME. DWP. CMS No. 18.
44	51	I give you a new commandment.	[Shepherd.]	420 30480 f. 29. 212	—
45	51v	In nomine.	Johnson.	31390 f. 53.	—
46	53	Sermone blando.	[Redford.]	—	—
47	54	Veni redemptor [genium].	Redford.	29996 f. 16.	PJR p. 61.
48	54v	Iste confessor with a meane.	Redford.	—	PJR p. 44.
49	55v	Eterne rerum conditor.	Blitheman.	—	—
50	56	Eterne rerum conditor.	Blitheman.	—	—
51	56v	Eterne rerum conditor.	Blitheman.	—	—
52	57	Eterne rerum conditor.	Blitheman.	—	—
53	58	Miserere with a meane.	Redford.	29996 f. 8.	PJR p. 25.
54	58v	Glorificamus.	Redford.	15233 f. 1.	WAM No. 24. PJR p. 17. GEO p. 28.
55	59v	Versus.	Shepherd.	—	—
56	59v	Versus.	Shepherd.	—	—
57	60	Versus.	Shepherd.	—	—
58	60v	—	[Redford.]	—	—
59	61v	Tibi omnes.	Redford.	15233 f. 2v.	PJR p. 79.
60	61v	Te per orbem terrarum.	Redford.	15233 f. 2v.	PJR p. 79.
61	62v	Tu ad liberandum.	[Redford.]	15233 f. 2v.	PJR p. 77.
62	63	Salvum fac.	[Redford.]	15233 f. 2v.	PJR p. 78.
63	63v	Iste confessor with a meane.	Redford.	—	PJR p. 45. GEO p. 25. PJR p. 87.
64	64	A point.	[Redford.]	—	AEM p. 223. PJR p. 87.
65	64	A point.	[Redford.]	—	AEM p. 223.
66	64v	Verbum supernum with a meane.	Redford.	29996 f. 14.	PJR p. 64. GEO p. 24. PJR p. 87.
67	65	A meane.	Redford.	—	PJR p. 87.
68	65	A point.	[Redford.]	—	PJR p. 87.
69	65	A point.	[Redford.]	—	PJR p. 87.
70	65v	My friends.	—	246 f. 22v.	—
71	66	Like as the chayned wight.	—	—	—
72	66v	Salvator with a meane.	Redford.	—	PJR p. 56.
73	67	Aurora lucis with a meane.	Redford.	—	PJR p. 29.
74	67v	Eterne rerum conditor.	Redford.	—	PJR p. 41.
75	68v	Iam lucis orto sidere.	Redford.	—	PJR p. 48.
76	69v	Rejoice in the Lord always.	—	—	HGH (supplement). TCM (8vo.).
77	71	Te Deum.	Blitheman.	—	—
78	76v	Of wise heads.	—	—	—

<sup>1</sup> For key to abbreviations see end of list.

No.	Folio	Title	Composer	Other MSS	Printed Ed. <sup>1</sup>
79	77v	O the silly man.	Edwards.	722 f. 61v. 1196 f. 110v. 2111 f. 3.	HGH (supplement).
80	78v	Defiled is my name.	Johnson.	722 f. 60v. 1196 f. 110. 2111 f. 1v. 30480 f. 49v.	HGH (supplement).
81	79v	In going to my naked bed.	[Edwards.]	722 f. 62v. 2111 f. 4v. 36528a. 15166 f. 1.	HGH (supplement). FMS vol. 36.
82	80v	The man is blest.	[Shepherd.]	—	—
83	81	O ye tender babes.	Tallis.	—	—
84	81v	Benedicam Domino.	Johnson.	246 f. 24v. 4900 f. 60v.	—
85	83v	When shall my sorrowful sighing.	[Tallis.]	74 f. 35v. 30480 f. 48. 33933 f. 60. 36484 f. 1.	OCS No. 351.
86	84v	I am lucis orto sidere.	Tallis.	—	GEO p. 5.
87	85v	In nomine.	White.	212 no. 6. 22597 f. 54v.	—
88	86v	I smile to see how you devise.	—	—	—
89	87v	The wretched wandering Prince of Troy.	—	—	—
90	88	When Cressyde went from Troy.	—	—	—
91	88v	Gloria tibi Trinitas.	Blitheman.	—	—
92	90	Gloria tibi Trinitas.	Blitheman.	30485 f. 58v. 31403 f. 8v. Fitz p. 91.	RTP p. 237. FWB i. 181.
93	91v	Gloria tibi Trinitas.	Blitheman.	5612 p. 108.	—
94	93	Gloria tibi Trinitas.	Blitheman.	—	—
95	94	Gloria tibi Trinitas.	Blitheman.	—	—
96	96	Gloria tibi Trinitas.	Blitheman.	—	—
97	97	Veni redemptor.	Tallis.	—	GEO p. 8.
98	97v	Ex more docti mystico.	Tallis.	—	GEO p. 6.
99	98v	[Clarifica me pater.]	Tallis.	—	GEO p. 9.
100	99	Ecce tempus.	Tallis.	—	GEO p. 7.
101	99v	[Clarifica me pater.]	Tallis.	—	—
102	100	Veni redemptor.	Tallis.	23623 f. 167.	—
103	100v	A point.	Tallis.	—	GEO p. 6.
104	101	[Clarifica me pater.]	Tallis.	—	GEO p. 3.
105	101v	Ecce tempus idoneum.	[Tallis.]	—	GEO p. 4.
106	102	Iste confessor.	Tallis.	—	—
107	102v	Christe qui lux es.	Heath.	—	—
108	103v	Christe redemptor omnium.	[Blitheman.]	—	—
109	105	O Lord, turn not away.	—	—	—
110	106v	Since thou art false to me.	—	4900 f. 58.	—
111	107	O happy dames.	[Shepherd.]	246 f. 28v.	—
112	108	—	—	—	—
113	108v	When griping griefs.	[Edwards.]	1196 f. 109v.	HGH (supplement). RMI.
114	109	The bitter sweet.	—	246 f. 29.	—
115	109v	Like as the doleful dove.	Tallis.	722 f. 43v.	HGH (supplement).
116	110v	A pavyon.	Newman.	—	—
117	111	I lift my heart.	Tye.	29372 f. 75. 30087 f. 118v. 30478 f. 23v. 31443 f. 171.	BCM.
118	113	As I deserve.	—	—	—
119	113v	Per haec nos.	Tallis.	24d f. 159v. 24h f. 108. 312 f. 86v. 423 p. 98. 2035 f. 6; f. 40v. 29246 f. 9v.	TCM vi. 151.
120	114v	Tres partes in una.	Munday.	—	—

## MUSIC FOR CITTERN AND GITTERN

No.	Folio	Title	Composer	Instrument	Printed Ed. <sup>1</sup>
i	118	A songue.	—	[4-course cittern.]	—
ii	118v	A Pavion.	—	[5-course cittern.]	—
iii	119v	[A galliard.]	—	Gitterne.	—
iv	120v	[A pavane.]	—	[gittern.]	—
v	121v	—	—	[gittern.]	—
vi	122	[Galliard to passamezzo antico.]	—	[4-course] Sytherne.	—
vii	122v	[A cin]quepasse.	—	[4-course cittern.]	—
viii	123	Was not goode Kinge Solomon.	—	[4-course cittern.]	—
ix	123v	Queen of Scotts Gallyard to the Sithorne.	T. M[ulliner].	[4-course cittern.]	GSJ i. 57.
x	125	The French Galliarde.	—	[4-course cittern.]	—
xi	126v	Venetian Galliarde.	Churchyard.	[4-course cittern.]	—

<sup>1</sup> For key to abbreviations see end of list.

## KEY TO MANUSCRIPTS AND PRINTED EDITIONS

(a) *Manuscripts*

24d	King's MS RM 24.d.2.	B.M.
24h	King's MS RM 24.h.11.	B.M.
Fitz	Mus. MS 32.G.29.	Fitzwilliam Museum, Cambridge.
45	Mus. MS 45.	Ch. Ch., Oxford.
74	Royal MS Appendix 74-76.	B.M.
212	MS Mus. Sch. D 212-216.	Bodl. Lib.
246	S.P.1 [Henry VIII] Vol. 246.	Public Record Office.
342	MS 342.	St. Michael's College, Tenbury.
371	Mus. MS 371.	Ch. Ch., Oxford.
420	MS Mus. Sch. E 420-422.	Bodl. Lib.
423	MS Mus. Sch. E 423.	Bodl. Lib.
722	R.C.M. MS 722.	B.M.
1196	R.C.M. MS 1196.	B.M.
2035	R.C.M. MS 2035.	B.M.
2111	R.C.M. MS 2111.	B.M.
4900	Additional MS 4900.	B.M.
5612	Drexel Collection MS 5612.	Public Library, New York.
15166	Additional MS 15166.	B.M.
15233	Additional MS 15233.	B.M.

All other numbers between 22597 and 36526a are among the Additional MSS of the British Museum.

(b) *Printed Editions*

AEM	Anderton, H.	'Early English Music' (London, 1920).
BCM	Barnard, J.	'The First Book of Selected Church Music' (London, 1641).
CMS		Church Music Society Reprints (London, 1912).
DME	Day, J.	'Morning and Evening Prayer' (London, 1565).
DWP	Dav, J.	'The Whole Psalter' (London, 1563).
FWB	Maitland & Squire.	'The Fitzwilliam Virginal Book' (Leipzig, 1899).
FMS	Fellowes, E. H.	'The English Madrigal School' (1913).
GEO	Glyn, M.	'Early English Organ Music' (1939).
GSJ		'Galpin Society Journal', I. (The above list of Music for Cittern and Gittern is taken from the article by R. T. Dart.)
HGH	Hawkins, J.	'A General History of the Science and Practice of Musick' (London, 1776).
OCS		'Oxford Choral Songs' (Oxford, 1927).
PJR	Pfaffeicher, C. F.	'John Redford' (Cassel, 1934).
RMI	Rimbault, E.	'Musical Illustrations of Bishop Percy's "Reliques"' (London, 1850).
RTP	Rimbault, E.	'The Pianoforte' (London, 1860).
SMA	Smith, J. S.	'Musica antiqua' (London, 1812).
SRS	Southgate, T.	'The Regal and its Successors' ('English Music', London, 1911).
TCM		'Tudor Church Music' (Oxford, 1921).
TCM (8vo)		Octavo edition of 'Tudor Church Music'.
WAM	West, J. E.	'Anthology of Old English Organ Music'
WHN	Wolf, J.	'Handbuch der Notationskunde.'

D. W. S.

BIBL. — STEVENS, DENIS W., 'The Mulliner Book: a Commentary' (London, 1952).

**MULLINGS, Frank** (b. Walsall, 10 May 1881; d. Manchester, 19 May 1953).

English tenor singer. He received his musical training at the Birmingham and Midland Institute under Granville Bantock and G. A. Breeden (vocal). In 1904 he won the Maas scholarship at that school, and three years later he made a public appearance in opera at Coventry in the part of Faust. He sang first in London at a Queen's Hall concert in 1911, but his experience as an operatic tenor really dates from a tour he made with the Denhof company in 1913. Subsequently he came under the notice of Sir Thomas Beecham and extended his growing reputation as a heroic tenor to the metropolis. He made his début at Covent Garden during the Beecham summer season of 1919 as Hadyar in the first English performance of Isidore de Lara's opera 'Nail'. In the autumn of the same year he did more conspicuous work by appearing as Othello in Verdi's opera and (17 Nov.) as Parsifal in the first English performance of Wagner's work. Both these impersonations

gained for him warm praise and encouragement, while other parts in which he appeared to notable advantage were Tristan, Tannhauser, Siegfried and Radames.

After the formation of the British National Opera Company his work in opera was mainly associated with that organization, and among other parts he created that of Apollo in Rutland Boughton's opera 'Alkestis' on its production at Covent Garden on 11 Jan. 1924. During all this period he was doing important concert work and appearing at most of the principal musical festivals. In his later years he confined himself mainly to recital work, when his exceptional intelligence and versatility stood him in good stead. He never wholly rid himself of vocal defects and faults of production, but there was never any doubt of his passionate artistic sincerity.

Mullings taught for many years in Manchester and at the Birmingham School of Music, which made him a Fellow (F.B.S.M.) in 1949.

H. K., adds.

**Müllner, Adolf.** See Weber (12, 'König Yugurd', incid. m.).

**Munch, Andreas.** See Grieg (4 songs). Kjerul ('Brudefærden', chorus).

**MÜNCH, Charles** (b. Strasbourg, 26 Sept. 1891).

French conductor. He was the younger son of Ernest Münch, founder of the Chœur Saint-Guillaume at Strasbourg, and studied the violin first at the Strasbourg Conservatory and later in Berlin as a pupil of Carl Flesch. He became professor of the violin first at the Strasbourg Conservatory, then at Leipzig, where from 1926 he was leader of the Gewandhaus Orchestra. In 1933 he went to Paris and made his début as a conductor, giving concerts with the Paris Symphony Orchestra and the Lamoureux and Straram Orchestras. On the foundation of the Paris Philharmonic Orchestra by Alfred Cortot, Münch took over its direction and soon distinguished himself by his excellent and unusual programmes, of which a large part was given over to new and rarely heard works. He was principal conductor at the I.S.C.M. Festival held in Paris in 1937 and conducted the special centenary performance of Berlioz's Requiem in the Cour des Invalides.

In 1926 Münch was appointed a professor at the École Normale de Musique in Paris. In 1938 he visited London and conducted the B.B.C. Symphony Orchestra, and the same year he succeeded Philippe Gaubert as conductor of the Société des Concerts du Conservatoire. Since 1945 he has been touring Europe and America extensively, and in 1948 he was appointed conductor of the Boston Symphony Orchestra.

A. H. (ii) & F. E. G.

**MÜNCH, Fritz** (b. Strasbourg, 2 June 1890).

French choirmaster and teacher, brother of the preceding. He first studied music in his native town, later at Leipzig, Berlin and Paris. He succeeded his father as director of the Chœur Saint-Guillaume, and rapidly made a name for himself both at Strasbourg and elsewhere. For many years he has been director of the Municipal Conservatory of Strasbourg and lecturer in the history of music at Strasbourg University. A. H. (ii).

**MÜNCH, Hans** (b. Mulhouse, Alsace, 9 Mar. 1893).

Swiss conductor and composer of Alsatian birth. Among his earliest teachers was Albert Schweitzer. In 1912 he went to Basel and studied at the Conservatory under Hans Huber, Hamm, David and Haeser. In 1918 he joined the staff of the Conservatory as professor of the pianoforte (till 1927) and of choral singing (till 1935); he was also conductor of the Kleinbasel Men's Choral Society and the Deutscher Männerchor (till 1926), and from 1921 to 1926 he conducted the Basel Bach Choir. He succeeded Hermann Suter in 1925 as conductor of the Basler Gesangsverein, a large choral society, and of the

excellent male-voice choir, the Basler Liedertafel. In 1935 he became conductor of the symphony concerts of the Allgemeine Musikgesellschaft, in succession to Weingartner, and was made director of the Music School and Conservatory (1935-47) and guest conductor at the Basel Municipal Theatre. In 1939 the University of Basel conferred a doctor's degree *honoris causa* on him.

Münch's work as a conductor has formed the bulk of his activity at Basel. He is among the most eminent of Swiss conductors. Though his interests are varied, he is most at home in the works of Beethoven, Wagner and Bruckner; but he also does much good work on behalf of young composers, especially those connected with Basel.

As a composer Münch has become known particularly through his choral works and his music for festival plays. The music for Bernoulli's mystery play 'Totentanz' and for Stickleberger's 'Reformationsgedenkspiel', as well as the 'Gryphius-Kantate', are outstanding. He has also written chamber music and songs.

H. E., adds.

**Münchhausen, Lucia Elisabeth.** See Bach (J. C. F., 36, husband of).

**Münchhausen, Hieronymus von.** See Grosheim ('Sympathie der Seelen', incid. m.). Sommer (opera).

**MÜNCHHEIMER, Adam.** See MINCHEJMER.

**MÜNCH(E)NER LIEDERBUCH.** An important collection of German songs of the 15th century, with some instrumental dances and canons. See SONG, p. 919.

**Munck, Axel.** See Delius ('Sunset', song).

**MUNCK, Ernest de** (b. Brussels, 1840; d. London, 19 Jan. 1915).

Belgian violoncellist. He was a pupil of his father, François de Munck, and of Servais, and was a capable cellist by the age of ten. In 1855 he went on tour in Great Britain with Jullien's orchestra, and he ultimately settled down in London, where he was engaged as professor at the G.S.M. His residence in London, however, was not continuous. In 1868 he was in Paris and in 1870 at Weimar, where he formed part of the court orchestra. He married Carlotta Patti in 1879. In 1893 he was appointed professor at the R.A.M. in London. w. w. c.

**MUNCK, François de** (b. Brussels, 1815; d. Brussels, 1854).

Belgian violoncellist, father of the preceding. He was trained under Platel at the Brussels Conservatoire, in which institution he eventually became that famous teacher's successor as first professor of the cello. As a soloist he was well known in Germany. In 1848 he accepted a post in the orchestra of Her Majesty's Theatre, London, but he returned to Brussels in 1853. His chroniclers unite in ascribing to him exceptional talents, the development of which was hindered by a somewhat dis-

orderly course of life. His one published composition was a 'Fantaisie et variations sur un thème russe'.

W. W. C.

**Munday, Anthony.** See Moeran (madrigal).

**MUNDAY, Eliza.** See SALMON.

**MUNDAY, Mrs.** See MAHON (7).

**MUNDY, John** (b. ?; d. Windsor, 1630).

English organist and composer. He was a son of William Mundy, Gentleman of the Chapel Royal, and received his musical education from his father. He became organist of Eton College and about 1585 succeeded John Marbeck as one of the organists of St George's Chapel, Windsor. On 9 July 1586 he graduated B.Mus. at Oxford. Both he and his father are mentioned in some verses at the end of a manuscript collection of motets and madrigals transcribed in 1591 by John Baldwin, singing-man of Windsor, recounting the celebrated musicians of the time.

In 1594 Mundy published 'Songs and Psalmes, composed into 3, 4 and 5 parts, for the use and delight of such as either love or learne Musicke'. He took his D.Mus. degree in 1624. An anthem by him is contained in Barnard's manuscript collections, and three of the pieces in his 'Songs and Psalmes' were scored by Burney<sup>1</sup>, who also gives a partsong by him, 'In deep distress'.<sup>2</sup> Several of Mundy's compositions for the keyboard are contained in the Fitzwilliam Virginal Book, among them a curious fantasy describing 'Faire Wether', 'Lightning', 'Thunder', 'Calme Wether' and 'A faire Day'. He was buried in the Cloisters of St. George's Chapel, Windsor.

Mundy contributed the 5-part madrigal 'Lightly she whipped o'er the dales' to Morley's 'Triumphes of Oriana' (1601-3), and the following are the madrigals contained in his 'Songs and Psalmes'<sup>3</sup>:

#### FOR THREE VOICES

Of all the birds,  
As I went walking,  
Turn about and see me.

#### FOR FOUR VOICES

My prime of youth.  
In deep distress.  
The longer that I live.  
Heigh ho! 'chill go to plough.

#### FOR FIVE VOICES

Were I a king.  
(In midst of woods (Pt. i).  
(The blackbird made (Pt. ii).  
Penelope that longed.  
Who loves a life.

W. H. H., adds.

Bibl. — FELLOWS, E. H., 'English Madrigal Composers' (Oxford, 1921).

See also Ferguson (orch. piece on 'Go from my window').

<sup>1</sup> B.M., Add. MSS 11,388.

<sup>2</sup> 'History', III, 55; modern ed. II, 53.

<sup>3</sup> Republished in 'The English Madrigal School', Vol. XXXV.

**MUNDY, William** (b. ?, c. 1529; d. ?, c. 1591).

English composer, father of the preceding. He succeeded Thomas Giles as head chorister of Westminster Abbey in 1543 and remained there for at least the next twelve months. He became a vicar-choral of St. Paul's Cathedral in London and was sworn a Gentleman of the Chapel Royal on 21 Feb. 1564. A service and three anthems by him, and also the anthem 'O Lord, the Maker of all thing' (sometimes assigned to Henry VIII), are printed in Barnard's 'Selected Church Music'. Another service and two other anthems are contained in Barnard's manuscript collections, and eleven Latin motets in a set of manuscript parts by him, both in the R.C.M. A number of compositions are in the Christ Church and Music School collections, Oxford. The words of several of his anthems are contained in Clifford's 'Divine Services and Anthems' (1664).

Mundy is mentioned by Morley in his 'Introduction', in company with Byrd and others, as never having "thought it greater sacriledge to spurne against the Image of a Saint then to take two perfect cordes of one kinde together". This mention may have further significance since Mundy was at the Abbey and in Edward VI's and Mary's reign one of the singing men was a Robert Morley, while a Robert White was Master of the Choristers, coming to the Abbey when William Mundy would have been thirteen and while Morley was still there. There was undoubtedly a thread of the old Catholicism in the Abbey right through Elizabeth I's reign, and one of the choristers who later became Bishop of Gloucester is the only Anglican prelate believed to have gone over to Rome, and the headmaster at Westminster School in 1610 embraced the Roman Communion.

The date of Mundy's death is not recorded, but it was probably in 1591, as on 12 Oct. in that year Anthony Anderson was sworn Gentleman of the Chapel Royal in his place.

W. H. H. & E. P. (iii).

See also Anthem.

**MUNEIRA (Muñeira).** See FOLK MUSIC: SPANISH.

**MUNICH.** Throughout its history until 1918 Munich's musical life had been closely bound up with that of the Bavarian court. To go no farther back, Lassus spent the last thirty-four years of his life there as *Hofkapellmeister*, his most prolific if not his best period, to be followed at intervals by his son Ferdinand (1609) and his grandson Ferdinand (1616-1629). The first opera recorded at Munich was brought there by the Electress Adelaide from her home in Savoy. *Opera seria* had given way to *opera buffa* by 1745.

**OPERA.**—The small Residenztheater, an



interesting example of theatrical rococo, was begun in 1751 and opened in 1753. Mozart's 'Idomeneo' was produced at Munich in 1781. Side by side with Italian opera occasional German musical plays were produced. A new opera-house had been built in 1818 on the site of the Franciscan monastery from plans of Karl von Fischer. In 1818, however, it was burnt down. Ludwig I had it rebuilt according to Fischer's plans in 1823; it was reopened on 2 Jan. 1825 as the Hof- und Nationaltheater. Shortly afterwards the king disbanded the Italian opera; it is said that he was finally converted by a performance of 'Fidelio'.

With Johann Aiblinger as chief *Kapellmeister* came the new period when the German opera at Munich began to rank with the best in the country. The subsequent hundred years of opera in Munich may be said to form an epitome of the development of opera in Germany. First came the period of Franz Lachner. With his production of Meyerbeer's 'Les Huguenots' he lifted the Munich Opera on to a new plane; another landmark was his production of 'Tannhäuser' in 1855, in the face of strong opposition and intrigue. After his death in 1860 the second period may be said to have begun. It was signalized by the friendship between the new King, Ludwig II, and Wagner. The composer brought Hans von Bülow to Munich, first as court pianist, but soon to be advanced (in 1867) to general musical director. A year later Hans Richter went to Munich as director of the opera chorus, also under the influence of Wagner, and in 1869 Franz Wüllner became chief *Kapellmeister*. In the year in which Bülow became general musical director, Karl von Perfall was appointed intendant. Under this combination, stimulated by the personality of the composer, the Wagner operas began to acquire a world-wide reputation and to raise the Munich Opera with them. 'Tristan' had been produced in 1865; it was to be followed by 'Rheingold' (1869), 'Die Walküre' (1870) and 'Rienzi' (1871). When 'Siegfried' and the 'Götterdämmerung' were given in 1878, two years after the Bayreuth production, Hermann Levi had been *Kapellmeister* for six years, Wüllner had died and Rheinberger was chief *Kapellmeister*, assisted by Franz Fischer, who had been a cellist in the orchestra.

CONDUCTORS.—In the period that followed, new influences were at work at Munich. Thuille had begun teaching at the composition school in 1883 (he remained till 1907) and Alexander Ritter went to live at Munich. Ritter had great influence on the younger musicians, and among those who came under him was Richard Strauss, who had a post as *Kapellmeister* from 1886 to 1889, and again

from 1894 to 1898. Stavenhagen was *Kapellmeister* in 1898, Felix Weingartner conducted the Kaim orchestra from 1898 to 1907 and Max Reger lived at Munich in 1901–7. In 1903 Felix Mottl arrived for his all-too-short career at Munich—he died there in 1911—and set a tradition that was felt through every German school of conducting. He was succeeded by Bruno Walter. At this period Pfitzner, after many vicissitudes, went to Munich as conductor of the Kaim orchestra, and ten years later had his triumph when the Munich Opera produced his 'Palestrina' as the climax of a Pfitzner week.

LATER OPERA.—After an interval, due to the revolution of 1918, the Hof- und Nationaltheater was reconstructed and reorganized as the Bayerisches Staatstheater, the name covering the Nationaltheater, the Residenztheater and the Prinzregententheater, the last having been built in 1901 as a Wagner memorial theatre for performances after the manner of Bayreuth. Karl Zeiss then took over the management of the whole, but died in 1923. Baron Clemens von Frankenstein, the intendant at the time of the revolution, who had then been compelled to retire, now returned, with Hans Knappertsbusch, who had succeeded Siegmund von Hausegger under Zeiss as general musical director. The Munich festivals were revived in Aug. 1924. The centenary of the opera-house was celebrated with great ceremony by a gala performance of the 'Meistersinger' on 1 Jan. 1925.

Frankenstein was succeeded by Oskar Walleck in 1934 and Knappertsbusch as *Operndirektor* by Clemens Krauss in 1936.

Both the Nationaltheater and the rococo Residenztheater were destroyed by bombing during the second world war. The Prinzregententheater survived practically undamaged and is now the home of the Staatsoper, whereas the Theater am Gärtnerplatz, which was severely damaged during the war and has now been repaired, is used exclusively for performances of operettas. Like the Staatsoper, this house is under the management of the Bavarian State. The Residenztheater has been rebuilt as a modern theatre for performances of plays and small-scale operas. The intendant of the Munich State Opera is (1954) Georg Hartmann and its post-war musical director was Georg Solti. Regular guest conductors include Knappertsbusch, Eugen Jochum and Robert Heger.

Since 1925 the following works have had their first productions at Munich:

1925. Vollerthun, 'Island Saga'.

1927. Roehr, 'Corur Dame'; Wolf-Ferrari, 'Das Himmelskleid'.

1929. Albert Coates, 'Samuel Pepys'.

1930. Weismann, 'Gespenstersonate'; Piechler, 'Der weisse Pfau'.

1931. Weinberger, 'Die geliebte Stimme'; Malipiero, 'Komödie des Todes'; Haba, 'Die Mutter'; Pfützer, 'Das Herz'; Maurice, 'Tanzlegendchen'.  
 1932. Heger, 'Bettler Namenlos'.  
 1934. Giannini, 'Lucidia'.  
 1938. Strauss, 'Der Friedenstag'.  
 1939. Orff, 'Der Mond'.  
 1942. Strauss, 'Capriccio'.  
 1948. Egk, 'Abraxas' (ballet).

**CONCERTS.**—The orchestra of the Staatsoper (112 members) gives ten subscription concerts each season, known as Musikalische Akademie; the principal conductor is Georg Solti. The Munich Philharmonic Orchestra (formerly known as Kaimorchester and later as Münchener Konzertvereinsorchester) gives twelve subscription concerts under the direction of Fritz Rieger. Former well-known conductors of this orchestra were Siegmund von Hausegger (*d.* 1948) and Oswald Kabasta (*d.* 1945). An important factor in Munich's musical life is the newly constituted radio orchestra (Symphonie Orchester des Bayerischen Rundfunks), which under the conductorship of Eugen Jochum devotes itself largely to programmes of modern music.

Outstanding among a large number of chamber-music associations formed at Munich after the 1939-45 war is the Freund Quartet and the Vereinigung für alte Musik. The Musica Viva under the artistic direction of the composer Karl Amadeus Hartmann, which is financed by the Munich State Opera, has for its task the promotion of contemporary music. Chief among the many choral associations are the Lehrergesangverein, the Philharmonic Choir, the Bachverein and the celebrated Domchor (Berberich). Symphony concerts at Munich are now taking place in the Congress Hall of the Deutsches Museum and in the hall of the University, the two principal concert halls, the Odeon and the Tonhalle, having been destroyed by bombing.

**EDUCATION.**—The leading educational institution for music is the Staatliche Akademie für Tonkunst, which offers training facilities in every branch of music. It was founded in 1846 and remodelled in 1897 under Hans von Bülow. Its president between the wars was Siegmund von Hausegger, who was succeeded by Richard Trunk. The first post-war president was Joseph Haas, and its present director (1951) is Robert Heger. At the University there is a chair for musicology, which for many years past was held by Adolf Sandberger. His successor is Rudolf von Ficker.

H. G. D. & K. W. B.

- BIBL.**—RUDHART, F. M., 'Geschichte der Oper am Hofe zur Munchen' (Freising, 1865).  
 SANDBERGER, ADOLF, 'Beiträge zur Geschichte der Hofkapelle in Munchen unter Orlando di Lasso', 3 vols. (Munich, 1894-95).  
 URSPRUNG, O., 'Munchens musikalische Vergangenheit von der Frühzeit bis zu Richard Wagner' (Cassel, 1927).

**MUNICH SONG-BOOK.** An important collection of German songs of the 15th century, with some instrumental dances and canons. See SONG, p. 919.

**Munk, Kaj.** See Andersen ('Puzzlespel', *incid. m.*).  
 Borresen ('Cant', *do.*). Koppel ('Niels Ebbesen', *do.*). Riisager (*do.*).

**MUÑOZ MOLLEDA, José** (*b.* Cadiz, ? 1895).

Spanish composer. He studied composition in the Madrid Conservatory with Conrado del Campo and pianoforte with Tragó. In 1934 he was awarded the Gran Premio de Roma and was sent by the Spanish Government to Italy, Germany and France. In Rome his Quartet in F minor was awarded a prize by the Academy of Santa Cecilia. He has written two symphonic poems for full orchestra, 'De la tierra alta' and 'Scherzo macabro', and an orchestral Suite, 'Postales madrileñas'—a work full of vivacity and Goyaesque touches. His 'Introducción y fugado' for orchestra was acclaimed at its first performance in Dublin. His Concerto for pianoforte and orchestra was brilliantly played by Leopoldo Querol with the composer conducting. He has also written the music for a ballet, 'La niña de plata y oro' and an oratorio, 'La resurrección de Lázaro', which has been produced with success at Trier in Germany. In recent years he has concentrated his attention upon chamber music, in which he has achieved genuine success in such works as the Trio for flute, cello and pianoforte, and 'Divertimento a sei' for piccolo, flute, oboe, clarinet, bassoon and horn. His finest work up to date is his Quintet in G minor for strings and pianoforte, which was played for the first time by the Quinteto Nacional in Madrid and received an ovation. It is a striking work and, though modern in form and harmony, yet echoes the Spanish traditional idiom. The first movement with its rhythmical introduction in 5-8 leads into a dramatic *allegro* in which the pianoforte and violin carry on an animated dialogue, punctuated by the other three instruments, who interrupt and interpose discordant views; but at the end all the instruments combine together in a *presto* and produce a climax ending cyclically with the introductory theme. The *Adagio espressivo* is a lyrical movement beautifully written for the first violin and pianoforte, who continue their dialogue but expand it into a broad *cantabile* uniting all the instruments. In the third movement the composer transforms the traditional scherzo into a kind of miniature rhapsody consisting of a folk dance and a *copla*. Instead of the usual light finale the composer rounds off his work with a dynamic trial of strength in which all the instruments take part and with consummate skill he achieves perfect balance

between pianoforte and strings in the intricate *fugato* and at the same time preserves the cyclic unity with the earlier movements. W. S.

**Muñoz San Román.** See Turina (songs with orch.).

**MUNRO, Alexander** (b. ?; d. ?).

Scottish 18th-century musician. He settled in Paris and published there 'A Collection of the best Scots tunes fitted to the German flute', folio, licence dated 1732. This work is particularly rare — a copy was sold at the Taphouse sale in July 1905. Hawkins criticizes the arrangements of the melodies thus: "The simplicity of the airs is lost in the attempts of the author to accommodate them to the style of the Italian music". F. K.

**Munro, Harold.** See Ireland (J., 'Earth's Call', voice & pf.).

**MUNSEL, Patrice** (b. Spokane, Washington, 14 May 1925).

American soprano singer. She began to study singing at the age of twelve, first with Charlotte Lange at Spokane and later with William P. Herman in New York, where, in Mar. 1943, she was a winner in the Metropolitan Opera's auditions of the air. A three years' concert contract with S. Hurok followed in Nov. On 4 Dec. 1943, at eighteen, she made her début at the Metropolitan Opera as Philine in 'Mignon'. Critics noticed unusual but incompletely developed vocal gifts, and an impression of a remarkable, though variably employed voice continued through her first few Metropolitan seasons, in which she sang mainly in the Italian and French coloratura repertory. She made vocal progress during these years and showed a distinct flair for the stage. The success of her Adele in the Metropolitan's English production of 'Fledermaus' called attention to her talent as an interpreter of soubrette parts or others with a humorous element, which has also been shown in her Rosina (1944), Zerlina (1950) and Despina in 'Così fan tutte' (1952), and this has since been her principal though not exclusive operatic field. In 1948 she made her European début in Copenhagen. She sang in operetta at Pittsburgh in 1949 and in California in 1950, and in 1952 played the title-part in the United Artists film biography of Nellie Melba. She is also active as a concert, radio and television artist. F. D. P.

**MUNTZBERGER (Müntz-Berger), Joseph**<sup>1</sup> (b. Brussels, 1769; d. Paris, Jan. 1844).

Netherlands violoncellist and composer. He was a pupil of his father and van Maldere. Having chosen the cello as his principal instrument, he went to Paris in 1783, was cellist at the Opéra-Comique in 1790 and later at the Théâtre Favart, retiring with a pension in 1830. He composed 2 concertos, trios, sonatas, solos and studies. E. v. d. S.

<sup>1</sup> Called "le jeune" on some title-pages of his works.

**MŪNZ, Mieczysław** (b. Cracow, 31 Oct. 1900).

Polish pianist. He studied at the Musical Academy in Vienna and at the Ilich School for Music in Berlin, where he also received some private lessons from Busoni. He made extensive tours in Europe, Asia and both Americas. After his début in the U.S.A. in 1922 he frequently appeared as soloist with the leading American orchestras (New York Symphony Orchestra, Boston, Philadelphia, etc.). For two years (1930-32) he was a member of the pianoforte department at the Curtis Institute of Music, Philadelphia. He is permanently domiciled in the U.S.A.

G. R. H.

**MUNZINGER, Karl** (b. Balsthal, Canton Solothurn, 23 Sept. 1842; d. Berne, 16 Aug. 1911).

Swiss conductor and composer. From 1860 to 1863 he was a student at the Leipzig Conservatory. His first important post was that of conductor of the Solothurn Liedertafel, to which he was appointed in 1867. In 1869 he went to Berne, where he was conductor of the Liedertafel and taught singing. In 1884 he became responsible for the symphony concerts of the musical society and the choral concerts of the Caecilienverein, so that all the important musical functions of Berne were in his hands. He was also director of the Music School, where he was succeeded in 1909 by Fritz Brun.

During this time Munzinger had written a number of works, including incidental music for festivals, partsongs with and without orchestral accompaniment, partsongs for male voices, pianoforte pieces, organ music, a pianoforte Quartet and a Mass. One of his major works was the music for a pageant commemorating the 700th anniversary of the foundation of Berne. It contains a 'Zahringermarsch' which bears remarkable likenesses to the marches in Wagner's 'Tannhauser' and in Verdi's 'Aida'.

The force of Munzinger's personality is seen in the fact that he was the first Swiss citizen to raise the standard of musical life in Berne.

H. E.

**MURADELY, Vano** (actually **Irakly**) (b. Gory, Georgia, 6 Apr. 1908).

Georgian composer. He is of peasant origin. From early childhood he listened to the songs of the people, memorized them, playing them on the mandoline, the guitar or the balalaika. At the age of eleven he began to compose songs in the Georgian language and to sing them, imitating the style of folksongs. On leaving school at Gory he entered the school of music at Tbilisy to study singing. In 1926 he was admitted without an examination into the Tbilisy Conservatory, where he studied under S. Barkhidarian, V. Shcherbachev and the

Georgian composer and historian D. Arakishvily. He graduated from the Conservatory in 1931 and spent the three following years at Tbilisi, where he wrote a considerable amount of theatre music. He was the leader of the Musical Section of the Young Workers' Theatre and promoted many new vocal productions. In 1934 he went to Moscow, was admitted into the second year of the Conservatory and completed his musical training in 1938, under Shekhter and Miaskovsky. For his diploma he wrote the first two movements of his Symphony dedicated to the memory of S. Kirov, finishing it in the following year. In 1939 he wrote his first cantata to Stalin, which was followed almost immediately by the second and then by 'Zdravitsa' for chorus and orchestra, dedicated to the Soviet people and the fatherland.

Throughout this period he was actively engaged in the writing of film and theatre music for the productions at the Kamerny Theatre, the Moscow Dramatic Theatre and others. During the second world war he composed the music to the films 'Retribution' and 'Hatred', over twenty patriotic songs and ballads, among them the ballad 'Father and Son' for bass and orchestra, and the popular song 'Dovator's Cossacks', dedicated to the heroic exploits of General Dovator's cavalry regiments. In the summer of 1942 the composer began working on his second Symphony, 'The War of Liberation'.

Muradely's music is deeply rooted in Georgian folklore, yet he never has recourse to direct quotations from popular song; the melodious structure of Georgian national music and its marked diatonic character are at the source of his style, but its themes are woven into his compositions, which remain original, although unmistakably Georgian in spirit.

While still a student in 1937, he was elected President of the Youth Section of the Association of Soviet Composers. In 1938 he became the secretary of the Association and in 1939 a member of its Organizing Committee and Chairman of the Musical Fund of the U.S.S.R. During the second world war he joined the Anti-Fascist Youth Committee and frequently visited the front.

## CATALOGUE OF WORKS

### OPERA

'The Great Friendship' (c. 1947).

### INCIDENTAL MUSIC

'Honour', by Dmivan, 'The Mountains of Fatusiva', &c.

### FILM MUSIC

'The Ferghana Canal', 'Retribution', 'Hatred', &c.

### CHORAL WORKS

'Our Leader', cantata for solo voices, chorus & orch., written for the 60th birthday of Joseph Stalin (1939).  
'Zdravitsa' for chorus & orch. (1941).

March for chorus & milit. band (1941).  
Arrangements of Georgian folksongs.

### Battle-songs

Father and Son.  
Dovator's Cossacks.  
Wait for Me.

'Orel' for solo voices, chorus & orch. (c. 1939).  
Poem for solo voices, chorus & orch. (c. 1939).  
Cycle of Heroic Songs (c. 1946).

### ORCHESTRAL MUSIC

Georgian Symphonic Dance (1936).  
Symphony No. 1 ('In Memory of Kirov') (1938).  
'Solemn Overture' dedicated to Molotov (1940).  
Symphony No. 2 ('The War of Liberation') (1942-47).

### VOICE AND ORCHESTRA

'Song of Stalin's Youth' (1940).

S. G. R.

**MURCIANA.** See FOLK MUSIC: SPANISH.  
**MURDOCH, William (David)** (b. Bendigo, Australia, 10 Feb. 1888; d. Holmbury St. Mary, Surrey, 9 Sept. 1942).

Australian pianist and writer. He studied music at Melbourne University, going to London in 1906 to enter the R.C.M. with a Clerke scholarship. On leaving this institution in 1910 Murdoch began the career of solo pianist, travelling extensively in five continents. An exceptional sense of tonal values and responsibility made him an ideal partner in chamber-music combinations. The recitals given by the Chamber Music Players, a quartet including, besides Murdoch, Albert Sammons, Lionel Tertis and Lauri Kennedy, will be remembered for their rare balance as well as for the soundness of their interpretations of classical music. From 1930 to 1936 Murdoch was professor of the pianoforte at the R.A.M. He was an A.R.C.M. as well as Hon. R.A.M.

Murdoch produced a few compositions including songs and pianoforte pieces, and he published various transcriptions from the organ works of J. S. Bach. He was also the author of 'Brahms' and 'Chopin: his Life'.

F. B.

**Muret, Marc-Antoine de.** See Goudimel ('Chansons spirituelles').

**Murger, Henri.** See Bohème (Puccini). Delibes ('Abeilles', choruses). Leoncavallo ('Bohème', opera). Massenet ('Vie de Bohème', incid. m.). Puccini ('Bohème', opera).

**MURIS, Johannes de** (b. ?; d. ?).

French, English or (?) Swiss philosopher, astronomer, mathematician and musical theorist. Gesner, in his 'Bibliotheca universalis' of 1545 cites a mathematical treatise by de Muris printed at Mainz in 1538, but gives no indication of his nationality. Bale, who appears to have relied on information received from the learned Oxford mathematician, physician and antiquary Robert Record, included "Joannes de Muris, quem Anglum fuisse scriptores ferunt", in the second part of the enlarged edition of his 'Scriptores illustres Majoris Britanniae' (Basel, 1559, p. 69). Neither Gesner nor Bale makes any

reference to his reputation as a musician. At a later date Tanner describes him as "*natione Anglus, philosophus, mathematicus et musicus insignis*" ('*Bibliotheca Britannico-Hibernica*', 1748, p. 537), and Sir John Hawkins found confirmation of his English origin in the following verses which occur in a treatise '*De origine et effectu Musice*' in the B.M. (MS Lansdowne 763, fol. 17) :

Pausas, iuncturas, fracturas, atque figuras  
Mensurarum formavit Franco notarum.  
Et Jhon de Muris variis floruitque figuris.  
Anglia cantorum nomen gignit plurimorum.

But, in whatever way these lines are punctuated, it is difficult to see how they can be made to attribute an English origin to de Muris. No locality in England is known with an English or Latinized name at all resembling Muri or Muris.

When we look abroad, the great Benedictine abbey of Muri in Switzerland at once suggests itself; but the chronicles of this abbey, which have been published by P. M. Keim (Zürich, 1877), contain no reference to our author. In France there are several communes of the name of Murs or Meurs, and the Abbé Normand, who under the pseudonym of Théodore Nisard published a short paper on Jean de Muris in 1886, gives reasons for selecting Murs or Meurs in the canton of Sézanne, which lies about half-way between Meaux and Vitry, as the home of the de Muris family. Henri de Muris, bishop of Thérouane (*d.* 1826), was a benefactor of the abbey of Saint Faron at Meaux. Another Henri de Muris, chevalier, owned land at Saint-Fiacre in Brie in 1313. This is in the near neighbourhood.

On the other hand Fétis favours a Norman origin on the ground that de Muris, in a letter written late in life to Pope Clement VI, alludes to the friendship of their youth, and that Clement had in fact been a monk at the Chaise-Dieu in Normandy and afterwards Archbishop of Rouen. He cites a Padua manuscript dated 1404 and entitled

Mag. Joh. de Muris de Normandia alias Parisiensis practica mensurabilis cantus cum expositione Prosdocimi de Beldemandis,

but one may suspect that the title is a later addition. In a mathematical treatise at Oxford dated 1321 (MS Digby 190, fol. 66) Johannes de Muris is again described as a Norman; but this is in a colophon which is clearly not part of the original treatise. No place of any name like Murs is known in Normandy.

Whatever doubt there may be about his birthplace, there is abundant evidence that de Muris resided for some part of his life in Paris. He himself speaks of having heard there a triplum composed by Franco (Coussemaker, '*Scriptores*', II, 402a), and at least two of his treatises are dated from the Sorbonne in Paris. One is the '*Musica speculativa*' printed by

Gerbert ('*Scriptores*', Vol. III), the Paris manuscript of which ends with the words: "Explicit musica speculativa secundum Boetium per magistrum Johannem de Muris abbreviata Parisiis in Sorbona anno Domini 1323". The other is the '*Canones de eclipsi lunae*', the Bodleian manuscript of which (MS Digby 97, fol. 124b) ends thus: "Hos autem canones disposuit Johannes de Muris Parisiis in anno Domini 1339 in domo scholarium de Sorbona". Léopold Delisle ('*Le Cabinet des manuscrits de la Bibliothèque Nationale*', 1874, II, 186) noticed that many of the Sorbonne manuscripts bear the names, and possibly the signatures, of teachers through whose hands they passed. One of them (Latin MS 16,646) is a Euclid bearing the name of J. de Muris, but this may be the Julianus de Muris who was elected Rector of the Sorbonne in Dec. 1350 (Du Boulay, '*Historia Universitatis Parisiensis*', IV, 973). Mersenne ('*Harmonicorum libri XII*', Paris, 1648, I, xxv, 8) speaks of de Muris as "*Canonicus et Decanus Ecclesiae Parisiensis*"; but his name does not occur in the '*Cartulary*' of Notre-Dame published in four volumes in 1850, nor in the '*Gallia Christiana*', nor in '*La France pontificale*'.

Beyond 1339 the existence of de Muris can be traced down to 1350 or a little later. The authors of the '*Gallia Christiana*', writing in 1744 (VII, 1636), speak of "*epistolae Johannis Muri famosi theologi anni 1340*" as attesting Philippe de Vitry's skill in music; but the letters are not now known, unless that mentioned below should prove to be one of them, and it may be doubted whether de Muris the musician is the person referred to. The Paris MS 7443 of the Bibliothèque Nationale contains a letter of de Muris to Pope Clement VI, who succeeded to the papacy in 1342. MS Digby 176 of the Bodleian Library contains (fol. 17b) an astrological treatise by de Muris on the conjunction of Saturn and Jupiter in 1345. Another Paris manuscript of the 15th century (Fonds Latin 14,736) is catalogued as containing: (1) '*Theorica numerorum auct. Jo. de Muris*'; (2) '*Ejusdem epistola metrica ad Philippum de Vitriaco, episcopum Meldensem*'; (3) '*De arte mensurandi*'. If this description is correct de Muris must have been living at least as late as 1350, the year in which de Vitry was appointed Bishop of Meaux. Weiss in Michaud's '*Biographie universelle*' (Paris, 1821) asserts that de Muris is known to have been still alive in 1358, but he gives no authority.

The reputation of de Muris, not only as musician, but as mathematician, astronomer and astrologer, is attested by the numerous manuscripts bearing his name to be found in most of the principal libraries of Europe. Mathematical treatises by him were printed at

Vienna in 1515 and at Mainz in 1538. A copy of the latter is in the B.M. The 'Musica speculativa', an abridgment of Boethius attributed to de Muris, was printed at Frankfurt in 1508 and is probably the work cited by Panzer (I, 486) as 'Joann. Muris Musica manuscripta et composita. Lipsiae, 1496, fol.'. As early as 1404 a commentary on his treatise on mensurable music was written by Prosdocimus de Beldemandis, and his authority is constantly appealed to by the theorists who followed him.

Of the musical works of de Muris by far the most important is the 'Speculum musices',<sup>1</sup> preserved in two manuscripts of the Bibliothèque Nationale, Paris (Nos. 7207 and 7207A), the former of which is said to date from the end of the 14th century. It is a treatise in seven books, the first five of which deal with the theory and the last two with the practice of music. Owing to its great length it has never been printed in its entirety, but Coussemaker included the last two books in the second volume of his 'Scriptores', and also, in the preface to that volume, gave us the chapter-headings of the first five books.<sup>2</sup> These treat of intervals and ratios, consonances, proportions, scales, tetrachords and the like, and are professedly based on Boethius. The sixth book is devoted to the church modes, and expounds the doctrines first of Boethius, then (cap. xv) of Guido and his successors, and finally (cap. lx-cxiii) of the moderns. The seventh book deals with mensurable music, and is remarkable for the protest it contains against modern divergence from the theory and practice of Franco and his school, against innovations in notation, exaggerated sentiment in descant, the liberties taken by singers in the matter of embellishment, the excessive use of discords and the abandonment of the old organum and conductus in favour of the motet and cantilena. De Muris never refers to contemporary musicians by name, but the passages he cites from their writings show that Philippe de Vitry, the champion of the *ars nova*, was one of those attacked. This lends point to the sentence at the end of his first chapter, in which de Muris disclaims any personal enmity against those whose doctrines he controverts. It has been thought that the 'Speculum musices' is the treatise mentioned with three others at the end of the mathematical treatise of 1321 as having been completed in the same year, and that its publica-

tion was the immediate cause of the papal decree of 1322 prohibiting the use of descant in churches (*see* Ambros, II, 347). The passage in MS Digby 190 is as follows:

Eodemque anno iusticia artis musice proferende, figurande, tam mensurabilis quam plane, quantum ad omnem modum possibilem discantandi, non solum per integra sed usque ad minutissimas fractiones; Cognicioque circuli quadrature perfectissime demonstrata; Expositioque tabularum Alphonsi regis Castelle; ac Geneologia Astronomie nobis claruit.

This is not a very apt description of the 'Speculum musices', nor is the expression "nobis claruit" such as one would expect an author to use of his own work. On the other hand, it is unlikely that de Muris would have troubled to note down such a list of works unless they were his own, and no other musical treatise of his is known to which the description would at all apply. A further difficulty is caused by the fact that in the 'Speculum' de Muris speaks of himself as old and feeble, which is hardly consistent with his having lived another thirty years, and it may be doubted whether the *ars nova* could have won by 1321 such general acceptance as is indicated by the language of the seventh book of the 'Speculum'.

Several minor treatises attributed to de Muris have been printed by Gerbert and Coussemaker. Some of them do not profess to be more than epitomes of his teaching; such are the 'Summa Magistri Johannis de Muris' (Gerbert, III, 190) and the 'Ars contrapuncti secundum Johannem de Muris' (Coussemaker, III, 59). Others contain details of notation which did not come into use till long after his death, and doctrines which are entirely at variance with those of the 'Speculum'. Such are the 'Libellus practice cantus mensurabilis' (Coussemaker, III, 46), which authorizes the use of white or open-headed notes in *proportio sesquialtera*, and the 'Ars discantus', which is not only inconsistent with the 'Speculum' in many respects, but actually cites de Muris as an authority (Coussemaker, III, 68, 108). Others again contain passages which are quoted verbatim and confuted in the 'Speculum'. Such are the 'Musica speculativa' and the 'Quaestiones super partes musicae' (Gerbert, III, 256, 301).<sup>3</sup>

The treatises with the next-best claim to authenticity are the 'Summa musices', the 'Libellus' and the 'Musica speculativa'. The 'Summa musices' is not inconsistent with the 'Speculum', and the difference of style may be accounted for by supposing it to be an early work written for the use of students. The 'Libellus' is accepted and quoted as the work of de Muris by Prosdocimus de Beldemandis and all the early theorists. The ana-

<sup>1</sup> Its authenticity is here accepted for the purpose of its discussion under an acceptable heading; for its modern attribution *see* Jacques de Liège and Musicology.

<sup>2</sup> The text of liber I, cap. i-xix, is printed in the pamphlet 'Die einleitenden Kapitel des Speculum Musicae von Johannes de Muris', by Walter Grossmann (Leipzig, 1924). The pamphlet includes an analysis of the text of this portion of the 'Speculum', together with an attempt to answer the questions raised as to the identity of the author.

<sup>3</sup> *See* Robert Hirschfeld's 'Johann de Muris' (Leipzig, 1884), pp. 11-26.

chronism above referred to may perhaps be explained as a later addition intended to bring the book up to date. On the other hand, in all the manuscripts it is entitled 'Libellus secundum [not per] J. de Muris', and the mention by name of the contemporary Gulielmus de Mascandio (Guillaume de Machaut) is not in accordance with the practice of the 'Speculum'. The 'Musica speculativa' follows immediately after the 'Speculum' in the Paris MS 7207, and was printed as the work of de Muris in 1508, but Dr. Hirschfeld's demonstration of the attack made upon it in the 'Speculum' seems fatal to its authenticity.

Extravagant claims were formerly made for de Muris as a pioneer and inventor. Nicola Vicentino first made the astonishing statement that musical notes, the long, breve, etc., were the invention of de Muris ('L'antica musica', Rome, 1555, p. 9). Before the publications of Gerbert and Coussemaker this was repeated in many books of reference (as, for instance, in Grassineau's 'Musical Dictionary' of 1740), though Mersenne and after him Rousseau ('Dictionnaire de musique', 1767), both of whom were at pains to consult the Paris manuscripts, had no difficulty in refuting it. If we ask what was the contribution of de Muris to the progress of the art of music, the answer must be that his was purely a restraining influence. Neither on the theoretical nor on the practical side of the art did he take any step forward. It is to his personality as a teacher, his vast erudition and his lucidity in definition and exposition that his reputation as a musician must be attributed.

J. F. R. S.

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### MÚRISTUS, MÍRISTUS or MÚRTUS

(b. ?; d. ?).

(?) Greek author of a work on the pneumatic organ and hydraulis found only in Arabic. He appears in Arabic works as early as Al-Jáhiz (c. 767-864), who uses the name or names in two instances. (a) In speaking of Greek music theorists he says: "From Pythagoras to Euclid and Míristus"; (b) regarding Greek mechanicians he exclaims: "From Archimedes to Múristus".<sup>1</sup> Thus Múristus or Míristus would appear to be of Greek origin. In the 'Fihrist' of Ibn al-Nadím (c. 988) this Múristus is credited with two books on organ construction: (1) 'Kitáb fi'l-álát al-musawwitat al-musammát bi'l-urghanun al-búqí wá'l-urghanun al-zamrí' ('Book about the Resounding Instruments called the Flue-pipe Organ and the Reed-pipe Organ'); (2) 'Kitáb ála musawwita tusma'u 'alá sittín mílan' ('Book of the Resounding Instrument

which may be heard Sixty Miles'). Ibn al-Qiftí (1172-1248) refers to the first of these instruments as a flue-pipe instrument only, and the second as a reed-pipe instrument ('Ta'ríkh al-hukamá' [Leipzig, 1903], p. 322). Both these works have survived; copies are to be found in the British Museum (Or. 9649), Constantinople (St. Sophia, No. 2755) and Beyrout (Univ. of St. Joseph, No. 224: Three Moons College, No. 364). The Arabic texts have been printed in the Beyrout journal 'Al-Mashriq', IX (1906), under the editorship of Cheikho, but a fresh text is badly needed, although Farmer (see Bibliography) has clarified many points. Carra de Vaux made a part translation of one text into French, and Wiedemann and Hauser gave versions in German of both texts, while Farmer, with three manuscripts before him, gave an integral translation into English, with an *apparatus criticus*.

To determine who Múristus or/and Míristus were, is a task for a Sisyphus. Farmer has urged that the name is a scribal error for Ctesibius, and the orthographical morphology of the word in the transition, as argued, is interesting. The proposition is certainly backed up by the statement in the pseudo-Aristotelian Arabic treatise, the 'Kitáb al-siyása', translated from the Greek, by way of Syriac, by Yúhanna ibn al-Bitríq (*fl.* 815), where the inventor of the hydraulis is called in the various manuscripts Yáyastayús, Thástiyús, Thásitús and Tásitús, all of which may be variants of Qatásibiyús, as Ctesibius would have been imagined in Arabic. On the other hand, the late Professor Margoliouth suggested that the name might be Ameristos (c. 630-550 B.C.), of whom we know through Proclus on Euclid (I, 65), and we certainly have Mamertinos, Mamerkus, Mamertios (Marmetios) in Suidas (Lex., s.v. Stesichoros). Carra de Vaux opines that the above Arabic works have been wrongly ascribed to Múristus as *author*, since the latter is more likely to have been the *dedicatee*, and that the mistake has arisen by misreading the Arabic particle *li* to be genitive instead of dative. Therefore it is argued that the title-page should be understood as "to Múristus" instead of "by Múristus". Carra de Vaux also shows this likely error in the Arabic version of Philo's 'Pneumatics' ('Kitáb fi'l-hiyal al-ruháníya'), where a certain Ristún or Aristún is the dedicatee, but is called Marzotom in the Latin version. In the Arabic translation of the treatise on the clepsydra by Archimedes this same dedicatee is also mentioned, and this has led Carra de Vaux to consider that Múristus, Ristún, Aristún, etc., are all scribal malformations of Philo's friend Ariston or Aristos.

<sup>1</sup> 'Majmú'at rasá'il' (Cairo, 1906), p. 133.



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*See also Ctesibius. Hydraulis. Organ.*  
**MURKY BASS.** An English term dating from the 18th century, applied for obscure reasons to accompaniments in broken octaves played on keyboard instruments.  
**Murphy, Arthur.** *See* Arne (1), 'Love Finds the Way', 'Desert Island', 'Way to keep him', 'Alzuma', (incid. m.).  
**Murray, (George) Gilbert (Aimé).** *See* Anson ('Alkestis'), Bantock ('Hippolytus'), Boughton ('Alkestis'), Drysdale ('Hippolytus'), Holst (choruses from Euripides), Vaughan Williams (partsong, do.). Walker (E., choral work [Euripides].)

**MURRILL, Herbert (Henry John)** (b. London, 11 May 1909; d. London, 25 July 1952).

English composer. While at Aske's School, Hatcham (1920-25), he won the Musicians' Company's Carnegie Scholarship to the G.S.M. in London, but resigned it in order to go to the R.A.M. (1925-28), where he studied under York Bowen, Stanley Marchant and Alan Bush. Proceeding to Worcester College, Oxford (1928-31), where he was Organ Scholar, he studied under W. H. Harris, Ernest Walker and Sir Hugh Allen, and took the M.A. and B.Mus. degrees. While he was at the University he became president of the University Musical Club. During this period his short opera 'Man in Cage' ran for nine weeks at the Grafton Theatre (1930) in London. From 1931 to 1936, when he joined the B.B.C., he held various appointments as school music master, organist and choirmaster, and was for one season (1935-36) director of music at the Westminster Theatre. In 1933 he was appointed a professor of composition at the R.A.M., a post he held till his death. At the B.B.C. he became Music Programme Organizer in 1942, but in the same year he joined the Intelligence Corps on war service, returning to the B.B.C. in 1946. He became Assistant Head of Music in 1948 and Head in 1950, in succession to Sir Stuart Wilson.

As a composer Murrill was perhaps prevented by his other activities from the full development of an exceptional talent. His affinities lay mainly with the French school

and with Stravinsky, whose ideals as a composer he completely endorsed. In spite of a precocious acquirement of a brilliant technique and harmonic mastery, he found time for few attempts to apply his skill to the larger forms of composition. Probably his most successful and distinctive work is the string Quartet (1939), in which his belief that music should be written for music's sake, not solely as a vehicle for emotional expression, and should be only incidentally, not primarily an expression of the composer's personality, finds perfect realization. The same quality distinguishes all his smaller works, which like the Quartet are classical in spirit and neo-classical in idiom, his harmonic usage varying in boldness, but being generally sparing in dissonance. Two of the most beautiful examples are the 'Suite française' for harpsichord or pianoforte and the Sonata for recorder (or flute) and harpsichord (or pianoforte), in both of which the 18th and 20th centuries are reconciled with complete success and originality.

Murrill's most important orchestral works are both concertos for cello and orchestra - he was married to the cellist Vera Canning. The earlier one, written in the neo-classical style, with small orchestra, he came to regard as immature. The second, which dates from 1950, appears to be the outcome of a quite different kind of inspiration from that of Murrill's other works. It is much less formal, being in one rather rhapsodic movement, based on a Catalan folksong, 'El cant dels ocells', said to hold particular significance for Casals, to whom the Concerto is dedicated. Its formal argument, however, seems in some way less than complete and not entirely convincing.

Murrill's works include the following:

## OPERA

- 'Man in Cage' (libretto by Geoffrey Dunn) (1929).

## BALLET

- 'Picnic' (1927).

## INCIDENTAL MUSIC

- 'The Dance of Death' (W. H. Auden).  
 'The Dog Beneath the Skin' (Auden and Christopher Isherwood).  
 'No more peace' (Ernst Toller).  
 'Fulgens and Lucrece' (Henry Medwall).  
 'Music at Night' (J. B. Priestley).  
 'Richard III' (Shakespeare).

## FILM MUSIC

- 'And so to Work.'  
 'The Daily Round.'

## CHURCH MUSIC

- Magnificat and Nunc Dimittis (1945) S.A.T.B. & organ.

## CHORAL WORKS

- 'Love not me for comely grace', part-song (1932).  
 'Brother Petroc's Carol', part-song (1940).  
 Two songs from Shakespeare's 'Twelfth Night' for unaccomp. chorus (1941).  
 'In Youth is Pleasure' for chorus and pf. (1943).  
 'The Souls of the Righteous' (1947) for unaccomp. chorus.

## ORCHESTRAL WORKS

- 'Three Hornpipes' (1932).  
'Set of Country Dances' for stgs. (1945).

## 'SOLO INSTRUMENTS AND ORCHESTRA

- Cello Concerto No. 1 (1935).  
Cello Concerto No. 2, 'El cant dels ocells' (1950).

## CHAMBER MUSIC

- String Quartet (1939).

## ONE INSTRUMENT AND PIANOFORTE

- 'Capriccio' (Alla Marcia, Aria, Toccata) for cello (1932).  
'Prelude, Cadenza and Fugue' for clar. (1932).  
Three Pieces for cello (1938).  
Four French Nursery Songs for cello (or viola) (1941).  
Sonata for recorder (or flute) and harpsichord (or pf.) (1950).

## PIANOFORTE MUSIC

- Sonatina (1930).  
4 Studies (1931).  
2 Impromptus (1933).  
Play for Pleasure (Children's Pieces) (1935).  
'Suite française' (harpsichord or pf.) (1938).  
'Toccata' (1939).  
'Canzona' (1939).  
'Presto alla giga' (1939).  
Dance on Portuguese Folksongs (1940).  
Caprice on Norfolk Folk Tunes (1940).

## ORGAN

- 'Carillon' (1949).  
'Postlude on a Ground' (1949).  
Fantasy on 'Warcham' (1950).

## SONGS

- Self-portrait (four poems by Geoffrey Dunn) (1928).  
3 Carols for voice & oboe (1928).  
2 Songs (Herrick) (1938).

## ARRANGEMENTS AND EDITIONS

Various works by Walton and others arr. for pf. duet and 2 pfs. and editions of works by Arne, Boyce, Handel, Purcell, etc.

C. M. (iii).

See also National Anthems (India). Somerset (collab. in parodies for pf.).

**MURSCHHAUSER, Franz Xaver Anton**

(b. Zabern, [bapt. 1 July] 1663; d. Munich, 6 Jan. 1738).

German theorist and composer. He went early to Munich and became a pupil of Johann Caspar Kerl, with whom he remained till the latter's death in 1693. From the title-page of his book '*Vespertinus latriae, et hyperduliae cultus*' (Ulm, 1700; for four voices, two principal and four ripieno violins), we learn that he was then *Kapellmeister* to Our Lady's Church at Munich. Besides the work already mentioned he left: '*Octitonium novum organum*' (Augsburg, 1696); '*Protypon longobreve organicum*' (Nuremberg, 1700) — preludes and fugues for organ, lately re-edited by Franz Commer. A second part appeared later: '*Fundamentalische . . . Handleitung gewöhnlich zur Figural- als Choral-Musik*' (1707); '*Opus organicum tripartitum*' (1712, 1714). His most important and best-known theoretical work is the '*Academia musico-poetica bipartita, oder hohe Schule der musikalischen Composition*' (Nuremberg, 1721). Towards the close of the first part he

incautiously used the words "to give a little more light to the excellent Herr Mattheson", for which he was so severely taken to task by that irascible musician in a pamphlet '*Melo-poetische Lichtscheere in drei verschiedenen Schnetzungen*' ('*Critica musica*', pp. 1-88), that he relinquished the publication of the '*Academia*'. An '*Aria pastoralis variata*' of his is given in Pauer's '*Alte Klaviermusik*'; his organ works have been reprinted in D.D.T. (2nd series), XVIII.

F. G.

**MURSKA, Ilma de** (b. Agram [Zagreb], 1836; d. Munich, 14 Jan. 1889).

Croatian soprano singer. She was taught in Vienna and Paris by Mathilde Marchesi. In Apr. 1862 she made her début in opera at the Teatro della Pergola, Florence, and later she sang at Pest, Berlin, Hamburg, Barcelona, etc. In Vienna she obtained an engagement as a bravura singer for parts such as Constanze ('*Entführung*'), Martha, Inez ('*L'Africaine*'), etc. She appeared in London, at Her Majesty's Theatre, as Lucia, on 11 May 1865, playing also Linda, Amina and the Queen of Night, and sang at the Philharmonic (29 May). Between this date and 1873 she acted and sang repeatedly in London, at Her Majesty's, Covent Garden and Drury Lane, returning to the Continent in the off seasons. One of her most congenial parts and best achievements was Senta in the Italian version of Wagner's '*Flying Dutchman*', 23 July 1870. Between 1873 and 1876 she visited America, Australia, New Zealand, etc., returning to England in 1879. On 29 Dec. 1875, she married for the second time (her first marriage having taken place many years before), Alfred Anderson at Sydney; and, after his death, she took for her third husband J. T. Hill, at Otago, New Zealand, 15 May 1876. Her voice was a soprano of nearly three octaves in compass, with great execution. Her acting was brilliant and original, though sometimes bordering on extravagance. After spending some time from 1879 onwards in London, she went to New York as a teacher of singing, but, finding this work uncongenial, returned to Munich, to live with a married daughter. Interesting and amusing particulars of Murska's career may be read in '*Marchesi and Music*', Santley's '*Student and Singer*' and '*The Mapleson Memoirs*'.

A. C.

**MUS.B.**

**MUS.D.**

} See DEGREES.

**Musaeus, Johann Karl August.** See Hiller (J. A., Prologue for Weimar Theatre). Lortzing ('*Rolands Knappen*', opera).

**MUSARD, Philippe** (b. Tours, 1793; d. Auteuil, 30 Mar. 1859).

French violinist, conductor and composer. He took private lessons for some years from Reicha, to whom he dedicated his '*Nouvelle Méthode de composition musicale*' (1832).

This long-forgotten work, of which only eight chapters appeared, contains the announcement of a 'Traité complet et raisonné du système musical', with curious historical notes, implying that Musard was dissatisfied with his position as an obscure violinist and conductor, and proposed to make his mark as a solid and erudite musician. A series of concerts and *bals masqués*, held in the bazaar in the rue Saint-Honoré (afterwards the Salle Valentino), however, gave him the opportunity of distinguishing himself in a different direction. The most salient feature of these promenade concerts (instituted Nov. 1833) was the introduction of the *cornet-à-pistons*. In fact Dufresne, the cornet player, owed much of his success to the solos composed for him by the conductor. In 1835 and 1836 Musard conducted the balls at the Opéra, and his band of seventy musicians was rapturously applauded. Auber's opera 'Gustave III' had set the fashion of the galop, and with Musard's music, and the *entrain* of the orchestra, the new dance deserved its nickname of *le galop infernal*. Meantime a better room had been built in the rue Vivienne, and thither Musard removed in 1837. There he had to sustain a competition with Johann Strauss of Vienna. His first experiment, the introduction of a chorus, having succeeded, he next attempted classical music and in Holy Week gave a concert consisting of Handel's music only.

Having secured a reputation in France, Musard went to England and made his first London appearance at Drury Lane Theatre on Monday 12 Oct. 1840, as conductor of the Promenade Concerts, or Concerts d'hiver, given there under the management of Eliason. The series terminated in Mar. 1841, and on 30 Sept. Musard appeared again as conductor of a set of Promenade Concerts at the Lyceum Theatre, under the management of Henri Laurent, which continued up to Christmas. He was long remembered in London, and his appearance is well described by Hood:

From bottom to top  
There's no bit of the *Fop*,  
No trace of your Macaroni;  
But looking on him,  
So solemn and grim,

You think of the Marshals who served under Boney.

Up to 1852 Musard was considered the best composer of dance music and conductor of promenade concerts in France. His quadrilles — 'Venise', 'Les Échos', etc. — contain many happy and at that time novel effects, and his music is well written and well scored. Having made money, he bought a house at Auteuil, where he lived, much respected. Symptoms of paralysis appeared in 1852 and he died in 1859.

Musard's son Alfred (b. Paris, 1828; d. Apr. 1881) followed his father's profession.

As early as 1847 he conducted the orchestra at a ball given at the Opéra-Comique, and in 1856 Besselièvre selected him to conduct the Concerts des Champs-Élysées; but he did not retain the post and never rose above mediocrity. G. C.

**MUSCADIN.** An old dance similar to the hornpipe occurring in English music for the virginals.

**MUSET, Colin** (b. ? . d. ?).

French 12th-century trouvère and juggler. The poems of fifteen and the tunes of eight of his songs are extant.

See also Jongleur.

**MUSETTE** (1) (Fr.). An intricate and aristocratic design of bagpipe which achieved enormous popularity in France in the 17th and early 18th centuries and owned a considerable literature (see BAGPIPE, also PLATE 2, Vol. I, No. 5). A full description of the musette, with excellent instructions for playing it, is to be found in Borjon's 'Traité de la musette' (Lyons, 1672). Early in the 19th century the name was applied by woodwind makers (e.g. Triébert of Paris) to a degenerate form of the above musette's chanter, marketed by itself (i.e. without bag) as a toy or begging-instrument. During the same century it lost the wooden cap which had enclosed the reed (see SHAWM, (4)) to become that small toy oboe, sometimes fitted with four or five keys, which is still offered for sale in some music shops. G. C., rev. A. B.

See also Bagpipe (France). Organ Stops.

**MUSETTE** (2) (Fr.). An air in 2-4, 3-4 or 6-8 time, of a moderate tempo and smooth and simple character, appropriate to the instrument from which it takes its name. Thus a *musette* generally has a pedal-bass answering to the drone or *bourdon*, and the upper part abounds in grace-notes and rapid passages. To these airs were arranged pastoral dances, also called *musettes*, which were in great favour under Louis XIV and Louis XV, especially the latter, as may be seen by the pictures of Watteau and others of that school.

Among the most celebrated *musettes* may be mentioned those in 'Callirhoé' and 'Nina', operas by Destouches and Dalayrac. *Musettes* are to be found in Bach's English Suites, Nos. 3 and 6, in the sixth of Handel's grand concertos and his overture to 'Alcina'.

G. C.

**MUSHÁQA, Mikhá'il ibn Jurjís al-Lubnání** (b. Rokhmayá, Lebanon, 1800; d. Damascus, 1888).

Arabian musical theorist and writer. He was the most important modern Arabic writer on the theory of music. He spent his youth at Dair al-Qamar, but in 1819 was in Egypt, finally settling at Damascus in 1820. There he lived professionally as a physician but privately as a man of letters for the rest of his

days, save for his student years at the Qasr al-'Ain School of Medicine, Cairo, in 1845-46. Being deeply interested in the physical sciences, he began to take an interest in the theory of music as early as 1830, and took lessons from the best masters, including the shaikh Muhammad al-'Attār, "a master of several sciences and much learning". The shaikh had written a book on the theory of music which did not satisfy Mushāqa, with the result that he himself published his 'Shihabian Treatise on the Art of Music' ('Risālat al-shihābiyya fi'l-ṣinā'at al-musīqiyya'), the name being due to the Amir Muḥammad Fāris Shihāb. We do not know the precise date of its composition, but the oldest manuscript is dated 1840. In this work Mushāqa was the first to codify and explain the modern quarter-tone system of the Arabs. Although it circulated only in manuscript until 1899, when Ronzevalle edited the text in the journal 'Al-Machriq', and in a separate issue of 1900, it had already been translated into English by Eli Smith in the 'Journal of the American Oriental Society' (1847). In 1913, when other and more correct manuscripts became available, a new Arabic text was published in the 'Mélanges de la Faculté Orientale' (VI) together with a translation into French by Ronzevalle.

H. G. F.

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**MUSIC PRINTING.** See PRINTING.

**MUSIC SCHOOL, THE, Oxford.** This is situated on the south side of the Schools quadrangle, under the Bodleian Library. The building was rebuilt in its present form at the beginning of the 17th century, but the interior of the Music School was altered in 1780 by the architect Wyatt under the direction of the then Professor of Music, Dr. Philip Hayes. The expenses of these alterations were defrayed by a grant of £50 from the University and by the proceeds of three choral concerts given at the following Commemoration, at one of which Hayes's oratorio 'Prophecy' was performed. The Music School was formerly used for the performance of the exercises for the degree of B.Mus. and D.Mus. The collection of music<sup>1</sup> which belongs to the Music School is no longer preserved there, having been removed to the Bodleian; and

the famous collection of portraits<sup>2</sup>, of which a list is appended, was moved in 1887 to the New Schools. They were shown at the Music and Inventions Exhibition of 1885, where Salomon's portrait was identified.

C. F. Abel.  
 Dr. J. Bull.  
 Dr. Burney.  
 Thomas Blagrave.  
 Colonel Blithwait.  
 Dr. Boyce.  
 Lord Crewe, Bishop of Durham.  
 Dr. Child.  
 Dr. Croft.  
 Corelli.  
 J. P. Eiffert.  
 Bernard Gates.  
 Christopher Gibbons.  
 Orlando Gibbons.  
 W. Gregory.  
 Handel.  
 Dr. Heather (Heyther).

Sir John Hawkins.  
 James Hasletine.  
 Dr. W. Hayes.  
 Dr. P. Hayes.  
 John Hingeston.  
 R. Hudson.  
 J. Hilton.  
 Nicholas Lanier.  
 Henry Lawes.  
 William Lawes.  
 Orlande de Lassus.  
 Matthew Locke.  
 Dr. Pepusch.  
 Salomon.  
 Bernard Smith.  
 Christopher Simpson.  
 Dr. Thomas Tudway.  
 Dr. Wilson.

Anthony à Wood states that the Music School also possessed busts of King Alfred, Dr. W. Hayes and H. Purcell, as well as portraits of W. Hine, Dr. Parsons and John Weldon.

W. B. S.

**MUSIC SOCIETY, THE.** See MANGEOT, ANDRÉ.

**MUSICA ANTIQUA (1).** A collection of music compiled and edited by John Stafford Smith and published in 1812 in two vols. folio, with a preface and translations of the Provençal songs inserted in the work by John Sidney Hawkins, and some notes by the editor. Its nature and objects will be best described by quoting the very ample title:

*Musica Antiqua.* A Selection of Music of this and other countries from the commencement of the twelfth to the beginning of the eighteenth century, comprising some of the earliest & most curious Motetts, Madrigals, Hymns, Anthems, Songs, Lessons & Dance Tunes, some of them now first published from manuscripts and printed works of great rarity & value. The whole calculated to shew the original sources of the melody & harmony of this country, & to exhibit the different styles and degrees of improvement of the several periods.

The work contains 190 separate pieces. The selections are made with great skill and judgment, but are very ill digested, for instead of being arranged in strict chronological order, they are intermingled in a very confused manner. The composers from whose works the specimens are selected are:

John Ambrose, Hugh Aston, Thibaut de Blason, John Blow, Gaces Brulez, William Byrd, Thomas Campian, Peter Certon, William Child, Clemens non Papa, John Cole, Raoul de Coucy, Perrin Dancourt, John Dowland, John Earsden, Jehan Erars, Thomas Erars, Francesco Geminiani, Jhan Gero, Orlando Gibbons, Heath, Henry VIII, Pelham Humfrey, Simon Ives, John Jenkins, Robert Johnson, Robert Jones, Nicholas Lanier, Orlande de Lassus, Jehan de Latre, William Lawes, Matthew Locke, George Mason, Tiburtio Massaino, Cristóbal Morales, Thibaut King of Navarre, Jacob Obrecht, Johannes Okeghem, Parkes, monk of Stratford, Francis Pilkington, Jodocus Pratensis, Daniel Purcell, Henry Purcell, Richafort, Nicholas Stagginis, Thomas Tallis, Thierres, Orazio Vecchi, Thomas Weelkes, Giaches de Wert, Adriaan Willaert and Gioseffo Zarlino, besides others whose names are unknown.

<sup>1</sup> See B.M., Add. MSS. 23,071, folio 65, for a list of them in 1733-34. See also *Mus. Ant.*, iv. 143.

<sup>2</sup> See LIBRARIES.

The principal pieces include four ancient chants for the 'Te Deum' as given by Meibomius, Diruta, Lucas Lossius and Marbeck; the rota 'Sumer is icumen in'; chansons by troubadours of Navarre and Normandy; part of Robert Johnson's music for Middleton's 'Witch'; two or three masques of the time of James I, copious extracts from 'Musick's Handmaid', two parts, 1678 and 1689, etc., etc.

W. H. H.

**MUSICA ANTIQUA (2).** Dutch team for the promotion of old music. It was formed in Amsterdam in 1935. The object of the organization is the performance, in the most favourable circumstances, of the music of the 17th and 18th centuries of all countries. Its members, Nicholas Roth (violin), Johan Feltkamp (flute), Carel van Leeuwen Boonkemp (viola da gamba) and Hans Brandts Buys (harpsichord) are all internationally known players on their respective instruments. There is no leader, in the string-quartet sense. Programmes and interpretations are discussed among the members, and as far as possible the original manuscripts, some of which have remained unknown for a couple of centuries until revived by Musica Antiqua, are followed as closely as possible. Although most of its concerts are given in, and broadcast from, the studios of the Dutch broadcasting organization, A.V.R.O., the quartet has travelled considerably and won great success in England and Scandinavia. Fifty per cent. at least of the repertory of Musica Antiqua consists of unpublished works. Of the members Nicholas Roth is British and the others are Dutch by nationality.

H. A.

See also A.V.R.O.

**MUSICA BRITANNICA.** A national collection of British music, begun in 1951 and dedicated by gracious permission to the reigning monarch. It is published by the Royal Musical Association with the support of the Arts Council of Great Britain; the printing and distribution is in the hands of Messrs. Stainer & Bell, Ltd., of London. Professor Anthony Lewis is the General Editor and Thurston Dart the Secretary. The Editorial Committee further consists of Professor Edward J. Dent, Professor J. A. Westrup, Frank Howes and Professor Gerald Abraham.<sup>1</sup> As President of the Association Frank Howes takes the chair at the meetings of its Council, which takes an active part in the deliberations concerning the general policy of editing and publication. A Management Committee drawn from the Editorial Committee and supplemented by Cedric Glover (Hon. Treasurer) and C. Vere Pilkington (Member of Council) looks after the detailed administration.

The aims of the edition are outlined in the prospectus as follows:

<sup>1</sup> Elected on the death of Dr. E. H. Fellowes, C. A.

This edition is planned to supplement existing collections such as 'Tudor Church Music', 'The English Madrigal School' and the publications of the Purcell Society. It will cover the many extensive fields of English music so far untouched, and also present in systematic fashion important material hitherto only dealt with piecemeal. The aim of its comprehensive programme is to represent in authoritative form the development of music in Great Britain from the Middle Ages to the early nineteenth century. . . .

The editorial methods used in 'Musica Britannica' aim to serve both scholar and performer. The best composite reading of the original text drawn from all available sources will be provided for the scholar, while at the same time the performer will be given sufficient editorial guidance to enable each volume to be used for present-day performance in the home or concert-room. Facsimiles, explanatory notes, comparative readings and full details of all sources will be given. A prefatory essay will outline the historical context and general background of the music; where exceptional features demand more lengthy analysis, a substantial commentary will form an appendix to the volume concerned.

The first three volumes were ready in time for the 1951 Festival of Britain:

1. 'The Mulliner Book', ed. by Denis Stevens.
2. 'Cupid and Death', by Matthew Locke and Christopher Gibbons, ed. by Edward J. Dent.
3. 'Comus', by Thomas Augustine Arne, ed. by Julian Herbage.

After these came the following two (1952):

4. 'Medieval Carols', ed. by John Stevens.
5. 'The Keyboard Music of Thomas Tomkins', ed. by Stephen D. Tuttle.

Future plans were thus laid down by the prospectus:

Succeeding volumes so far planned will complete the publication of the entire English virginal school and will include the complete lute music and four-part *Airs* of John Dowland, in *Nomines* and other sixteenth-century music for string ensemble, Restoration masques and operas, eighteenth-century ballad operas, music of the early Tudor court, the complete church music of Christopher Tye, the Coronation anthems of John Blow, early seventeenth-century string fancies, the chamber music of Matthew Locke and the piano concertos of John Field.

By 1953 the following two volumes were ready:

6. John Dowland, *Ayres for Four Voices*, transcribed by Edmund H. Fellowes, ed. by Thurston Dart and Nigel Fortune.
7. John Blow, *Coronation Anthems and Anthems with Strings*, ed. by Anthony Lewis and Harold Watkins Shaw.

The series is published in a\* edition of 1000 copies of each volume, and the prices vary between two and three guineas per volume.

E. B.

**MUSICA COLORATA.** See **MUSICA FICTA**.

**MUSICA DIVINA (1).** A collection of 42 madrigals by various composers published by Phalèse at Antwerp in 1583.

**MUSICA DIVINA (2).** An important collection of church music, edited by Carolus Proske, priest and *Kapellmeister* of the cathedral at Ratisbon, and published there by Pustet. The materials were collected by Proske himself from the libraries of the papal chapel,

St. Peter's, St. John Lateran, Santa Maria Maggiore, Santa Maria in Vallicella, the Vatican, the Roman College and other libraries in Rome, and also from the best collections at Naples. The prospectus was issued in Jan. 1853, and the first volume, 'Liber missarum', was published in the same year. The second volume, 'Liber motetorum', followed in 1854; the third, 'Liber vesperarum' (Psalms, etc.), in 1859; the fourth, 'Liber vespertinus' (Passions, Lamentations, etc.), at Easter 1862. All these contained compositions for four voices and belong to the "first year". The publication was continued by a 'Selectus novus missarum' in two vols. (1857-61), after which Proske died, 20 Dec. 1861. An "Annus secundus", four volumes having the same general arrangement as the "Annus primus", was issued subsequently under the editorship of Schremo and Haberl.

G.

**MUSICA FALSA.** See below.

**MUSICA FICTA** (*Musica falsa, musica colorata, cantus fictus*). Early music presents many insoluble problems to those who set out to reconstruct and interpret it. In few of the problems, however, is it so hazardous to attempt any definite codex of law and practice as in that of *musica ficta*—i.e. the insertion of accidentals into a text. That composers, from the earliest times, intended such occasional modifications to be made by the performers is beyond any possible doubt: indeed the ancient name for an accidental (*signum asininum* or "ass's mark") is clear evidence that its insertion by a composer was a reflection on the competence of the singer. But there is little or no agreement among the old theorists as to the laws of interpretation; which seems to imply either that there was no unanimity in practice or that the theorists themselves suffered from the malady endemic to their tribe. For it is characteristic of all theorists to epitomize and codify the very usages which the creative minds of their contemporaries have decisively abandoned. Nor is there, at the present day, any solid agreement among the most thoughtful students of ancient music—no two of whom would, in all probability, produce an identical "fair copy" of any given manuscript from the earliest times down to Orlando Gibbons. The most reasonable course, therefore, is to attempt to state impartially the conditions of the problem and the difficulties inherent in its solution.

"Music is called *ficta* when we make a tone to be a semitone, or, conversely, a semitone to be a tone."<sup>1</sup> And the problem for the student consists in this: since the composer did not (or seldom did) tell the performer, by means of accidentals, when these changes were to be made, how could the performer know?

<sup>1</sup> 'Ars Contrapuncti', early 14th century.

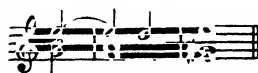
The most usual cases in which accidentals were assumed to be too obvious for insertion were the following:

*Notes to be raised a semitone:*

- (a) The seventh note of the scale, if rising to the tonic, in order to create a major sixth with the supertonic below:



but



- (b) To avoid a diminished fifth, if rising subsequently:



- (c) To avoid the tritone:



- (d) To avoid the minor third in a full close:

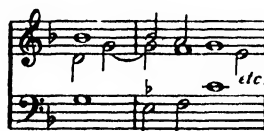


*Notes to be lowered a semitone:*

- (a) To avoid the tritone:



- (b) To avoid the chord of the diminished fifth (*quinta falsa*).



It is beyond doubt that the singers, in any early period, were capable of a performance comparatively free from error, and it is customary nowadays to marvel at their skill, with an accompanying gibe at the deterioration of their descendants. But such easy wit ignores the fact which lies at the root of the matter: the immense strain on the resources of notation which accompanied, *pari passu*, the transition from the homophonic modal melody to the polyphonic harmonies of the major and minor scales. If an edition of a hymn-book were published to-day with all

accidentals omitted, any fair musician could play it through with but few catastrophes; and such accidents as occurred would be due to one of two causes: (1) in equal temperament the music may at any moment modulate anywhere, and therefore cases of ambiguity may arise when the signposts are absent; (2) certain hymn-tunes would be "modal" (or pseudo-modal) and the idiom might be unfamiliar to a performer accustomed only to major and minor keys.

But when all music was modal the first of these difficulties was practically non-existent. Given the mode, the excursions from it were circumscribed and definite, and a mistake would betray either culpable ignorance or pure carelessness. The second difficulty, however, was always present from the moment when the simplest two-part harmony existed; at first involving little more than careful attention, but decade by decade more imperatively demanding concentration of mind. And the appreciation of the ever-growing insistence of this demand gives the key to the whole development of music from the simplicity of a plainsong melody to the complexity of a Bach motet.

A short outline of the functions of the accidental in this evolution may help to make clearer the lines on which it developed. Originally, when melodies were purely modal and structurally simple, no need occurred for the alteration of any note of the mode chosen. Given an appreciation of the relationship of tonic and dominant, the melodies travelled evenly along the path of conjunct motion. But as soon as a more enterprising ambition began to explore the possibilities of disjunct motion, the angularity of the tritone became apparent and was felt to be the bar to progress. And undoubtedly the first use of a note foreign to the mode (*i.e.* a note chromatically altered) was for the purpose of softening this obstruction.

Later, when the combination of voices had passed the experimental stage and normal music had become definitely harmonic, the accidental acquired other functions. For example, the *clausula vera*, or "true cadence" in two parts necessitated a penultimate chord which was a major sixth (or its inversion); and the feeling for the "leading-note", which was destined to revolutionize the whole modal system, was given its first impetus. And when increased harmonic technique had established three-part writing, the laws of acoustics led composers, unconsciously obedient to them, to sharpen the third in the final chord. Once started, the swing away from the severity of diatonic modal melody to the freedom of non-modal chromatic harmony gathered momentum with every experiment. The process is described in a passage from the

preface to Vol. I (Taverner) of the Carnegie edition of 'Tudor Church Music':

At the present moment the world has so tired of the limitations of the major and minor scales that our composers are deliberately exploring those harmonic fields which are conveniently labelled "modal". But in Taverner's time the musical sense of Europe was moving, in the unconscious fulfilment of an evolution it could not escape, in exactly the reverse direction: from the modal system to the system with which we are now surfeited. The modes are for melody, and for melody alone, and the birth of polyphony rang the death-knell of the whole modal system. Consequently, the pioneer of those days was the man who saw his way to cast aside some of the angular conventions that had grown out of the vain attempt to combine modal laws with harmonic exigencies, and to foreshadow the ease and smoothness of texture and progression which later, in the days of equal temperament, were to be the common accomplishment of every student. In the days when the modes were living things such terms as leading-note, dominant, or any sort of cadence, meant something different in kind from what they of necessity meant to the later polyphonic composer; for his standpoint was no longer primarily melodic. Horizontal it still was, in the matter of texture and combination of rhythms, but his mind was at last — what it had never been before — chained and tethered to the perpendicular chord as seen from the bass upwards. Smoothness of chord-progression meant manipulation of the notes constituting chords, so that in the passage from austere diatonic modality to the flexibility of the modern tonality, increase of technique and craftsmanship synchronised with increased freedom in the use of accidentals.

This inexorable trend towards our modern scales, spread over the centuries, produced in composers a sense of tonality which was never final or stagnant, but continuously developing. Their conception of the material at their disposal, notes, chords, keys and modulations, was never for any group of years truly static, and in this ceaseless growth of an idea lies the difficulty of the student of to-day in determining the intention of a composer at any given moment. At either end of the period the problem is seldom really baffling: one expert will feel as secure in his transcription of a purely modal melody as another in his reading of one of Bach's "48": in both cases there may, here and there, be a choice between two possibilities, but not a doubt as to whether any reading at all will "make sense". But in the intervening centuries uncertainty dogs every conclusion, and many questions arise. What was the feeling for tonality at this moment? Was this particular composer a pioneer or a "die-hard"? Is this curious passage a survival of modal influence or an experiment in modernity? And in such a work as a Tallis motet questions such as these must be answered a dozen times, and no two scholars will coincide in every solution. And when it is added that right up to the end of the period, until the complexities of equal temperament forced composers to say exactly what they meant, there persisted the old tradition that to insert *all* the accidentals was to insult the intelligence of the performer, some conception will be formed of the brambles and briars that bestrew the path of a modern editor.

Scholars who desire first-hand acquaintance

<sup>1</sup> See CADENCE.



with the ancient authorities on *musica ficta* are referred to

Pietro Aron, 1529.  
Zarlino, 1558.  
Zacconi, 1596.  
Coussemaker, 'Scriptorum de musica'.

P. C. B.

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See also Modes, p. 803.

**MUSICA FIGURATA** (Lat. & Ital., figured music). A term used in medieval music for embellishments to the plainsong itself, but more frequently for descants added by singers in counterpoint with the *canto fermo* or plainsong.

**MUSICA MENSURATA** (Lat. also *cantus mensurabilis*, measured music). The notes of plainsong were originally of indeterminate length and were lengthened or shortened indefinitely, in accordance with the rhythm or accent of the words to which they were adapted. But after the invention of figured music it became necessary to design a system of notation capable of expressing the relative duration, as well as the pitch, of every note intended to be sung. Thus arose a new species of song, called *cantus mensurabilis* or measured music.<sup>1</sup>

One of the earliest-known writers on this subject was Franco of Cologne, author of 'Ars cantus mensurabilis'.

Next in point of antiquity to Franco's treatise is one written by the Englishman Walter Odington of Evesham, in the 13th century. Others follow, by Marchettus of Padua in 1274, Johannes de Muris in 1321, Robert de Handlo—another Englishman—in 1326, Prosdocimus de Beldemands in 1410 and Franchinus Gafurius in 1480.

W. S. R., abr.

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'Geschichte der Mensural-Notation von 1250-1460' (Leipzig, 1904, 1905).

**MUSICA RESERVATA** (Lat., reserved music). A 16th-century term the meaning of which is not perfectly clear. It seems to have referred either to the technical secrets reserved for themselves by the new composers of about the middle of that century, or else to an exclusive class of society for which the music was intended. Later in the 16th century the term was also used for vocal music particularly closely adapted to the words to which it was set.

**MUSICA TRANSALPINA**. The name of the first printed collection of Italian madrigals with English words. It was published in London in 1588 (the dedicatory epistle is dated 1 Oct.), soon after Byrd had issued his

'Psalmes, Sonets and Songs', the first printed collection of English madrigals. The title is:

Musica Transalpina. Madrigales translated of foure, five and sixe parts, chosen out of diuers excellent Authors, with the first and second part of *La Verginella*, made by Maister Byrd vpon two Stanz's of Ariosto, and brought to speake English with the rest. Published by N. Yonge, in fauour of such as take pleasure in Musick of voices. Imprinted at London by Thomas East, the assigne of William Byrd, 1588. *Cum Priuelegio Regiæ Maiestatis*.

Nicholas Yonge was the compiler. The collection contains fifty-seven madrigals, viz. sixteen by Ferrabosco, ten by Marenzio, four each by Palestrina and Philippe de Monte, three by Conversi, two each by Byrd, Faignient, Donato, Orlande de Lassus, Ferretti and Felis, and one each by Macque, Pordenoni, Vert, Verdonck, Palestrina, Rinaldo del Mel, Bertani and Pinello. In the table of contents the original initial Italian words are given, side by side with the English.

In 1597 Yonge published a second book under the same name, containing twenty-four madrigals, viz. six by Ferrabosco, three each by Marenzio, Croce and Quintiani, two each by Eremita and Palavicino, and one each by Vecchi, Nanini, Venturi, Feliciani and Bicci. The English words in both books are almost literal translations of the original Italian and are generally well fitted to the notes, but as verses are singularly crude and in some instances—notably the well-known 'Cynthia, thy song and chanting' by Giovanni Croce—almost unmeaning. W. H. H.

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**MUSICAL ANTIQUARIAN SOCIETY, THE (1840-47)**. A society established in London "for the publication of scarce and valuable works by the early English composers". It was launched in 1840 and started its publications in Nov. of that year.

Nineteen works were published, in large folio, and to these were added sixteen corresponding folios of compressed scores by Sir G. A. Macfarren. These were undertaken by the publisher on his own responsibility, with a view of increasing the subscription list.

The Society lasted seven years, and in its second year numbered nearly a thousand members. The annual subscription was one pound, and the works were supplied to the members at prime cost.

The nineteen works issued by the Society were:

1. Mass for five voices by William Byrd. Edited by E. F. Rimbault.
2. The first set of Madrigals by John Wilbye. Edited by James Turle.
3. Madrigals and Motets for five voices by Orlando Gibbons. Edited by Sir George Smart.
4. Dido and Æneas, a tragic opera by Henry Purcell. Edited by G. A. Macfarren.
5. The first set of Ballets for five voices by Thomas Morley. Edited by E. F. Rimbault.
6. Book I of Cantiones Sacrae for five voices by William Byrd. Edited by W. Horsley.
7. Bonduca, a tragedy by Henry Purcell. Edited by E. F. Rimbault.

<sup>1</sup> See also NOTATION. RHYTHMIC MODES.

8. The first set of Madrigals by Thomas Weelkes. Edited by Edward J. Hopkins.
9. Fantasies in three parts composed for viols by Orlando Gibbons. Edited by E. F. Rimbault.
10. King Arthur, an opera, by Henry Purcell. Edited by Edward Taylor.
11. The whole Book of Psalms with their wonted tunes, in four parts, as published by Thomas East. Edited by E. F. Rimbault.
12. The first set of Songs by John Dowland. Edited by William Chappell.
13. *Airs or Fa las* by John Hilton. Edited by Joseph Warren.
14. A collection of Anthems by M. East, T. Ford, Weelkes and Bateson. Edited by E. F. Rimbault.
15. Madrigals by John Bennet. Edited by E. J. Hopkins.
16. The second set of Madrigals by John Wilbye. Edited by George William Budd.
17. The first set of Madrigals by Thomas Bateson. Edited by E. F. Rimbault.
18. Parthenia, or the first music ever printed for the Virginals, by W. Byrd, John Bull and Orlando Gibbons. Edited by E. F. Rimbault.
19. Ode composed for St. Cecilia's Day by Henry Purcell. Edited by E. F. Rimbault.

Rimbault acted throughout as hon. secretary and W. Chappell, the projector of the Society, acted for about five years as treasurer and manager of the publications. He was then succeeded by his younger brother, Thomas P. Chappell. The publications of the Society, useful in their day, are now for the most part succeeded by later and more authoritative editions, such as those of the Purcell Society, 'The English Madrigal School' and 'The Church Music'.

w. c., adds.

**MUSICAL ARTISTS' SOCIETY, THE (1873-99).** Among the numerous attempts made for the direct encouragement of British music towards the end of the 19th century, those for which this Society was responsible hold no small place. Projected in 1873 by Arthur O'Leary, C. E. Stephens and other musicians, the Society was established in London the following year, when a series of semi-private concerts was inaugurated, at which performances were given of chamber music, chiefly by members of the Society, Algernon Ashton, J. F. Barnett, F. Davenport, F. E. Gladstone and Sir G. A. Macfarren being some of the composers whose works had a hearing.

Among the list of original members may be mentioned J. F. Barnett, H. R. Bird, Alfred Gilbert, A. Randegger and Olaf Svendsen; while the vice-presidents were Sir G. A. Macfarren, Sir Arthur Sullivan and others, the Duke of Beaufort being president. The first concert took place at the premises of Messrs. Stanley Lucas, Weber & Co., others (being three in number a year, though later this number was increased) at such places as the R.A.M., Grosvenor Gallery and St. Martin's Town Hall, where the last concert was given on 6 June 1898, the Society dissolving itself early in 1899.

N. C. G.

**MUSICAL ASSOCIATION.** See ROYAL MUSICAL ASSOCIATION.

**MUSICAL BOW.** A primitive type of musical instrument found among savage tribes in such widely distant places as New Mexico, Patagonia, Central and South Africa, India and the Spice Islands.

The types which have been collected and deposited in museums are astonishingly similar, the general form being an ordinary bow such as is used for shooting arrows, formed of cane or pliable wood, bent by a tight cord. The size varies from 5 or 6 ft. in length to 18 in. or 2 ft. In almost every case a dried gourd or other hollow vessel is fixed to the cane or wood portion, and this acts as a resonator. Generally the string is also kept taut by a smaller cord passing over it, below the middle, and attached to the wood or cane part. The sound is produced by striking or plucking the tightened string with a piece of wood or bone, and by skilful performance various notes are produced.

It is important to discriminate between the musical bow and the Oriental kite bows and African goura, in both of which the string is set in vibration by a current of air; nor does the musical bow appear to have much affinity with the Jew's harp, another widely distributed sound-producer, in which, however, the notes are varied by altering the resonating cavity of the mouth.

F. W. G.

BIBL.—ANKERMANN, 'Die afrikanischen Musikinstrumente' (Berlin, 1901).

BALFOUR, H., 'The Goura' (Journ. Anthropol. Inst., XXXIII, 1902).

'The Natural History of the Musical Bow' (Oxford, 1899).

'The American Anthropologist', II, 1898.

**MUSICAL BOX.** The name generally used, in a limited sense, for any instrument which plays mechanically on a metal comb. It consists essentially of clockwork to drive a rotating brass barrel from which project steel pins to pluck the pointed teeth of a metal comb. The comb, said to be first used by Aristide Janvier in 1776, is of steel, with teeth of varying lengths and weights to give a scale of notes. For rapid repetition there may be three or four teeth tuned to the same note.

Attempts were made in the 19th century to produce a serious musical instrument by great elaboration of the combs, which had up to four hundred teeth. For instance, some had three separate scales, a fundamental set of teeth, another set playing more softly, and a third set tuned to beat against the fundamental set. Pinning of barrels was developed to give major classical works (e.g. the "Twelfth Mass" wrongly attributed to Mozart).

There may be eight or ten tunes on one barrel, and several barrels to a box, and large boxes will play for three hours on one winding.

The best boxes, musically, had only a

comb. But boxes of a decadent type were very popular and were to be found in every nursery at the end of the 19th and beginning of the 20th centuries. These, in addition to combs, had bells, drums, cymbals, castanets and free reeds worked by bellows.

Small musical-box movements, generally with two tunes, have been made since the beginning of the 19th century for incorporation into common objects of everyday use, such as snuff-boxes, tankards, chairs, cigarette boxes, etc., the clockwork being discharged automatically by some appropriate action. They were also used extensively for providing music for simple automata, such as dancing dolls, acrobats and sailing-ships. Miniature musical boxes were made for use in musical watches and musical seals.

The popularity of the musical box, and with it a flourishing industry, particularly in Switzerland, declined rapidly with the introduction of the gramophone with its great variety of cheap records. A. H. (iv).

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See also Musical Clocks. Musical Watches.

**MUSICAL CLOCKS.** Once the principle of striking the quarters and hours on bells in clocks by means of pins projecting from a rotating barrel was discovered, it was a short step to extend it to produce tunes. The earliest-known musical clock was probably Dallam's "Turkish Organ", made as a gift for the Sultan of Turkey in 1598. No sooner the clock struck,

than the Chime of 16 bells went off, and played a song of 4 partes. That being done, tow personages which stood upon two corners of the second stories holdinge tow silver trumpetes in there handes, did lift them to their heades and sounded a tantarra. Than the muzicke went off, and the organ played a song of 5 partes twyse over. In the tope of the organ, being 16 foute hie, did stande a holly bushe full of birds and thrushes, which at the end of the musick did singe and shake their winges.

In public clocks the tunes are usually played on large bells, but in domestic clocks we find not only small bells, but organ pipes and wire strings. The musical clocks made for Prince Esterházy, with tunes written and the pinning of the barrels supervised by Haydn, use several octaves of organ pipes.

The musical mechanism was discharged by the striking-work at every hour, or at longer intervals, and the tunes might be changed automatically. Domestic clocks are found with seven tunes, it being arranged that they work through light airs and dances during the week to a hymn-tune on Sunday.

A. H. (iv).

**MUSICAL GLASSES.** See ARMONICA.

**MUSICAL SNUFFBOX.** See MECHANICAL INSTRUMENTS.

**MUSICAL SOCIETY OF LONDON, THE (1858-67).** This Society was founded in Apr. 1858 by a body of musicians, profes-

sional and amateur, who had originally been members of the New Philharmonic Society and wished to reconstitute it. This being found impracticable, they established a new institution under the name of The Musical Society of London. Among the names of this body are found those of Charles Salaman, the chief mover of the project, who held the post of honorary secretary until 1865, when C. G. Verrinder succeeded him; Augustine Sargood (treasurer); C. E. Horsley (honorary librarian); W. V. Wallace, G. A. Macfarren, Henry Smart, Julius Benedict, Stephen Elvey, John Goss, E. J. Hopkins, B. Molique, Sir F. A. Gore Ouseley, Bart., and S. S. Wesley, besides other prominent musicians. The objects of the Society, as stated in its early prospectuses, were:

To promote social intercourse among its members and with musicians of this and other countries; to form a musical library for the use of members; to hold conversazioni, at which papers on musical subjects might be read, and subjects of musical interest discussed; to give orchestral, choral, and chamber concerts, and occasionally lectures; to afford the opportunity of trying new compositions; to publish occasional papers calculated to extend the theoretical and historical knowledge of music.

The members consisted of fellows, associates and lady associates, whose subscription was fixed at one guinea. The following were honorary fellows: Auber, Berlioz, Ernst, Joachim, Meyerbeer, Moscheles, Rossini and Spohr. The conductor of the Society during the whole period of its existence was Alfred Mellon. The first concert took place on 26 Jan. 1859, when Beethoven's C minor Symphony, Mendelssohn's 'Melusine' overture and a cantata by G. A. Macfarren, 'May-day', etc., were given. At the last concert, 20 Mar. 1867, the most interesting feature of the programme was Beethoven's choral Fantasy, the pianoforte part of which was played by Clara Schumann. J. A. F.-M.

**MUSICAL UNION, THE.** See ELLA, JOHN.

**MUSICAL WATCHES.** These were made, usually in Switzerland, at the beginning of the 19th century. A small disc, with projecting pins arranged radially, engages with a comb, as in a musical box, the teeth of which are more or less curved to follow the shape of the watch. There might be one tune, such as a dance tune, or 'God save the Queen', or, more rarely, an air and variation.

A. H. (iv).

#### MUSICIANS' BENEVOLENT FUND.

An English institution started in 1921 as The Gervase Elwes Memorial Fund on the initiative of Victor Beigel, who became its first chairman, with Sir Edward Elgar as president. Subsequent chairmen have been W. H. Leslie, Lord Henry Cavendish Bentinck, Lord Howard de Walden, Lord Blanesburgh, Harry Plunket Greene, Sir Landon Ronald

and Frank Howes. Since the death of Elgar the office of president has been left vacant.

The fund was originally intended to assist young musicians, but soon after its foundation it was renamed Musicians' Benevolent Fund and, on the advice of Plunket Greene, who was indefatigable on its behalf, it was turned into a registered charity. The present (1954) hon. treasurer is Baroness Ravensdale and the organizing secretary Frank Thistleton.

H. C. C., adds.

*See also Beigel.*

**MUSICIANS' COMPANY.** *See* WORKSHIPPFUL COMPANY OF MUSICIANS.

**MUSICIANS OF GREAT BRITAIN, ROYAL SOCIETY OF.** *See* ROYAL SOCIETY OF MUSICIANS.

**MUSICIANS' UNION.** This society, a registered Trade Union, was formed in 1921 by the fusion of the National Orchestral Union of Professional Musicians and the Amalgamated Musicians' Union, two independent organizations which had been in existence since 1891 and 1893 respectively.

These were by no means the first protective associations for musicians. With the general decay of craft guilds in the 17th century those which looked after the interests of minstrels or musicians ceased to have any power after the mid-18th century (*e.g.* the Musicians' Company). Indeed it was not until the last quarter of the 19th century that musicians began to federate for the sake of protection. In 1874 there was a London Musical Artists' Protective Association, together with an affiliated group with a similar title at Manchester, but both these fell into dissolution in 1876. Of a like nature was the Birmingham Orchestral Association, also founded in 1874, but this managed to flourish until 1878. From that date there was no protective society for musicians in Great Britain until 1891, when the London Orchestral Association was formed, its first general secretary being Fred Orcherton (1858-1944), the well-known flautist of Richter's and the Queen's Hall orchestras, and of the Queen's Private Band, who had been, since 1888, the secretary of the British and Foreign Musicians' Society, which was a friendly society. Despite its later titles — the National Orchestral Association and the National Orchestral Union of Professional Musicians — this society had immediate influence only in London, where, controlling the very best instrumentalists in the concert world and west-end theatres who were its members, it had a most salutary effect on wages, salaries, fees, contracts and conditions of employment for the professional musician. For some years it issued the 'Orchestral Association Gazette', but later (1901) it contented itself with allocated columns in the 'Orchestral Times' until 1907, when it again adopted its own

publication. Orcherton remained as general secretary until 1916, when he was succeeded by Fort Greenwood, who continued in office until 1921, when the National Orchestral Union lost its identity through the fusion of the two societies as mentioned above.

In the provinces professional musicians were practically unorganized, and it was not until 1893 that the musicians of Manchester and Birmingham sought to federate. Out of this urge, under the guidance of Joseph Bevir Williams, the Amalgamated Musicians' Union was established, with John Tiplady Carrodus (1836-95) as its first president and Williams as its first general secretary (1893-1924). Before many weeks had passed, branches of the union sprang up in Glasgow, Liverpool, Dundee and Newcastle-on-Tyne, followed in 1894 by Oldham, Leeds, Preston, Southport, Bradford, Edinburgh, Hull, Sheffield, Bristol, Dewsbury, Huddersfield, Middlesbrough, Sunderland and South Shields. The year 1895 brought in Newport (Mon.), Nottingham, Blackpool, Aberdeen, Brighton, Bolton, Stockport and other towns, with Belfast and Dublin falling into line the next year. In 1894 the Union issued its first Directory and published its first 'Amalgamated Musicians' Union Monthly Report and Journal', which became, in 1900, the 'Musicians Report and Journal', the "Report" being a separate issue. Later (1929-33) it launched a quarterly entitled the 'Musicians' Journal', under the editorship of Dr. Henry G. Farmer.

In its early years the Union experienced much storm and stress, harassed by disputes and lawsuits, although strengthened by awards and arbitrations, but these struggles brought forth the historic charter for theatrical musicians in the Askwith Award of 1907, with later revisions in 1911 and 1912. Not only did this award recognize rates for matinées and rehearsals for the first time, but it became the basis for all subsequent awards and agreements between theatrical employers and musicians, and even had an immediate effect on the concert world. Whether disputes and strikes are justified or not is not our concern (strike pay was governed by rule in the Union in 1898), but many of these are historic in their way since they have established many points in law, such as the *Reville v. Jennings* and *Bayley* (Manchester Assize Court, 1897), *Hardacre v. Williams* (Law Courts, 1906), *United Theatres Co. v. Durrant* (Bristol Dispute, Mr. Justice Lawrence, 1909), *ditto*, Appeal (Master of Rolls, Justice Farwell, 1909), *Dallimore v. Williams* (Law Courts, 1912), *ditto*, new trial (Law Courts, 1913), and especially the more recent *Rex v. Brook* (County of London Sessions, H. W. W. Wilberforce, 1929).

Unlike the London Association, the Union

did not insist on any professional ability standard for admission to membership, its argument being that so long as employers were content to engage musicians irrespective of such qualifications, the Union would be compelled to admit all and sundry. There were many in the Union, and in the profession, who did not agree with this ruling, with the result that there arose a National Federation of Professional Musicians, registered as a Trade Union, in 1907, which insisted on this professional standard and even provided for a board of examiners where necessary. The Federation was short-lived, being dissolved in 1914.

In 1912 the Union formed a Choristers' Section in order to include chorus singers of stage productions. It had but a fitful existence. More promising was the Musical Directors' Section, formed in London in 1913, and extended to Scotland in 1916, where Sir Donald Tovey became its Hon. President. Eventually this section was styled the Musical Directors' Association, when provincial branches in England were formed, and in 1929 a meeting was held with the London Musical Conductors' Association, with Sir Hugh Allen in the chair, with a view of bringing the two societies into one organization, but without avail. Of greater moment was the working agreement signed in 1915 between the two great societies which represented the interests of musicians in general, i.e. the National Orchestral Association and the Amalgamated Musicians' Union, which eventually brought about the complete fusion of the two societies in 1921. This was due mainly to the efforts of Joseph B. Williams who, having seen the dream of his life fulfilled, retired in 1924, after watching his foundling grow from a mere handful of stalwarts in 1893 to a powerful society of over 19,000 members in 1924. He was succeeded by E. S. Teale (1861-1931), a pupil of the Yorkshire Training College of Music, and it was during his tenure of office that the appalling disemployment of musicians in consequence of the introduction of sound-films took place. During the autumn of 1928, after the first "talkies" appeared, the membership of the Union was over 20,000, but before long it fell to less than 7000. To meet the menace the Union created the Musical Performers' Protection Association which essayed to confer "performing rights" on those musicians who made the sound-films, an instrument which would have enabled the union to control to some extent the humanly detrimental effects of the new mechanism. In its first legal case however, judgment went against the Union and the association was shelved.

From its inception in 1893 until 1932 the headquarters of the Union were at Manchester,

its birthplace, but in the latter year London became the administrative centre, and to-day this is situated at 7 Sicilian Avenue, Southampton Row, W.C.1, and its general secretary is Fred Dambman (*b.* 1880). It has branches throughout the country with local branch secretaries. There are also district organizers who are, in turn, secretaries of district councils, made up of delegates from the branches. Each district also sends a member or members to an executive committee which, with a periodic delegate conference (first held in 1894), is the governing body of the Union. Inter-trade-union activities are carried on through local Trades Councils and the Trades Union Congress, with which the Union has been affiliated since 1895. Politics are provided for under the Political Fund Rules of 1913 *et seq.*

On the social side, the Musicians' Union has attempted much. As early as 1897 it put forward a scheme for the acquisition of theatres to be run on co-operative lines. It was then thought to be Utopian, but the idea has recently been adopted by the co-operative movement itself. In both 1896 and 1909 it proposed unemployment and superannuation schemes, but both were rejected by the members. A graduated scale of funeral benefits has existed since 1900, and an insurance fund for instruments began to operate in the same year. In 1912 the Titanic Convalescent Homes Fund was established.

To-day the Musicians' Union, with a membership not far from 20,000, must be considered an integral part of the musical life of this country, more especially since all wages, salaries, fees, agreements, contracts and conditions of employment come under its aegis. In fixing adequate rates for the musician in the concert-hall, band-stand, dance-room, theatre pit, broadcasting studio and almost every sphere of seasonal or occasional engagement, the musical profession has been made sufficiently lucrative to eliminate the necessity of other extraneous employment. This confining the musician to a whole-time service has naturally enhanced executive ability which, in turn, has not only raised the social status of the musician, but has largely contributed to the improvement of music itself. H. G. F.

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'Musicians' Report and Journal' (Manchester, 1900-1929).

See also Carrodus (J. T.). Farmer (H. G.). Musicians' Company. Williams (Joseph Bevir).

**MUSICOLOGY.** This term has occurred more and more frequently of recent years in English books, periodicals and articles. It is used to express the scientific study of music in the widest sense. In France and America the word has been in current use for some con-

siderable time: there is a 'Revue de Musicologie', which appears in Paris, and an American Musicological Society, which corresponds to the Royal Musical Association in England.

. METHOD.—It is still sometimes questioned whether the term "musicology" really corresponds to the idea it is meant to express or whether it has merely come into use for the convenience of having a single word for "musical science".

The whole province of the sciences can be divided into those two main groups which Socrates recognized as fundamental modes of scientific thought—the *general* and the *particular*. Thus the polarity of natural and humanistic or more precisely natural and historical sciences is preserved: in a more extended sense this would mean the polarity of natural and humane sciences (which would include historical science). Natural science is concerned with the search for general laws, humane science with individual facts.

The historical sciences can never be exact in the same sense as the natural. The aim of all historical research is the presentation of the individual thing, and this aim is achieved by the method of description: the choice, from among all the available facts, of those which the historian considers "valuable". The existence of the objects of the natural sciences is considered in the light of known laws which these objects obey: the objects of the cultural sciences are interesting for the value attaching to each of them individually. Hence there are two fundamentally different methods of approach, the generalizing method for the natural sciences, the individualizing for the humane sciences.

In the case of music, what is the material with which science has to deal?

First, there are the qualities of music considered as a world of sounds; secondly, the principles according to which isolated sounds are joined to each other, the rules arising from the simultaneous or successive relationship of sounds to each other; thirdly, musical composition. These three groups demand different treatment.

(1) The acoustic and physiological phenomena of music can be treated purely scientifically: they can be examined in the light of their own inherent laws.

(2) The rules governing sound-relationships are not laws but norms<sup>1</sup>, which determine the simultaneous (harmony) or successive (melody) relationship of sounds to each other, with a view to the fulfilling of certain conditions not

universally valid but dependent upon changeable values. Musical theory belongs therefore to the province of the normative cultural sciences.

(3) On the other hand, a musical composition is a creation of the artist, a projection of the artistic experience from the inner consciousness of the artist into actuality. It is conceivable only in relation to the artist who creates it: it is bound up with the significance of the artist as an individual, a unique phenomenon. This value may be at its minimum when a composition is scarcely distinguishable from others of its kind; and it approaches its maximum in proportion to the success with which the artist achieves a unique expression of his personality. A musical composition, then, can be classified as belonging to the historical humane sciences. The investigation and understanding of the problems involved in the act of composition form the kernel of musical science. The physical and physiological data of music are of interest to the student only in so far as they help him to understand a composition. Acoustic phenomena, as such, interest the physicist: the norms of music—the rules expounded in musical theory—are conceivable in relation to a musical composition alone, because they are abstract generalizations arrived at by induction from concrete instances.

Musical science, then, is a province of the general theory of art and, as such, of humane science. The object with which musical science is concerned is the musical composition and the conditions of its creation, development and performance.

Comparative musical science (which can be treated purely scientifically) and the history of style are only parts of musical history. By these means compositions can be collected, classified and increasingly raised from their position as parts of an anonymous mass to an individual existence. Starting from these branches of musical research it will gradually become possible to achieve our object, *i.e.* the arrangement and investigation of all available material in such a way as to be able to consider historically as many as possible of those compositions which have hitherto been regarded as prehistoric or historically unclassifiable.

HISTORICAL SYNOPSIS OF THE SYSTEMS OF MUSICAL THEORY.—The scientific study of music in the West dates from Greek antiquity. It is almost easier to form some idea of Greek music from the numerous theoretical treatises which have been preserved, and from the observations of the philosophers, than from the disconnected fragments of the music itself. There are a large number of manuals and treatises belonging to the first centuries of the Christian era, in which the work of these older theorists is revised and extended. For Greek

<sup>1</sup> Norms are not like natural laws, *i.e.* abstractions of cause and effect: they rather lay down the nature of this effect under given circumstances. In the terminology of logic the difference between natural law and norm might be compared with that between a judgment of fact and a judgment of value.

writers, music (μουσική) is a science (ἐπιστήμη), which includes both theory and practice. Aristides Quintilianus (1st century A.D.) draws up the following system:

I. Θεωρητικόν (theoretical portion)

A. φυσικόν (science):

- (a) ἀριθμητικόν; (b) φυσικόν.  
(arithmetic) (physics)

B. τεχνικόν (technique):

- (a) ἁρμονικόν; (b) ῥυθμική; (c) μετρική.  
(harmony) (rhythm) (metre)

II. Πρακτικόν (practical portion)

A. χρηστικόν (composition):

- (a) μελοποιία; (b) ῥυθμοποιία; (c) ποίησις.  
(melody) (rhythm) (poetry)

B. ἐξαγγελτικόν (execution):

- (a) ὀργανική; (b) ᾠδική; (c) ὑποκριτική.  
(instrumental) (vocal) (dramatic)

The speculations of the Greek philosophers and theorists on the nature of music and its connection with ethics were taken over by Boethius (c. A.D. 475–525), the first great musical theoretician of the Christian West, in his 'De Institutione Musica'. In the first chapter he enunciates the theory (taken over from pre-Christian theory, but greatly intensified by Christianity) which was to have such an effect on all medieval musical theory, i.e. that music is related not only to science but also to morality (*musica vero non modo speculationi verum etiam moralitati coniuncta*). Going back to neo-Pythagorean and neo-Platonic sources, Boethius distinguishes the various kinds (genera) of music: (1) *musica mundana*, expressed in the motion of the spheres, the ordering of the elements and the cycle of the seasons; (2) *musica humana*, recognized by each man in himself and ordering aright the relations between the incorporeal spirit and the body, just as high and low notes make a consonance; (3) *musica quae in quibusdam constituta est instrumentis* — i.e. music in our modern sense. By musician, however, Boethius does not mean one who has acquired the practical technique of singing or playing some instrument: a musician is a man conversant with the theory of singing which he must have mastered not through mere practice but by scientific control (*non servitio operis sed imperio speculationis*).<sup>1</sup> Boethius is also the first

western writer (in the 'Institutio Arithmetica') to use the word *quadrivium* for the four branches of mathematical learning — Arithmetic, Geometry, Astrology and Music.

The division of music into "scientia harmonica, rhythmica, et metrica" goes back to the 'De artibus ac disciplinis liberalium artium' of Cassiodorus (c. 490–580), whose classification is more inclusive than that of Boethius; but neither of them goes into the practical side of music. Cassiodorus is the prototype of a number of theorists of the following centuries: Isidore of Seville, Alcuin and Aurelianus Reomensis all start from his principles, which they apply to wider fields.

A third important musical system was made by Regino of Prüm (d. 950), who distinguishes in his 'Epistola de harmonica institutione' between a divine *musica naturalis* and a *musica artificialis*, modelled by man on the *musica naturalis*. There is a reflection of neo-Platonic ideas in this division, and also a noticeable parallel with Byzantine musical theory as it had developed under the influence of Gnostic and Plotinian ideas.

In the middle of the 12th century there appears a fourth system, also based on pre-Christian theory — the separation of music into *musica speculativa* and *musica activa*. This goes back to Aristides Quintilianus, who distinguished, as we have seen, between a θεωρητικόν (theory) and a πρακτικόν (practice). This division was taken over by Arabic musical theory and reappeared in the West in the translation of Al-Fārābī by Domenicus Gundisalvus, in the middle of the 12th century.

Most medieval treatises are based on the principles of Boethius, Cassiodorus and Isidore — especially on Boethius, who occupied for the Scholastics the same authoritative position in music as Aristotle did in philosophy. On the other hand, Al-Fārābī starts from the practical musician, thus introducing into medieval musical theory a new point of view which led to the new concept of the *musicus* as set forth in the 'Musica Magistri Ugolini' (of Orvieto: 1380–1449). Here the *musicus* is defined as the man who is conversant with both sides of music, the *speculativa* and the *activa*. This prepared the way for the idea of music and the musician which was universal at the time of the Renaissance, the connection of theory and practice; and thence arose the type of musician who is at the same time theorist and composer.

MUSIC AS A SCIENCE AT THE MEDIEVAL SCHOOLS AND UNIVERSITIES.—Music was originally taught in monasteries and 'cathedral schools' and made its way thence to the universities. The inclusion of theoretical instruction in music goes back to Cassiodorus, who, in the monastery founded by him at Vivarium (about 540), endeavoured to put

<sup>1</sup> This definition of the musician is common to many musical treatises throughout the middle ages and right on to the time of the Flemish and Burgundian composers. Even in Tinctoris's 'Diffinitorium Musices' (about 1475) there is a definition of the musician based almost word for word on Boethius: 'Musicus est qui perpena ratione beneficio speculationis, non operis servitio, canendi officium assumit. Hinc differentiam inter musicum et cantorem quidam sub tali metrorum serie posuit:

Musidorum et cantorum magna est differentia:

Illi sciunt, ii dicunt quae componit musica.

Et qui dicit quod non sapit diffinitur bestia.

(E. de Coussemaker, 'Œuvres théoriques de Jean Tinctoris' (Lille, 1875), p. 489.)



into effect St. Augustine's ideals of Christian education. But Cassiodorus set far more value than St. Augustine did on the cultivation by the monks of music as a science. In his 'Expositio in psalmos' he declares that the singing of psalms is of equal importance with any other form of worship: "to sing is indeed to utter the word of the Lord through the mouth" (*cantare vero est verba Domini ore proferre*). Cassiodorus's views remained somewhat isolated among those of his contemporaries; in a few monasteries only, in Lombardy and Spain, did his conception find a response, while in Italy the monastic ideal was that of an ascetic way of life.

Among the Irish, Scottish, Welsh and Anglo-Saxon monks, on the other hand, Cassiodorus's ideas found acceptance. Hence the existence in Ireland and Wales of a blend of theological and secular learning at a period in which — save in Spain and Lombardy — a different form of education prevailed on the Continent. In the monastery schools of Armagh, Bangor, Lismore and Clonmacnoise the theory of music was taught together with mathematical theory. The same tendency may be found in England at the end of the 7th century, especially in the newly founded school at Canterbury, and also at Malmesbury, Jarrow, Wearmouth and York.

In Italy, on the other hand, the study of music was confined to the practical side. St. Benedict's 'Regula Monasteriorum' discusses the practice of music only, no mention being made of musical theory. At the Schola Cantorum in Rome, founded by Pope Gregory the Great, it also appears that practical instruction alone was given. It was otherwise in southern Italy and in Sicily, where there was a Greek colony with its own monasteries and scriptoria. These were the centres from which the heritage of the ancient knowledge and study of musical theory gradually penetrated northwards. The educational reforms which took place under Charlemagne were carried out under the supervision of Irish, Scottish, Anglo-Saxon and Lombard monks, and led to a renaissance in the east and west Frankish monastic schools of the Carolingian empire. The monastic schools of Saint-Martin of Tours, Ferrières, Saint-Germain in Auxerre, Fulda, Reichenau and St. Gall became at this period centres of musical culture, primarily of liturgical music, but also of musical theory. The leading personalities at these centres were: at Saint-Martin, Alcuin (from 796 onwards), Fredégisus (804-34), Adelard (834-45)<sup>1</sup>; at

Ferrières, Sigulf (from 796 onwards), Servatus Lupus (805-62); at Auxerre, Remigius of Auxerre (841-908), Hucbald of Saint-Amand (840-930), both of them musical theorists of great fame and lasting importance; at Fulda, Hrabanus Maurus, who was a pupil of Alcuin at Tours; at Reichenau, the Abbot Waldo (786-802), who planned the library in which all the important musical treatises between 835 and 842 were copied, and the musical theorists Berno and Hermannus Contractus (11th cent.); at St. Gall, Notker Balbulus (d. 912), Totilo (d. 915), Notker Labeo (c. 950-1022), Ekkehard (c. 980-1060).

From the opening years of the 11th century onwards begins the gradual decline of the monastic schools as centres of the scientific study of music. As a result of the reforms originated at Cluny the singing of psalms increasingly took the place of general musical study. On the other hand the scientific study of music in the cathedral schools increased steadily from the middle of the 10th century onwards. Theory and practice were taught side by side. This accounts for the fact that the treatises of the theorists are a mixture of practical instructions and theoretical speculation, often following each other in a completely unsystematic manner; they are thus exceedingly difficult for the present-day scholar to fathom, but the readers for whom the treatises were designed knew precisely at what point the author of a compilation from earlier treatises was adding something new of his own.

During the 11th and 12th centuries this new movement centred increasingly at Rheims, Chartres and Liège, and later at Laon. At Rheims scientific instruction in music was inaugurated by Gerbert of Aurillac, later Pope Sylvester II (c. 940-1005), who introduced the 'Institutio Musica' of Boethius as the foundation of the theoretical study of music. At Chartres the study of musical theory was begun by Fulbert (c. 975-1029), while at Liège it was introduced by Notker (972-1008), who came from St. Gall and brought with him to Liège the great tradition of the famous monastic school.

In the 11th century the monastic schools were once again temporarily influenced by the cathedral schools. But these too, after the 12th century, were gradually supplanted by those new centres of intellectual life which thenceforward until the present day were destined to gain and retain the leadership, namely the universities. The *scientia musices* was a part of the Faculty of Arts at the universities of Paris, Oxford, Salamanca, Naples, Bologna and Pavia, and also in Germany. Johannes de Garlandia (b. c. 1186), a student of Oxford, taught first in Paris and was appointed in 1229 "magister" at the newly founded University of Toulouse. The Franciscan Robert Grosse

<sup>1</sup> At the end of the 7th century Saint-Martin became a centre for the composition of sequences, proses and tropes. The famous Winchester Troper (MS Bodley 775) was probably copied from a book originally written at Saint-Martin outside Tours, and came to Winchester by way of Fleury and Abingdon. See E. W. B. Nicholson, 'Early Bodleian Music', III, xxix ff.

teste (b. 1175; d. 1253 as Bishop of Lincoln) taught at Oxford. In his philosophical work 'De Artibus Liberalibus' he gives music a most important place and inclines to Arabic views, probably under the influence of Gundisalvus. His most important pupil was Roger Bacon, who considered music as an important part of theoretical study. In the 14th century Paris possessed one of the greatest theorists, Johannes de Muris, who was rector of the Sorbonne in 1350. His chief work is the 'Musica Speculativa'. To the same author was also attributed the 'Speculum Musices' in seven books, an extraordinary achievement which provided the basis of all musical instruction at most universities in the 15th and 16th centuries.<sup>1</sup>

About 1400 Joannes de Ciconia was living at Padua, and eighty years later Johannes Tinctoris and Bernard Hykaert were at Naples — signs of the great esteem in which Flemish music was held at this time. Franchinus Gafurius (Gafori) was Professor musicae at Milan about 1500, Johannes Cochlaeus was Magister artium at the University of Cologne, his pupil Glareanus at Basel and Freiburg i/B.

After the end of the 16th century, when in England the study of music at the universities took on a new lease of life, the chairs of music disappeared on the Continent. With the end of scholastic philosophy the study of Muris's widespread treatises on music disappeared from the curriculum.

The change in the general conception of music is shown by the appearance in 1558 of the 'Istituzioni harmoniche' of Gioseffo Zarlino, later *maestro di cappella* of St. Mark's, Venice. In the music of his time, and before all else in that of Adriaan Willaert, Zarlino saw the end of the *infima bassezza* of the middle ages which had succeeded the *somma altezza* of antiquity. In spite of his deliberate return to the theories of antiquity, however, Zarlino's division of music does not represent any break with scholastic theory (which was itself based on antiquity) but rather a further development of that theory. The difference between the medieval and Renaissance conceptions of music, as shown in the 'Istituzioni harmoniche', lies in the new independence of music from theology. An aesthetic valuation of music takes the place of the old connection between music and religious ideas. The middle ages saw in terrestrial music only a copy of the celestial (a conception which was

particularly developed at Byzantium); for the Renaissance the only real music is that which is audible to human ears. Superficially the division into *musica animastica* and *musica organica* is preserved, and the first of these is subdivided into *mundana* and *humana*. But in practice very little is said of the *musica animastica* and stress is laid on the *musica organica*, which Zarlino subdivides into *naturale* (vocal) and *artificiale* (instrumental). The perfect musician (*musico perfetto*) is still for Zarlino the man who practises his art on the foundation of a scientific mastery of theory; but his admiration is increasingly for free, creative work. As the poet makes use of language to imitate the object which he is describing, so the musician is allowed to represent by means of music that which is expressed in the words of his text ("così è concesso al Musico & Mellopeio, imitar con la Modulatione & con l' Harmonia: con quel modo migliore ch' ei può fare, quelle che esprimono le parole contenute nell' Oratione, la quale vuole esprimere col canto": 'Sopplimenti musicali', 1588, p. 316).

The freeing of "real" music from its dependence on the cosmic, and its connection with aesthetic ideas, put the teaching of music on quite a new footing. From the time of the Greek theorists, by way of Boethius and Cassiodorus, right up to Tinctoris, Aaron and Glareanus, theorists did no more than continue and supplement the works of their predecessors. Zarlino begins the subjective approach to music, and with him starts the battle of opinions. Vincenzo Galilei, a pupil of Zarlino, opposed some of his master's theories in his 'Dialogo della musica antica e della moderna', which appeared in 1581 at Florence. Zarlino answered him in the 'Sopplimenti musicali' (1588), and Galilei attacked him more bitterly in his 'Discorso intorno alle opere di Messer Zarlino di Chioggia' (1589). Still more bitter is the answer of G. M. Artusi, which appeared after Zarlino's death. The chief stress now is laid on questions of aesthetics, the use of new chords and their solution, and the question of declamation. The contrapuntal style, hitherto so greatly admired, was attacked by the circle of Florentine musicians who were making the first beginnings of the opera, and by their successors; thus the whole interest of these musical treatises begins to centre on the technique of composition and questions concerning the aesthetic consideration of a composition. It is a sign of the times that most of the theorizing is done by practising musicians, in the prefaces to their works (Banchieri, Peri, Caccini, Viadana and many others) or in books of instruction, written at the height of their creative ability, for the use of young musicians and composers. There is a direct line of ancestry connecting Michael Praetorius's 'Syntagma musicum' (1615–20)

<sup>1</sup> The problem as to which of the writings that have been handed down under the name of Muris are to be ascribed to the mathematician Johannes de Muris, has been much discussed, but is not yet solved. The only fact which may to-day be regarded as certain is that the 'Speculum Musices' is not by him, but by one Jacobus, otherwise unknown, who was studying in Paris towards the end of the 13th century.—H. Besseler, 'Studien zur Musik des Mittelalters', I ('Archiv für Musikforschung', VII, 180 ff., and VIII, 207 ff.).

with Vincent d'Indy's 'Cours de composition' (1902-9), to mention only two standard works of the many produced, one at the beginning of the period, the other at the present day.

THE HISTORY OF MUSIC.—The fact that theoretical treatises from now on confined their interest to the actual craft of music made it necessary to carry on the philosophical consideration of music in a new way, i.e. in treating music historically, a method which also implied a more or less explicit connection with philosophical ideas. No fewer than seven would-be complete histories of music appeared during the 18th century. The first of these was the 'Histoire de la musique et de ses effets' (1725) by Jacques Bonnet, who was well aware of the novelty of his attempt. In his preface he writes: "Mais quoique plus de douze cens Auteurs ayent traité de cette Science [music], pas un ne s'est hasardé d'en faire l'Histoire". After this attempt (for it is no more) there appeared G. B. Martini's well-known 'Storia della musica' (1757). Very little attention has been paid to Eximeno's 'Dell' origine e delle regole della musica, colla storia del suo progresso, decadenza, e rinnovazione' (1774), which is remarkable for the boldness, novelty and penetration of its ideas. In Part I, ch. ii of his book he attacks the connection of music with mathematics under the heading 'Che la musica non ha correlazione colla matematica', and combats the views of the older and the modern theorists, especially Euler's 'Tentamen novae Theoriae Musicae', Tartini's 'Trattato dell' armonia', Rameau and d'Alembert. Eximeno maintains in his thesis ('Che la musica sia un vero linguaggio') that a knowledge of the rules of music is not necessary in order to compose well in the same sense as a knowledge of the rules of geometry is necessary for the solution of a mathematical problem. The rules of music are no more than mere observations or reflections on musical sounds ("solamente sono osservazioni o riflessioni sopra i toni"), and an absence of reflection is no drawback for a composer who follows his instinct. Eximeno even goes so far as to say that if only those who have learnt the rules are to compose, it would be better to burn all compositions. In order to compose, it is enough to abandon oneself to the arms of nature and allow oneself to be guided by the sensations aroused by the subject which is to be put to music<sup>1</sup> (p. 107).

<sup>1</sup> "In fatti bisognerebbe dar alle fiamme quasi tutte le composizioni di Musica, se fosse stata necessaria ne' loro Autori la scienza delle vere regole. Per la detta ragione ancora mentre si risolve un problema geometrico, conviene tener la mente rivolta alle regole: altrimenti non possono applicarsi a' casi particolari. Ma per comporre in musica bisogna abbandonarsi nelle braccia della Natura e lasciarsi condurre dalle sensazioni, che risveglia il soggetto da mettere in musica."

Here we find a direct contradiction of previous musical theory and a confession of faith in the "theory of sensibility" (*Affektenlehre*) which was the basis of musical theory in the second half of the 18th century: more than that, Eximeno is the herald of the romantic conception of music as it came to be stated a few years later in the writings and poems of the German romantics.

Not long after Eximeno's work there appeared two English histories, Burney's 'General History of Music' (1776) and, in the same year, Hawkins's 'General History of the Science and Practice of Music', both of which are still of interest. They were followed by B. de La Borde's 'Essai sur la musique' (1780) and J. N. Forkel's 'Allgemeine Geschichte der Musik'.

Unfortunately there was an insufficient supply of the material necessary for the chronicling and appreciation demanded by a general history of music. It is little wonder therefore that none of these works achieved its object. At the end of the 18th century there began a period of detailed research, a period which is not yet over, whose object is to investigate, step by step, the whole province of music, to publish complete editions of the great masters and collections of the most important works of lesser composers, each country contributing its quota to the whole. This is the end served by the 'Publications of the Musical Antiquarian Society', the 'Publication alterer praktischer und theoretischer Musikwerke', the 'Recueil des morceaux de musique ancienne', the 'Archives du chant', the D.D.T., the D.T.Ö., 'Tudor Church Music', the 'English Madrigal Schools', the 'Istituzioni e monumenti dell' arte musicale italiana', the edition of the 'Maatschappij tot bevordering der Toonkunst', the 'Plain-Song and Mediæval Music Society', the 'Paléographie Musicale', the 'Monumenta Musicae Byzantinæ', etc.

In the 19th century A. W. Ambros's 'Geschichte der Musik' (4 vols., 1862-78) and F. J. Fétis's 'Histoire générale de la musique' (5 vols., 1869-76) represent a real advance on the works of the 18th century. At the beginning of the 20th century we have the 'Oxford History of Music' and H. Riemann's 'Handbuch der Musikgeschichte'; in 1913 A. Lavignac's 'Encyclopédie de la musique' began to appear; in 1924 G. Adler's 'Handbuch der Musikgeschichte'; and in 1927 E. Bücken's 'Handbuch der Musikwissenschaft'. By the side of these monumental works there have appeared vast quantities of detailed studies of varying size, with the result that almost the whole field of music has now been covered. Perhaps the clearest idea of the revolution which took place during the 19th century in the conception of the *scientia musicae*

and of the mass of work produced can be obtained by comparing the oldest extant dictionary of music (Tinctoris's 'Terminorum musicae diffinitorium', 1475) with the latest edition of the present Dictionary. Tinctoris's "dictionary" would barely cover ten pages in the format of Grove's Dictionary.

SYNOPSIS OF METHODOLOGICAL SYSTEMS UP TO THE PRESENT TIME.—We have seen that the second half of the 19th century saw the birth of the scientific spirit in the treatment of the problems of musical history. A natural corollary of this was the appearance of a number of scholars concerned with the exact nature of their studies. (1) The first of these was Friedrich Chrysander, the editor of the complete edition of Handel's works. In his preface to the 'Jahrbücher für musikalische Wissenschaft' he explained that he had chosen the word *Wissenschaft* (science) in order to emphasize the fact that musical research would be content with nothing less than the standard of seriousness and accuracy demanded by the other, older branches of science. He looked for an aesthetic of music arrived at from the point of view of the artist and his work, not from that of his audience. This short programme was admirably suited to Chrysander's day, when the scientific study of the arts suffered much from obsolete and useless aesthetic slogans.

(2) The 'Jahrbücher' met with very little success and only appeared over a period of two years. The 'Vierteljahrsschrift für Musikwissenschaft', edited by Chrysander and Philipp Spitta, and directed by Guido Adler, had much greater success. The first volume (1885) opened with an essay by Guido Adler bearing the title 'Scope, Method and Object of Musical Science', in which he explained the programme of the quarterly. Adler starts from the thesis that all peoples who can be said to have an *art of music* also possess a science of music, undeveloped though it may be as a scientific system. He acknowledges that the concern with musical science will of necessity change with the status of music as an art; and he lays down—as has been demonstrated in the section dealing with method—that modern musical science must start with the composition. Following the theory of Greek antiquity, Adler classed music as a science and drew up the following table, which shows for the first time the full extent of the province of musicology<sup>1</sup>:

<sup>1</sup> This table is repeated, with a few variations noted here, in Adler's 'Methode der Musikgeschichte' (1919), a book to which too little attention has been paid. It is designed for students and provides an excellent introduction to the whole field of musical history. In the years 1898–1927, when he was director of the Music History Institute of Vienna University, Adler carried out the programme outlined above. Musical theory was taught by A. Schoenberg, K. Weigl and H. Gál; mensural theory by Koller, one of the editors of the *Trent Codices*; lute tablatures by Koszicz; the study of medieval theorists and neume notation by Adler himself.

## MUSICAL SCIENCE

- I. Historical section (history of music arranged by epochs, peoples, empires, countries, provinces, towns, schools, individual artists).
  - A. Musical palaeography (systems of notation).
  - B. Historical basic forms (grouping of musical forms).
  - C. Laws:
    - (1) As they occur in the compositions of each epoch;
    - (2) As they are conceived and taught by the theorists of each period;
    - (3) As they appear in the practice of the arts.
  - D. Musical instruments.
- II. Systematic section (tabulation of the chief laws applicable to the various branches of music).
  - A. Investigation and justification of these laws in:
    - (1) Harmony;
    - (2) Rhythm;
    - (3) Melody.
  - B. Aesthetics and psychology of music:
    - (1) Comparison and estimation of value and their relation to apperceptive subjects;
    - (2) Complex of questions either directly or indirectly connected with the foregoing.
  - C. Musical pedagogics:
    - (1) The general teaching of music;
    - (2) Teaching of harmony;
    - (3) Counterpoint;
    - (4) Teaching of composition;
    - (5) Teaching of orchestration;
    - (6) Methods of teaching singing and instrumental playing.
  - D. Musicology (research and comparative studies in connection with folklore and ethnography).

*Sciences contributory to the historical section:* General History and Palaeography, Chronology, Diplomacy, Bibliography, Knowledge of Library and Archive Methods, Literature and Languages, Liturgiology, History of the Mimetic Arts and the Dance, Biography, etc.

*Sciences contributing to the systematic section:* Acoustics and Mathematics, Physiology (sensations of sound), Psychology, Logic, Grammar, Metrics and Poetics, Pedagogics, Aesthetics, etc.

Adler starts with the appearance of musical science as theoretical observation, as opposed to the sound-product arranged by fantasy and subject to primitive aesthetic norms. At first science tried to fix, determine and explain sound-data, i.e. methodologically considered;

this was theory concerned with norms (rules). This was not an historical science until musical composition became the *object of investigation*. Adler then illustrated the methods necessary for the determination of the qualities required by a work of art.

Palacography must come first, to enable the student to transliterate a composition, as far as possible, from the original into our modern notation. Then follows the examination of the composition, its rhythmic, melodic and harmonic structure, its form and method of performance: this enables the student to date the work. Style is the sum-total of the characteristics of a work which, apart from technical questions, determine its character. The great virtue of Adler's research lies in the examination of stylistic hallmarks and the building up of a method of stylistic investigation (*Stilkritik*). In this he resembled C. H. H. Parry, whose 'Style in Musical Art' appeared in the same year as Adler's 'Der Stil in der Musik', a significant fact in the development of the study of musical history.

The study of style is the last stage of the research into general factors; after this there remain only the personal factors which determine the individual character and worth of each separate work.

(3) An essay of Hermann Kretzschmar's, which appeared in the 'Jahrbuch der Musikbibliothek Peters' (1907), deserves attention. It bears the title 'A Few Considerations of the Purpose, Development and the Task of Music in the Immediate Future', and in it Kretzschmar points out that in all other branches of artistic study the *history* of art is given priority, while in music history tends to be sacrificed to semi-scientific theory.

(4) H. Riemann starts from quite a different point of view in his 'Grundriss der Musikwissenschaft'. As we have seen, Adler and Kretzschmar start from the musical composition as the object of research and so arrive naturally at the priority of musical history, all other branches of study merely playing secondary parts in the investigation of the origin and development of the musical composition. Riemann, on the other hand, starts from the psychological act of artistic creation, the exteriorization of the creation of the artist's inner vision, which has artistic worth as a new object. This method leads logically to a psychology of the artist, but it can never completely explain the complex ingredients which make up a musical composition. It opens the door to fruitless aesthetic speculation, very different from that of H. Mersmann's brilliant 'Musikaesthetik' (1926), which demonstrates the possible value of aesthetic investigations and the attempt to explain a work of art from the philosophical and physiological standpoints.

In the systems which have been outlined in

this article it is possible to distinguish two methods of approach. The first tries to collect all the facts pertaining to music in order to investigate, on the basis of natural science, the general laws of the process, from its first origins in the appearance of musical sound to the completed musical composition. The second starts from the work of art seen as part of the cultural achievement of the age to which it belongs. The musicologist is led to consider what such a work reveals to him about the period, but also to describe what gives it its special significance, its uniqueness as a work of art.

In order to examine the specific qualities of a work of art the student must first compare it with other works of its own period and with those of the preceding and following periods to discover in what respects it differs from other works of art and in what its significance lies. He will then try to describe as faithfully as possible its specific qualities. He must consider himself an historian, not a mere chronicler. The work of art must live in him; he must — to quote Benedetto Croce — apprehend its individuality by thinking himself into it. This is the supreme task of the musicologist.

When, towards the end of the 19th century, systematic study of the history of music began and more and more works of art were discovered and transcribed from manuscripts, the student was principally concerned to explain the development of the various schools of composers. For this pioneer work the *stilkritische Methode* was an excellent means of studying the technique of composition in various periods, and this method must still remain the basis of our investigations.

However, once this task is achieved, the musicologist must operate as an historian. It will depend upon the greatness of his own experience of them how far he will succeed in presenting as living things the works which he studies.

E. J. W.

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**MUSIKALISCHE OPFER, DAS** (Ger. = 'The Musical Offering'). The title of one of Bach's works, containing various treatments of a subject given him by Frederick the Great to extemporize upon during his visit to Potsdam in May 1747. The work, as published by Breitkopf & Härtel (Nov. 1831), contains two *ricercari*, one in three parts and one in six parts (the latter in score), one *Fuga canonica* in two parts, a Sonata for flute (the king's own instrument), violin and continuo, and eight canons. The work was published by Bach with a dedication dated 7 July 1747 — a curious medley of five sheets oblong folio and one sheet upright folio, containing the *Ricercar a 3* and a *canon perpetuus* (the third in B. & H.'s edition), five canons and the *Fuga canonica*. In the dedication copy, in the Amalienbibliothek of Berlin, Bach wrote "Regis Iussu Cantio Et Reliqua Canonica Arte Resoluta" — "the theme demanded by the king with other things developed by canonical art". Four more oblong folio sheets seem to have been added afterwards, containing the *Ricercar a 6* and two canons, and lastly three sheets containing the Sonata and one canon. G.

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Andrée, E., 'Snöfrid', ballad for solo voices, chorus & orch. (1884).  
Norman, F. V. L., Symphony No. 3, D mi., for full orch., Op. 58 (1885).  
Lindblad, A. F., Quintet for 2 vns., 2 violas & cello (1885), parts only.  
Lindblad, A. F., the same, arr. for pf. duet (1885).  
Norman, F. V. L., Symphony No. 3, D mi., Op. 58, arr. for pf. duet (1885).  
Valentin, K. F., 8 Songs for voice and pf., Op. 7 (1886).  
Rubenson, A., 'En Natt bland fjellen', operetta (1887), vocal score.  
Andrée, E., Trio for vn., cello & pf. (1887).  
Aulin, L. V., String Quartet (1888).  
Jacobsson, J., 'Cavatina' for tenor and orch. (1888).  
Åkerberg, C. E. E., Pf. Quintet (1889).  
Andersson, R., Sonata for pf. (1889).  
Dente, J., Symphony, D mi. for full orch. (score) (1890).  
Dente, J., the same, for pf. duet (1890).  
Lundh, L. A., Requiem for chorus & orch. (1891).  
Söderman, J. A., 'Ode to Joy' (Schiller) for men's chorus & orch. (1891).  
Hallén, J. A., 'En Sommersaga', symph. concert piece for orch., Op. 36, arr. for pf. duet (1892).  
Lindblad, A. F., 'Allegro, Andante, Scherzo' for vn. & pf. (1892).  
Söderman, J. A., 'Signe Lills fard', concert poem for solo voices, chorus & orch. (1892).  
Beckman, B., Sonata for vn. & pf., Op. 1 (1893).  
Berwald, F., Grand Septet for vn., viola, clar., bassoon, horn, cello & double bass (parts) (1893).  
Berwald, F., the same, arr. for pf. (1893).  
Wennerberg, G., 'Stabat Mater' for solo voices, chorus & orch. (1894), vocal score.  
Back, K., Theme and Variations for pf., Op. 2 (1895).  
Norman, F. V. L., Concert Overture, E♭ ma. for full orch., Op. 21, arr. for pf. duet (1895).  
Jacobsson, J., 3 Pieces for clar., viola & pf., Op. 45 (1896).  
Korling, S. A., 'Hätunaleken', ballad for solo voices, chorus & pf. (1896).  
Bystrom, O. F. B., Symphony for orch., arr. for pf. duet (1897).  
Hallström, I., Cantata for the 25 years' Jubilee of the reign of King Oskar II, for solo voices, chorus & orch. (1897), vocal score.  
Berwald, F., Duo for vn. & pf. (1898).  
Hallén, J. A., 'Skogsrädet', for tenor-baritone & orch., Op. 33 (1898).  
Sjöberg, S. L., Sonata, A mi., for vn. & pf., Op. 2 (1899).  
Stenhammar, P. U., 'David och Saul', oratorio for solo voices, chorus & organ (1900).  
Back, K., 'Tomten', for baritone & orch., Op. 5 (1900), vocal score.  
Rubenson, A., Selection from the music to 'Halte-Hulda', a play (1902).  
Rubenson, A., Symphonic Intermezzo No. 1 for orch. (1902), pf. score.  
Andersen, A. J., Symphony, D ma. for full orch., arr. for 2 pfs. (1903).  
Sjögren, J. G. E., Sonata No. 2, A ma., for pf., Op. 44 (1904).  
Beckman, B., 'Om lyckan', tone poem for orch., Op. 10 (1904).  
Berwald, F., 'Symphonie singulière', C ma., for full orch., version for pf. duet (1905).  
Berwald, F., Symphony, G mi. ('Symphonie sérieuse') arr. for pf. duet (1905).  
Hallén, J. A., A Christmas Oratorio, for solo voices, chorus & orch. (1905).  
Alfvén, H., 'Vid sekelskiftet' (E. A. Karlfeldt), cantata for solo, chorus & orch., Op. 12 (1906).  
Stenhammar, P. U., 'Ithaka', poem for baritone & orch., Op. 21 (1906).  
Sjögren, J. G. E., 6 Hymns and Psalms for solo voices, chorus & organ (1908).

<sup>1</sup> Sometimes wrongly translated as "sacrifice", another sense of the German word *Opfer*.

- Lindgren, J., Quintet for 2 vns., 2 violas & cello (1908).  
 Alfvén, H., 'Herrans Bon' (Stagnelius), for solo voices, chorus & orch., Op. 15 (1910).  
 Fryklof, H., Fugue for pf. (1910).  
 Norman, F. V. L., 3 Overtures for orch. (1911).  
 Norman, F. V. L., Trio No. 2, B mi., for vn., cello & pf., Op. 38 (1911).  
 Olsson, O. E., 'Te Deum' for chorus, stg. orch., harp & organ, Op. 25 (1912).  
 Olsson, O. E., String Quartet No. 2, G ma., Op. 27 (1913).  
 Sjogren, J. G. E., 5 Poems for voice and pf., Op. 63 (1914).  
 Alfvén, H., 'Uppenbarelsekantat', Op. 31, for bass and baritone, 2 choirs, organ, harmonium, stg. 4tet, harp & celesta (1916).  
 Lundberg, L. A., Pf. Sonata, Op. 33 (1915).  
 Hallén, J. A., 'Den unge Herr Sten Sture', melodrama and funeral march for full orch., Op. 35 (1916), pf. score.  
 Henneberg, K., 'Serenade', octet for flute, oboe, 2 clars., 2 horns & 2 bassoons (1916).  
 Rangstrom, T., 6 Songs (1916).  
 Atterberg, K., String Quartet, Op. 11 (1919).  
 Olsson, O. E., 6 Latin Hymns for chorus *a cappella* (1917).  
 Jonsson, J., 'Koralrevet', symphonic poem for baritone, chorus & orch., Op. 10 (1919).  
 Fryklof, H., 'Sonata à la legenda' (3), for vn. & pf. (1919).  
 Alfvén, H., Cantata for the Reformation Festival at Uppsala, 31 Oct. 1917, Op. 36 (1921), vocal score.  
 Berwald, F., 'Älvlek', tone picture for full orch. (1921), arr. for pf. duet.  
 Bratt, L., 6 Intimate Songs for voice and pf. (1923).  
 Stenhammar, W., 'Sängen', symph. cantata for solo voices, chorus & orch., Op. 44 (1924), pf. score.  
 Sjogren, J. G. E., 'Islandsfard' (Holger Drachmann), for men's chorus & orch., Op. 18 (1925), vocal score.  
 Fryklof, H., Symphonic Piece for organ (1926).  
 Berg, N., 'Hoga Visan' ('The Song of Songs'), for solo voices, choruses & full orch. (1926).  
 Skold, Y., 'Preludio e fuga' for pf., Op. 20 (1927).  
 Skold, Y., Sonatina for vn. & pf., Op. 23 (1927).  
 Stenhammar, W., String Quartet No. 6, D mi., Op. 35 (1928), parts only.  
 Stenhammar, W., 5 Songs for voice and pf. (1928).  
 Fryklof, H., Passacaglia for organ (1929).  
 Lindberg, O., Requiem for solo voices, chorus, orch. & organ (1929), vocal score.  
 Atterberg, K., Sonata for a string instrument, cello, viola, vn. & pf., Op. 27 (1930).  
 Hakanson, K., 10 Variations and Fugue for pf., Op. 37 (1930).  
 Rangstrom, T., 4 Poems (songs) (1930).  
 Hagquinius, A., String Quartet (1931).  
 Nordquist, G., 'Dryaden', 3 songs (1931).  
 Fransen, O. N. (editor), Funeral music on the occasion of Gustav II Adolf's death: T. Bolzius, 'Threnodier', 1632; A. Düben, 'Pugna triumphalis', 1634 (1932).  
 Melchers, H. M., Sonata for vn. & pf., Op. 22 (1932).  
 Alfvén, H., 'Unge Herr Sten Sture', for baritone, men's chorus & orch., Op. 30 (1933).  
 Lindberg, O., 'Jungfru Maria', song (E. A. Karlfeldt), pf. score (1934).  
 Ohlsson, R., String Quartet No. 3 (1934).  
 Frumerie, G. de, 4 Chinese Poems (1935).  
 Frumerie, G. de, Sonata for vn. & pf. (1935).  
 Alfvén, H., Cantata in celebration of the quinquenary of the Swedish Riksdag (1936), vocal score.  
 Mankell, H., Barcarole for pf., Op. 60 No. 1 (1936).  
 Bystrom, O. F. B., String Quartet No. 2 (1937).  
 Rangstrom, T., 'Hennes ord', 3 songs for voice and pf. or orch. (1937).  
 Rangstrom, T., 'Trolltyg', 2 ballads for voice and pf. or orch. (1937).  
 Jonsson, J., 'Missa solemniss' for chorus, orch. & organ, Op. 37 (1938), vocal score.  
 Rangstrom, T., 'Den Utvalda', lyrical scena for soprano & orch. (1939), vocal score.  
 Lilja, B., 'Andante religioso' for organ (1940).  
 Melchers, H. M., Sonata for cello & pf. (1940).  
 Skold, Y., Fantasy for viola & organ, Op. 12 (1941).  
 Peterson-Berger, W., Cantata for the 150 years' Jubilee of the Royal Theatre, Stockholm, for solo voices, chorus & orch. (1942), vocal score.  
 Mankell, H., Andante and Variations for pf., Op. 57 (1943).

- Heintze, G. H., pf. Trio, Op. 17 (1944).  
 Hallnas, H., Sonata for viola & pf., Op. 19 (1945).  
 Koch, E. von, String Quartet No. 2, Op. 28 (1946).

K. D.

# MUSIKFORSCHUNG, GESELLSCHAFT FÜR. See PUBLIKATIONEN DER GESELLSCHAFT FÜR MUSIKFORSCHUNG.

**MUSIL, František** (b. Prague, 5 Nov. 1852; d. Brno, 28 Nov. 1908).

Czech organist and composer. From his boyhood he devoted himself to music and was educated mainly in the Proksch Institute in Prague. From 1865 to 1868 he studied at the School for Organists there. Having completed his student years he worked in Prague and in 1870 was appointed cathedral organist at Brno, a post he held until his death. He was an excellent organist, particularly celebrated as an extemporizer, and at the same time an influential teacher and a well-esteemed composer. His works, mainly in the field of church and organ music ('Stabat Mater', 15 masses, 2 Requiems, sonatas, preludes, fugues), but also including valuable writing for orchestra and chamber music as well as choruses and songs, were warmly recognized for their sober inventiveness and perfect workmanship. Next to Janáček Musil was the outstanding factor in the musical life of the Moravian capital before the first world war.

G. Č.

**MUSIN, Ovide** (b. Nandrin nr. Liège, 22 Sept. 1854; d. Brooklyn, N.Y., Nov. 1929).

Belgian violinist. He entered the Liège Conservatory in 1863 and was a pupil of Hyneberg, taking a first prize for violin playing. In 1870 Henri Léonard was appointed professor at the Liège Conservatory; Musin studied with him, and eventually followed him to the Paris Conservatoire, where he was awarded the gold medal. He made his début replacing Léonard at a concert. After touring in France he visited Holland in 1875 and, meeting the impresario Jarreth, was engaged by him for a prolonged tour. Under Mapleson's direction he went to London in 1877, remaining for five years. Finally he made a tour round the world, returned to Liège in 1897 and succeeded César Thomson as violin professor at the Conservatory. His last appearance in London was on 6 May 1888, at the Prince's Hall, where he played Leopold Damrosch's 'Concertstück' for violin and orchestra under the baton of Walter Damrosch. Subsequently his residence was divided between Brussels and New York.

E. H.-A.

**MUSIQUE MESURÉE** (Fr., measured music). Music set to words by French 16th-century composers in a way that rated verbal metre above musical rhythm. The verse furnished the rhythm for the music, which was not written out in longer and shorter note-values, but followed the natural declamation



of the words closely. Balf, Le Jeune and Mauduit were among the chief exponents of *musique mesurée*, which did not long survive, nor spread to other countries.

**Musset, Alfred de.** See Barraud (orch. suite for comedy). Bèydts ('Il ne faut jurer', incid. m.; songs). Bizet ('Djamileh', opera; 2 songs). Chausson ('Caprices de Marianne', opera). Chopin (acquaintance with). Debussy ('Rondeau', song). Delibes (songs). Djamileh (Bizet). Franck (C., song). Gil-Marchex (song). Gneccchi ('Rosiera', opera). Goossens (3, 2 songs). Honegger ('Fantasio', incid. m.). Huré (do.). Lalo (E., 4 songs). Lesur ('Andrea del Sarto', overture). Liszt (No. 327, song). Messager ('Fortunio', operetta). Monpou (songs). Moór ('Pompadour', opera). Nottara ('On ne badine pas', opera). Offenbach (song in 'Chandelier'; 'Chanson de Fortunio' & 'Fantasio', operettas). Pierné ('On ne badine pas', opera; 3 songs). Puccini ('Edgar', opera). Rey ('Faire sans dire', opera). Saint-Saëns ('On ne badine pas . . .', incid. m.). Sauguet ('A quoi rêvent . . .', do.). Smyth (E., 'Fantasio', opera). Tchaikovsky (song). Wood (R., 'Vision' for voice & chamber m.). Zecchi ('Barberine', incid. m.).

**MUSSORGSKY, Modest Petrovich** (b. Karevo, Govt. of Pskov, 21 Mar. 1839; d. St. Petersburg, 28 Mar. 1881).

Russian composer. He was the youngest son of a well-to-do landowner, but had peasant blood, his paternal grandmother having been a serf. According to a not altogether reliable autobiographical sketch written in 1881 in the third person, under his nurse's influence he became familiar with Russian fairy-tales, and it was mainly this contact with the spirit of the life of the people which impelled him to improvise music before he had learned even the most elementary rules of pianoforte playing. His mother gave him his first lessons and he made such progress that at seven he played small pieces by Liszt and at nine a concerto of Field's before a large audience in his parents' house. Beginning in Aug. 1849, he had piano lessons from Anton Herke, a pupil of Henselt. His general education was continued first at a preparatory school, then with a tutor, and in 1852 he entered the Cadet School of the Guards in St. Petersburg, where, according to his surviving elder brother, he was specially interested in history and German philosophy. During his first year at the Cadet School he composed a 'Porte-Enseigne Polka', dedicated to his schoolfellows, which was published at his father's expense. He was in the school choir, and the religious instructor, Father Krupsky, encouraged him to study the church music of Bortniansky and other Russian composers of the early 19th century. The pianoforte lessons with Herke ended in 1854. Mussorgsky had learned nothing of harmony or composition; nevertheless in 1856 he tried to write an opera based on Victor Hugo's 'Hans d'Islande'. The same year he left the Cadet School and entered the Preobrazhensky Regiment of Guards. Borodin, who met him at this period, describes him as an elegant pianoforte-playing dilettante.

In 1857 Mussorgsky made the acquaintance

of Dargomizhsky, already an established composer, and César Cui, like himself a young military officer dabbling in composition; through them, in turn, he met Balakirev and the art critic V. V. Stassov. Before long he induced Balakirev, his senior by only three years, to give him lessons in musical form based mainly on Beethoven's symphonies (which they played in four-hand arrangements), but also on compositions by Schubert, Schumann, Glinka and others. From this period date a song, 'Where art thou, little star?', and a 'Souvenir d'enfance' for piano, and in 1858 he wrote more songs, piano Sonatas in E♭ major and F♯ minor, and the introduction to an opera based on Ozerov's play 'Oedipus in Athens', a project finally abandoned only in 1860. During the summer of 1858 he passed through a nervous or spiritual crisis and on 17 July he resigned his commission; work with Balakirev was resumed later in the year and in Nov. Mussorgsky composed two Scherzos, one in C♯ minor for pianoforte, the other in B♭ major which he orchestrated with Balakirev's assistance. A visit to Moscow in the summer of 1859 fired his patriotic imagination and provided him with one of the deepest experiences of his youth: "You know I have been a cosmopolitan", he wrote to Balakirev, "but now — I have undergone a sort of rebirth: I have been brought near to everything Russian." But this mood was not reflected in his next compositions, a mildly Schumannesque 'Impromptu passionné' for piano, suggested by two characters in Herzen's novel 'Who is to Blame?', and a cantata, 'Shamil's March', for solo voices, chorus and orchestra. On 23 Jan. 1860 his Scherzo in B♭ was conducted by Anton Rubinstein at a concert in St. Petersburg of the newly founded Russian Music Society.

The year 1860 was marked by another nervous crisis: "during the greater part of this time, from May to Aug., my brain was weak and in a state of violent irritability". But in the autumn he announced his recovery and his intention to put all his "musical sins" in order and begin a new period of his musical life. He had already toyed with the idea of an opera based on Gogol's story 'St. John's Eve', and he now seems to have thought of using material originally intended for this in a setting of the witches' sabbath scene on the Bare Mountain from a completely unknown play, Mengden's 'The Witches'. Shortly afterwards (Dec. 1860–Jan. 1861) he produced an Allegro in C major for four hands, a dyet transcription in C minor of his Scherzo in C♯ minor, the beginnings of two movements of a Symphony in D major and an "essay in instrumentation", 'Alla marcia notturna'. That his nervous irritability was not entirely calmed appears from his petulant complaints

that Balakirev was "keeping him in leading-strings" and his rejection of an opportunity to have the temple scene from his 'Oedipus' performed by the Russian Music Society. The scene was, however, given a concert performance in the Maryinsky Theatre, St. Petersburg, on 18 Apr. 1861, under K. A. Liadov.

The emancipation of the serfs in Mar. 1861 involved Mussorgsky in family difficulties. He was obliged to spend a great part of the next two years in the country, assisting his only surviving brother in the management of the family estate of Karevo. The projected D major Symphony came to nothing, like the 'Oedipus' opera, and both Stasov and Balakirev regretfully agreed that "Mussorgsky is almost an idiot". Yet he had already written the characteristic 'Intermezzo in modo classico' (inspired by a country scene) in its original form for piano solo (wint. r 1861), and in the summer of 1863 he composed two songs, a setting of 'An die Türen will ich schleichen' from 'Wilhelm Meister' and a translation of Byron's 'Song of Saul before the Battle', which announce the imminence of artistic maturity. 'King Saul' may have been written under the influence of Serov's opera 'Judith', which Mussorgsky had recently heard; under the combined impact of 'Judith' and the reading of Flaubert's 'Salammbô' he began in the autumn of 1863 to write the libretto of an opera on 'Salammbô', interweaving his own verses with borrowings from Heine and from Russian poets, and taking his stage directions wholesale from Flaubert. The music of 'Salammbô', on which he worked intermittently until the summer of 1866, includes a certain amount of salvage from 'Oedipus', but some of it, in turn, could later be transferred with little alteration to 'Boris Godunov'.

Financial straits now obliged Mussorgsky to enter the Civil Service. On 13 Dec. 1863 he was posted to the Chief Engineering Department of the Ministry of Communications, with the rank of collegiate secretary, and on the following 1 Feb. he was appointed assistant head clerk of the Barracks Section of the Department. This period of service lasted less than four years; on 13 Dec. 1866 he was promoted to the rank of titular councillor, but a few months later (10 May 1867) dismissed from the Ministry. Even before entering the service and beginning 'Salammbô' Mussorgsky had settled again in St. Petersburg (autumn 1863) in conditions that, under the influence of Tchernishevsky's recently published novel 'What is to be Done?', had suddenly become popular among the younger Russian intellectuals: he joined a "commune" with five other young men, living in the same flat and ardently cultivating and exchanging advanced ideas on art, religion, philosophy and politics.

(One member of the "commune", V. A. Loginov, provided him with the theme of a 'Reverie' for pianoforte.) 'Salammbô' was one of the books read by the "commune" and, according to Stasov, it was during the years of "communal" life that Mussorgsky absorbed those views (put forward above all in the writings of Tchernishevsky and Dobroliubov) on "artistic truth" and the necessity of subordinating art to "life", which he spent his remaining years in working out. The earliest evidence of the new tendency was the first version of the song 'Kalistratushka'. Further essays in the same direction were the two piano pieces 'From Memories of Childhood', written in Apr. 1865, after his mother's death. That last event was the probable cause of Mussorgsky's first serious bout of dipsomania, which ended in an attack of *delirium tremens* necessitating his removal from the "commune" to his brother's flat (autumn 1865).

Work on 'Salammbô' seems to have been abandoned in the summer of 1866, although 'The Destruction of Sennacherib' for chorus and orchestra (Jan. 1867; performed in St. Petersburg, under Balakirev, two months later) belongs to the same circle of ideas. But between 14 Sept. and 9 Oct. 1866 Mussorgsky had written three songs - 'Darling Savishna', 'You drunken sot' and 'The Seminarist' - which unmistakably mark the beginning of the full stream of musical naturalism and ironic, realistic comedy in song, and the flow of songs in this vein continued throughout 1867. In that year two of them, 'Darling Savishna' and 'Hopak', were published by Johannsen: the first of Mussorgsky's works to appear in print since the 'Porte-Enseigne Polka'. Freed from government service and living in the country at his brother's house at Minkino during the summer of 1867, Mussorgsky occupied himself with orchestral composition and the pianoforte transcription of movements from Beethoven's posthumous quartets; the orchestral works were: (a) a piece based on the old 'Witches' music, 'St. John's Night on the Bare Mountain' (not to be confused with the well-known piece constructed by Rimsky-Korsakov after the composer's death); (b) an orchestral version of the 'Intermezzo in modo classico', with an additional trio; (c) an unfinished symphonic poem 'Podélbrad of Bohemia', written under the excitement of the Pan-Slav Congress held earlier in the summer.

Returning to St. Petersburg in the autumn, Mussorgsky, in common with the other members of the Balakirev-Stasov circle (who had just been ironically dubbed "the mighty handful"), became specially interested in Dargomizhsky, then engaged on his most extreme experiment in operatic naturalism, 'The Stone Guest'. Mussorgsky found his own tendencies strongly reinforced, and on 23

June 1868 embarked on his own most daring essay, a setting of Gogol's prose comedy 'The Marriage'; the first act was completed by 20 July, but the work was carried no farther. The completed act was privately performed at Cui's on 6 Oct., the composer himself singing the part of the hero; but even Dargomizhsky and his other friends felt that experimentalism had been carried too far. Stassov alone was roused to closer interest in Mussorgsky's work and from that time onward became his adviser and champion. Mussorgsky was by this time interested in a fresh project, in which he was able to blend realism with his older strain of romantic lyricism, an opera on the subject of 'Boris Godunov', the libretto (by himself) being based largely on Pushkin's play. The first scene was completed in vocal score on 12 Nov. On 2 Jan. 1869 Mussorgsky re-entered the government service as assistant head clerk in the third section of the Forestry Department of the Ministry of State Property; he was able to live with old friends, the brother and sister A. P. and N. P. Opochinin; and in these settled conditions the original version of 'Boris', in seven scenes, was completed in vocal score by the end of July 1869, and in full score on 27 Dec. A fortnight before the completion of the full score Mussorgsky was promoted to the rank of collegiate assessor.

In July 1870 Mussorgsky began negotiations for a production of 'Boris' and embarked on the composition of a new opera, 'Bobil', of which the music of one completed scene was later transferred to 'Khovanshchina'. In the period Sept.—Dec. he wrote four naturalistic studies of child life, songs to his own words, which with one earlier piece in the same vein were published as a cycle, 'The Nursery'; two more were added in the second edition. But Mussorgsky was soon obliged to return to 'Boris'. On 22 Feb. 1871 the opera committee of the Maryinsky Theatre rejected his score and, very easily offended though he was, he began with unusual meekness to recast his work: introducing the present third act and the final scene of revolutionary anarchy, eliminating the scene before St. Basil's Cathedral and making other drastic changes. This second version, consisting of a prologue and four acts, was completed in full score on 5 July 1872. During the latter part of the work (autumn 1871 onward) Mussorgsky shared an apartment with another composer of the Balakirev group, Rimsky-Korsakov, then engaged on his opera 'Pskovitianka', and in the spring of 1872 both composers interrupted their operas to collaborate with two others of their circle (Borodin and Cui) in a projected opera-ballet, 'Mlada', which remained uncompleted. For part of his contribution to 'Mlada' Mussorgsky again drew on his old 'Oedipus' music and his 'Night on the Bare Mountain';

'Mlada' in turn yielded material for later compositions. From that period the Balakirev circle tended to disintegrate.

On 17 Feb. 1872 the finale of the first act of 'Boris' was performed at a concert of the Russian Music Society in St. Petersburg, under Nápravnik, and on 15 Apr. Balakirev conducted the polonaise at a concert of the Free School of Music. But in the autumn the opera committee of the imperial theatres rejected the second version as it had done the first. Nevertheless, on the initiative of some of the singers and in defiance of the committee, three scenes from 'Boris' were performed as part of a benefit performance for the stage manager of the Maryinsky Theatre on 17 Feb. 1873, and met with great success. A month or two later the publisher Bessel announced that he had acquired the rights in the opera and opened subscriptions for the vocal score. This was issued in Jan. 1874—it represents a modification of the "second version" proper—and on 8 Feb. 1874 'Boris Godunov' was produced at the Maryinsky Theatre, St. Petersburg, for the benefit of the singer Platonova. It was repeated a week later, and eight more performances were given in the course of the season.

In the meantime, since June–July 1872, Mussorgsky had on Stassov's suggestion been collecting historical and musical materials for another historical opera, 'Khovanshchina', dealing with the political disturbances under the regency which preceded Peter the Great's full accession to the throne. Instead of writing a complete libretto, or at least preparing a scenario, he appears to have confused himself by overmuch study of historical sources and then to have written fragments of libretto with too little reference to a definite plan. From this period date most of Mussorgsky's dicta on the function of art, the value of technique and so on, all expressed in letters to his confidant Stassov. In the summer of 1873 he formed a close friendship with a family connection, Count A. A. Golenishchev-Kutuzov, a poet of some ability, and agreed to share a flat with him. At the same period he began the music of 'Khovanshchina' on which he continued to work intermittently until Aug. 1880, the bulk of the composition being done in 1873 and 1875–76. He was no longer capable of sustained effort; under the influence of heavy drinking his character had begun to deteriorate seriously, and he confessed to "fits of dementia". Stassov failed to induce him to visit Liszt, who had expressed admiration of the 'Nursery' songs, and this friend's temporary absence in western Europe removed a restraining influence. Nevertheless Mussorgsky earned official promotion (13 Dec. 1873) to the grade of court councillor and was made senior head clerk of his department (17 Mar. 1875).

Even the successful production of 'Boris' had an unfortunate effect on the composer personally: it inflated his self-esteem and at the same time, owing to several unlucky circumstances, wounded it. Little was done to 'Khovanshchina' in 1874, although the familiar "introduction" dates from Sept. of that year. Between 31 May and 19 Nov. Mussorgsky composed the song-cycle 'Sunless', to poems by Golenishchev-Kutuzov, and during June the set of piano pieces 'Pictures from an Exhibition', suggested by a memorial exhibition of the architectural drawings, stage-designs and water-colours of his friend Victor Hartmann, who had died the year before. A more serious deflection from 'Khovanshchina' was the idea of a comic opera based on Gogol's short story 'Sorochintsy Fair', which occurred to him that summer, though he temporarily abandoned the project early in 1875. During the first half of 1875 were written the first three numbers of a new song-cycle to Golenishchev-Kutuzov's words: 'Songs and Dances of Death'. Mussorgsky then appears to have been temporarily estranged from the poet—who married a few months later—and was given a home by a retired naval officer, P. A. Naumov. At the same time he had drifted away from his earlier musical friends, Cui and Rimsky-Korsakov, partly because of their pursuit of different musical ideals, partly because of their very different ways of life.

During the spring of 1876 Mussorgsky was much concerned (with Liudmila Shestakova, Glinka's sister) in organizing the jubilee celebrations of the famous gypsy bass O. A. Petrov, the first Varlaam in 'Boris'. This event seems to have turned his thoughts back to 'Sorochintsy Fair', which had from the first been associated in his mind with that singer, and during the latter part of 1876 he worked at both the Gogol opera and 'Khovanshchina'. In the following year the latter was entirely thrust aside in favour of the 'Fair', but after Petrov's death (14 Mar. 1878) he cooled towards that in turn. At this period he was experimenting with a type of compromise between lyrical melody and subtly accurate, naturalistic declamation: "the incorporation of recitative in melody. . . . I should like to call it 'intelligently justified' melody." The results are apparent in some passages of the two operas and, more immediately, in a group of songs to poems by Alexey Tolstoy composed between 17 Mar. and 2 Apr. 1877. Later in the same year (14 July) he completed a short choral piece, 'Jesus Navin', based on two numbers of 'Salammbô'. During the earlier part of 1878 Mussorgsky appears to have led a more respectable life. Balakirev, just beginning to show himself again in the musical world after six years of retirement, was "pleasantly surprised" on meeting him. On

4 June he was promoted to collegiate councillor. Later in the summer there was a serious relapse but, thanks to the efforts of Stasov and Balakirev, Mussorgsky was transferred from the Forestry Department to a temporary post in the Revision Commission of Government Control, of which the director, the folksong enthusiast T. I. Filippov, proved an exceedingly lenient chief.

The following year Filippov was even so complaisant as to allow Mussorgsky leave for a three months' concert tour in the Ukraine, Crimea and the Don and Volga towns. An old acquaintance, the contralto Daria Leonova, invited him to make this provincial tour as her accompanist, and between 11 Aug. and 29 Oct. they gave concerts at Poltava, Elizavetgrad, Nikolayev, Kherson, Odessa, Sevastopol, Yalta, Rostov-on-Don, Novochevchinsk, Voronezh, Tambov and Tver.<sup>1</sup> Besides accompanying Leonova, who naturally included some of his songs in her programmes, Mussorgsky appeared as soloist in transcriptions of excerpts from his operas, including the coronation scene from 'Boris', the march of the Preobrazhensky Guards from 'Khovanshchina' and the 'Bare Mountain' music (now described as "a musical picture from a new comic opera, 'Sorochintsy Fair'"). At the later concerts he also played a "grand musical picture, 'Storm on the Black Sea'", which was never written down. Two slighter travel impressions for piano, 'On the Southern Shore of the Crimea', were published the following year.

On 13 Jan. 1880 Mussorgsky was at last obliged to leave the government service, but Filippov and other friends guaranteed him a monthly pension of a hundred rubles on condition that he finished 'Khovanshchina'. Unfortunately, shortly afterwards another group of well-wishers offered him a sum of eighty rubles on condition that he finished 'Sorochintsy Fair' within a year. (They also pressed him to make piano arrangements of excerpts from it for the publisher Bernard, and the popular 'Hopak' first appeared in this form.) In consequence both operas remained unfinished. During this last year of his life Mussorgsky made further appearances as Leonova's accompanist; she also took him with her to her summer villa at Oranienbaum and employed him as accompanist, theory teacher and factotum in the music school which she instituted in St. Petersburg.<sup>2</sup> Besides working at his two operas, he contemplated the composition of an orchestral suite

<sup>1</sup> The full programmes are given in 'M. P. Mussorgsky: K. Pyatidesyatiletiyu so dnya smerti', pp. 315-21 (see Bibl.).

<sup>2</sup> A number of folksong arrangements and vocalises written for the pupils are published in the Complete Edition of Mussorgsky's works, Vol. V, part x, Moscow-Leningrad, 1939.

on oriental themes and wrote (Jan. or Feb. 1880) a trio *alla turca* for a processional march on a Russian folksong, originally part of the 'Mlada' music. This "new" march, intended to accompany one of a series of "living pictures" of the reign of Alexander II, was performed under the title 'The Capture of Kars' by Nápravnik at a concert of the Russian Music Society in St. Petersburg on 30 Oct.

On 15 Feb. 1881 Mussorgsky made his last public appearance, when Rimsky-Korsakov conducted 'The Destruction of Sennacherib' at a concert of the Free School of Music, and he acknowledged the applause. Eight days later he went to Leonova (according to her own account) "in a state of great nervous excitement", saying "that there was nothing left for him but to go and beg in the streets". That evening he had a fit of alcoholic epilepsy. He spent the night at Leonova's house and next day (24 Feb.) had three more fits. On 26 Feb. he was removed by his friends to the Nikolayevsky Military Hospital. During 14 to 17 Mar. there was a temporary improvement, during which Repin painted his famous portrait. On 28 Mar., at five o'clock in the morning, he died. He was buried two days later in the Alexander Nevsky Cemetery.

**PUBLICATIONS.**—Comparatively few of Mussorgsky's works were published during his lifetime; they include the vocal scores of the 1874 edition of 'Boris Godunov' (Bessel, St. Petersburg) and the first version of 'The Destruction of Sennacherib' (Büttner, St. Petersburg, 1871, in an 'Album of Choral Pieces' edited by A. I. Rubets). Of the songs seven were published by Johannsen of St. Petersburg:

'Tell me why', 'Darling Savishna', 'Hopak' (1867); 'Hebrew Song', 'Gathering Mushrooms', 'The Feast', 'The He-Goat' (1868);

one, 'The Classicist', by Bernard of St. Petersburg in 1870, nine by Bessel in 1871:

'King Saul' (2nd version), 'Night' (2nd version), 'The Magpie', 'The Ragamuffin', 'The Orphan', 'Eremushka's Lullaby', 'Child's Song', 'The Peepshow'.

In 1872 Bessel published the first five numbers of 'The Nursery', in 1873 Marfa's song from the third act of 'Khovanshchina', in 1874 the complete 'Sunless' cycle. Of the piano pieces the boyish 'Porte-Enseigne Polka' was published by Bernard in 1852; the same firm published the scherzino, 'The Seamstress', in the musical magazine 'Nouvelliste' in 1872, and 'Capriccio', 'Gurzuf' and 'Meditation' in Nos. 2, 6 and 11 of the 'Nouvelliste' for 1880. In 1873 Büttner published 'Ein Kinderschmerz' and the first version of the 'Intermezzo in modo classico' (both in the 'Frühlingsblüthen-Album' edited by A. I. Rubets).

The editing of the posthumous publications was mainly — at first solely — carried out by

Rimsky-Korsakov; the works were issued by Bessel. In Rimsky-Korsakov's opinion<sup>1</sup> Mussorgsky, though "so talented, original, full of so much that was new and vital", revealed in his manuscripts technical clumsiness: "absurd, disconnected harmony, ugly part-writing, sometimes strikingly illogical modulation, sometimes a depressing lack of it, unsuccessful scoring of the orchestral things. . . . Publication without some setting in order by a skilled hand would have had no sense, except a biographical-historical one"; if an "archaeologically exact edition" was called for after fifty years, one could always be produced; "what was needed at the moment was an edition for performance, for practical artistic aims, for familiarization with his enormous talent, not for the study of his personality and artistic transgressions". Accordingly every composition that passed through Rimsky-Korsakov's hands was to a greater or lesser degree "corrected" by him. In the case of the 'Bare Mountain' music he entirely rejected the completed (orchestral) version of 1867 and composed a fresh orchestral piece on Mussorgsky's various materials — approximating most nearly to the version with chorus which Mussorgsky had prepared for 'Soro-chintsy Fair'. The most important, and most necessary, of Rimsky-Korsakov's immediate tasks was the completion and orchestration of 'Khovanshchina', which was produced by an amateur group in St. Petersburg on 21 Feb. 1886; the vocal score of the Rimsky-Korsakov version was published by Bessel in 1883.<sup>2</sup>

Rimsky-Korsakov later turned his attention to the compositions published in Mussorgsky's lifetime and produced editions which for a number of years supplanted the authentic texts. When in 1898 Belayev reissued the seven songs originally published by Johannsen thirty years earlier, they were anonymously edited by Rimsky-Korsakov; he also edited for Bessel in 1908 new editions of the songs originally published by that firm, making few changes but producing a "free paraphrase" of the first number of 'The Nursery'. All these re-editions are of minor importance compared with his versions of 'Boris Godunov'. As early as 1888 he rescored the polonaise, in 1891-92 the coronation scene; in 1896 he produced a completely new version of the opera with drastic cuts, wholesale rewriting and complete rescoring of the surviving text, insertion of a certain amount of new music composed by himself and transposition of the order of the last two scenes. This version was

<sup>1</sup> See his 'Record of my Musical Life', chap. xviii.

<sup>2</sup> For the first Paris production of 'Khovanshchina' (5 June 1913) passages omitted by Rimsky-Korsakov were orchestrated by Ravel and Stravinsky and inserted; Stravinsky composed the first chorus afresh from Mussorgsky's themes. (This first chorus was published by Bessel in 1913.) These insertions in the Rimsky-Korsakov version were balanced by drastic cuts.

produced privately in the Great Hall of the Petersburg Conservatory on 10 Dec. 1896, by the Mamontov Opera Company with Shaliapin (Moscow, 19 Dec. 1898; St. Petersburg, 19 Mar. 1899), and by the Imperial Theatres, again with Shaliapin (Moscow, 26 Apr. 1901; St. Petersburg, 22 Nov. 1904). The vocal score was published by Bessel. During 1906–8 Rimsky-Korsakov prepared a fresh version, also published in vocal score by Bessel, in which he restored the cuts but not the original text and left in his own additions. For the Paris production of 'Boris' (19 May 1908), the first in western Europe, he composed two fresh passages in the coronation scene.

Rimsky-Korsakov left the fragmentary 'Salammbô' untouched, but a year or two before his death he decided on the publication of the single act of 'Marriage', and the vocal score, edited by him with the relatively few changes mentioned in the preface to the score, was published by Bessel in 1908. Rimsky-Korsakov also began the orchestration, but completed only a few pages; the single act was subsequently orchestrated by the Soviet conductor Hauk and by Ravel. In 1931 Ippolitov-Ivanov composed and orchestrated the three remaining acts of Gogol's comedy. Rimsky-Korsakov made no attempt to edit 'Sorochintsy Fair' (except the 'Bare Mountain' music inserted in it); on his suggestion the completion of the libretto was entrusted to Golenishchev-Kutuzov, of the music to A. K. Liadov. Little was done, but in 1886 Bessel published Khivria's song and Parassia's dumka with piano, and the hopak for piano solo (all three in practically pure texts), and during the period 1904–14 a series of further numbers:

- (a) The *parobok's* dumka, edited and orchestrated by Liadov, with a vocal score (1904);
- (b) Liadov's orchestration of the hopak (with "piano arrangement" essentially identical with 1886 edition) (1904);
- (c) Liadov's rewritten version of the introduction, in full score and piano arrangements;
- (d) Introduction and fair scene, edited by V. G. Karatigin (vocal score) (1912);
- (e) Scene between Cherevik and the *kum*, edited by Karatigin (vocal score) (1912);
- (f) Comic scene from Act II, edited by Karatigin (vocal score) (1912);
- (g) Parassia's dumka, orchestrated by V. A. Senilov (1912);
- (h) Khivria's song, orchestrated by Liadov (with vocal score essentially identical with the 1886 edition) (1914).

Karatigin's edition and completion of the finale of Act II was engraved but never published. Of the Liadov-Karatigin numbers (c), (d) (fair scene only) and (f) were first performed as illustrations to a lecture on 'Sorochintsy Fair' by Karatigin, given privately at Count Osten-Drizen's in St. Petersburg, with piano and without chorus, on 29 Mar. 1911; they were repeated in public and with costumes and scenery, with the addition of the finale of Act II, in the Comedia Theatre, St. Petersburg, on 30 Dec. of the

same year. On 21 Oct. 1913, a pastiche of all the available numbers in the Liadov and Karatigin editions, with Rimsky-Korsakov's version of the 'Bare Mountain', was produced at the Moscow Rice Theatre, the lacunae in the action being filled with spoken dialogue by K. A. Mardzhanov; the numbers edited by Karatigin were orchestrated by Y. S. Sakhnovsky, who also composed a few additional passages. This production caused legal action by Bessel on a point of copyright, and Sakhnovsky's score was suppressed. In 1915 César Cui prepared a complete musical version, using all the available numbers and in some cases Liadov's orchestration, and composing additional music — partly on Mussorgsky's themes — as required; the vocal score of Cui's version was published by Bessel in 1916, and on 26 Oct. 1917 it was produced at the Theatre of Musical Drama, Petrograd. Another complete version was prepared in Paris after the Russian Revolution by N. N. Tcherepnin; this is based on the existing editions by Liadov, Karatigin and Cui, but Cui's additions are not used; Tcherepnin filled the lacunae with music borrowed from 'Salammbô', Mussorgsky's songs, etc. Tcherepnin's version, the one usually performed outside Russia, was produced at Monte Carlo on 17 Mar. 1923 and published in vocal score by Bessel in 1924.

One other garbled text must be mentioned: that of the collection of songs entitled by Mussorgsky himself 'Years of Youth. Volume of Songs (from 1857 to 1866)', acquired by Charles Malherbe, archivist of the Paris Opéra, in 1909. The collection consists partly of songs hitherto unknown, partly of variants of published songs. Four of the former were published as a supplement to the 'Bulletin français de la S.I.M.' (1909, No. 5) and, edited by Karatigin, by Bessel in 1911. In 1923 Bessel issued in Paris the whole collection minus the last number (a duet arrangement of Gordigiani's 'Ogni sabato'): four songs being reprinted from Karatigin's edition, twelve inaccurately copied from the Paris autograph and one ('Kallistrat') reprinted from the Rimsky-Korsakov edition of the variant not in the Paris collection.

From about 1908 onwards growing dissatisfaction with the Rimsky-Korsakov versions of Mussorgsky's music, particularly that of 'Boris Godunov', was felt both in Russia and in western Europe, and a vigorous campaign for the publication and performance of the true texts was carried on by Russian and western critics, led in England and France by M. D. Calvocoressi. At last, in 1928, the Russian State Music-Publishing Corporation embarked on a "complete collected edition" of Mussorgsky's music in accordance with the composer's manuscripts, embodying all textual



variants and provided with elaborate critical apparatus. This edition, of which Paul Lamm is editor-in-chief, was interrupted in 1939 by the outbreak of war. It is planned as follows (some volumes being as yet uncertain [1954]):

Vol.

I. 'Boris Godunov.'

II. 'Khovanshchina.'

III. 'Sorochintsy Fair.'

IV. Fragmentary Operas

1. Salammbo.

2. The Marriage.

3. Mlada.

V. Songs with piano

1-2. Years of Youth.

3. Songs of 1866.

4. Songs of 1867-74.

5. The Peepshow.

6. The Nursery.

7. Sunless.

8. Songs of 1875-79.

9. Songs and Dances of Death.

10. Notes, folksong arrangements, etc.

VI. Choral Works (in vocal score).

VII. Orchestral Works (including songs and choral works with orchestra in full score)

1. Triumphal March.

2. Marfa's Song ('Khovanshchina').

3. Night.

4. Scherzo in B♭ major.

5. Intermezzo in modo classico.

6. Hopak.

7.

8. Chorus from 'Oedipus in Athens'.

9. Destruction of Sennacherib (first version).

10. St. John's Night on the Bare Mountain.

11.

12. War Song of the Libyans ('Salammbo').

13.

14.

15. Destruction of Sennacherib (second version).

VIII. Piano Works (including arrangements of Mussorgsky's orchestral works by the editors)

1. Triumphal March (arr. for piano duet by P. Lamm).

2. Pictures from an Exhibition.

3. Scherzo in B♭ major (arr. for piano duet by Kabalevsky).

4. Intermezzo.

(In 1939 Vol. VIII was issued as a whole, including all Mussorgsky's own piano works, but excluding the duet arrangements.)

At the same time 'Khovanshchina' was completed by Paul Lamm and B. V. Assafiev and orchestrated by Assafiev in a version faithfully embodying everything left by Mussorgsky, and 'Sorochintsy Fair' was completed in the same spirit in 1930 by V. Y. Shebalin. Mussorgsky's 1869 version of 'Boris' was produced in Leningrad on 16 Feb. 1928 and in London (at Sadler's Wells) on 30 Sept. 1935.

**MUSSORGSKY'S WORK.**—During the last year of his life Mussorgsky wrote an autobiographical sketch, inaccurate in many respects but concluding with a statement of his artistic position that could hardly be bettered:

Mussorgsky cannot be classed with any existing group of musicians, either by the character of his compositions or by his musical views. The formula of his artistic *profession de foi* may be explained by his view of the function of art: art is a means of communicating with people, not an aim in itself. This guiding principle has defined the whole of his creative activity. Proceeding from the conviction that human speech is strictly controlled by musical laws (Virchow, Gerwinus), he considers the function of art to be the reproduction in musical sounds not merely of feelings, but first and foremost of human speech. Acknowledging that in the realm of art only artist-reformers such as Palestrina,

Bach, Gluck, Beethoven, Berlioz and Liszt have created the laws of art, he considers these laws as not immutable but liable to change and progress, like everything else in man's inner world.

But if Mussorgsky could not class himself with any existing group of musicians, he could very easily have placed himself beside artists in other fields, beside the great Russian novelists of the same period and beside such painters as Kramskoy, Surikov, Gay and Repin. He shared with these, and particularly with the painters, a disdain for formal beauty and technical polish and every other manifestation of "art for art's sake"; the desire to relate his art as closely as possible to life in general and the life of the Russian masses in particular, to nourish his art on actuality and in turn to employ it as a medium for communicating human experience; a somewhat self-conscious and aggressive Russianness and an intense sympathy with the Russian peasant, newly freed from serfdom. The philosophical basis of their outlook was stated most satisfactorily by Tchernishevsky in his dissertation 'The Aesthetic Relationship of Art and Actuality' (St. Petersburg, 1855) and his own criticism of it in the journal 'Sovremennik'.

Mussorgsky's earlier, lyrical and romantic compositions, written before he had reached this viewpoint, reveal the influences of Glinka, Balakirev and (in the case of 'Salammbo') Serov, of Schumann and (a little later) Liszt and Meyerbeer. Their harmonic language is limited and conventional, their *facture* amateurish; the instrumental pieces reveal the structural weaknesses — squareness, primitiveness, lack of organic cohesion — that mark even his mature essays in instrumental music. Yet more personal traits soon begin to show themselves. The main theme of the 'Intermezzo in modo classico' (1861) is doubly characteristic in that its origin was pantomimic (it was suggested by the sight of peasants plunging heavily through deep snowdrifts on a sunny winter day) and that, although the composer himself described it as "in modo classico" and "à la Bach", its separate motives show an affinity with Russian folk melody. In the song 'Kalistratushka' (1864), of which the first version is actually called "study in folk style", the voice-part — already fully typical of Mussorgsky's mature type of free, unsymmetrical lyrical melody — is very close to folk melody, while the cadential dissolution of the harmony into bare octaves (e.g. at the end of the first vocal phrase) is also typical of the Russian folk polyphony recorded by Melgunov, Kastalsky and others; an actual folk tune appears in the piano part in the *tranquillo* section.

This predominantly lyrical strain in Mussorgsky's style was never completely submerged at any period; but, side by side with the lyrical songs of 1866-68, 'Hebrew Song',



'The Garden by the Don', 'A Child's Song' and others, sharply opposed tendencies appear. Instead of lyrical melody the voice-parts of such songs as 'Darling Savishna', 'The Seminarist' and 'You drunken sot' (all 1866) are attempts at quasi-phonographic representation of human speech; not of speech in general but the peculiar speech of sharply realized individuals — a village idiot babbling out his amorous plea to the village beauty, a theological student allowing erotic thoughts to creep into his memorizing of Latin nouns of the third declension, a woman scolding a drunken husband. Some degree of stylization is inevitable in the musical representation of speech, but Mussorgsky aimed at the possible minimum; when here and there he abandons represented speech he naturally lapses into his lyrical folksongish idiom or, as in 'The Seminarist', deliberately imitates the music of the Orthodox Church. At the same time the piano-parts are contrived to underline the characterization of the vocal line with pantomimically inspired motives and unorthodox and empirical but often strikingly evocative harmony. In his songs of this type Mussorgsky shows not so much subjective "sympathy" with his subjects as ability to put himself entirely in their place ('Savishna', 'The Ragamuffin', 'The Orphan' and the 'Nursery' cycle). Even a comic character, as in 'The Seminarist', is rendered with only slight exaggeration, as a good actor might play the part. But a little later, perhaps under the influence of Dargomizhsky's songs, this ironic-comic element became exaggerated into less objective and consequently less effective satire ('The He-Goat', 'The Classicist' and 'The Peepshow', the last two being lampoons — 'The Peepshow' an elaborate one — of the composer's musical enemies). These tendencies — "recorded" speech with the minimum of stylization, pantomimic instrumental motives and empirical, expressionistic harmony, satirical comedy — are manifested in their most extreme forms and with no lyrical relief in the unfinished opera on Gogol's 'The Marriage'.

In 'Boris Godunov' these two tendencies — the lyrical and the naturalistic — exist side by side in nearly perfect equilibrium. In 'Khovanshchina' and the later songs they tend to be fused rather than opposed, and the lyrical element tends to gain the upper hand. In the 'Sunless' cycle a new element of subjective pessimism makes its appearance, though in no work of Mussorgsky is his empirical harmony more subtly effective. The 'Pictures from an Exhibition', dating from the same year as 'Sunless' (1874), reveal the characteristic juxtaposition of lyrical and pantomimic (and comic) elements. After 1874 a gradual falling-off in quality is perceptible in all

Mussorgsky's work, though even the fragments of 'Sorochintsy Fair' show him still striving to learn from folk music and the intonations of folk speech (in both cases here those of the Ukraine), still mingling pure lyricism with satirical comedy.

'Boris Godunov' and 'Khovanshchina' are, like all the Russian historical operas of that period, offshoots of Meyerbeerian "grand opera", however much they may differ from the prototypes in musical language, in musical and dramatic technique and in aesthetic point of view. Mussorgsky's originality as a dramatic composer is most easily gauged by reference to that standard. In place of well-made theatrical plots he gives cross-sections of the life of a whole people; instead of conventionalized characters he gives in 'Boris', though hardly in 'Khovanshchina', sharply realized individuals. The personal tragedy of Boris is heightened, not weakened, by setting it against a wholly living background not only of the court circle (his children, the treacherous boyar Shuisky) but of the Russian people generally, represented by individuals such as the various monks, the police-officers, the idiot, the innkeeper, even the anonymous members of the crowd; as a result Boris himself becomes the type of the entire suffering nation. In 'Khovanshchina' the same thing is attempted much less successfully; neither the elder Khovansky nor Dosifey is presented in the round as Boris is, and the forces opposed to them are shown only in the person of the lay-figure Shaklovity while the forces opposed to Boris are personified in the very human Pretender. Even "the people" in 'Khovanshchina' have less vital representatives. The score of 'Khovanshchina' contains some of Mussorgsky's best lyrical writing (e.g. the introduction and Golitsin's departure into exile), one of his finest strokes of musical irony (the snatch of folksong sung by Shaklovity over the elder Khovansky's dead body) and some typical pantomimic effects (such as the scribe's "writing" figure); but it lacks the dramatic incisiveness of the earlier work. Few operas contain so little dead matter as 'Boris', particularly in its earlier version of 1869; apart from the grandeur and depth of the treatment as a whole — episodic as that whole is — the score is full of singularly effective subtleties of every kind. Mussorgsky does not use *Leitmotive* in the Wagnerian way, only in the more limited way common to a good many composers in the third quarter of the 19th century; but he uses the device in a quite peculiar manner, to make points that could hardly be made by other means. A single theme serves in 'Boris' both for the real, murdered tsarevich and for the pretender, the false Dimitry, and so reflects the superstitious doubt and confusion in Boris's mind; in

'Khovanshchina' the theme of Marfa's conjuration scene is later linked in turn with the fates of the elder Khovansky, Golitsin and Andrey Khovansky — all the Tsar Peter's enemies are doomed. Of the innumerable very different subtleties of harmony and orchestration in 'Boris' it must suffice to mention the simple, solemn trombone chords in scene ii of the Prologue, just before Boris's call to "pay a solemn tribute to the tombs of Russia's rulers", the grating harmonies of the high string tremolo of the hallucination scene, the bare open fifths on the second syllable of the word "Siberia" in the map scene, the harmonic setting of the treacherous Shuisky's account to the Duma of the tsar's hallucinations. Mussorgsky's orchestration is seldom beautiful for its own sake; his harmony would often be nonsensical as absolute music; but he uses both with infallible instinct as instruments of dramatic expression. Indeed no musician has been more completely a dramatic composer than Mussorgsky; as a musical translator of words and all that can be expressed in words, of psychological states and even physical movements he is unsurpassed; as an absolute musician he is hopelessly limited, with remarkably little ability to construct pure music or even a purely musical texture. G. A.

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## CATALOGUE OF WORKS

## STAGE WORKS

Title	Libretto	Composed	Production
'Han d'Islande', projected opera.	Based on Victor Hugo's novel.	1856.	—
'Oedipus in Athens', projected opera (choruses only).	Based on Ozerov's play.	1858-60.	—
'St. John's Eve', projected opera.	Based on Gogol's story.	1858.	—
'Salammbô', unfinished opera.	Based on Flaubert's novel.	1863-66.	—

<sup>1</sup> This monumental annotated collection of Mussorgsky's letters, etc., supersedes the earlier separate collections of letters to Balakirev, Stassov, etc. It contains all surviving letters except those to Golenishchev-Kutuzov.

<i>Title</i>	<i>Libretto</i>	<i>Composed</i>	<i>Production</i>
'The Marriage' (1st act only).	Gogol's comedy.	1868.	St. Petersburg (Hall of the Suvorin Theatre School), 1 Apr. 1909 (with pf. only).
'Boris Godunov', opera.	Based on Pushkin's play and Karamzin's 'History of the Russian State'.	1st version, 1868-69. 2nd version, 1871-72.	Leningrad, 16 Feb. 1928.
'Bobil' ('The Landless Peasant'), projected opera.	Based on Spielhagen's novel 'Hans und Grete'.	1870.	St. Petersburg, Maryinsky Theatre, 8 Feb. 1874 (first performed in Moscow, Bolshoy Teatr, 28 Dec. 1888).
'Mlada', scenes for the 2nd and 3rd acts of a collective opera-ballet.	V. A. Krilov.	1872.	—
'Khovanshchina', unfinished opera.	Composer.	1872-80.	St. Petersburg, Kononov Hall, 21 Feb. 1886 (finished by Rimsky-Korsakov).
'Sorochintsy Fair', unfinished opera.	Based on Gogol's story.	1874-80.	Moscow, Free Theatre, 21 Oct. 1913.
'Pugachevshchina', projected opera.	? based on Pushkin's 'History of the Pugachev Rising' and 'The Captain's Daughter'.	1877.	—

CHORAL WORKS

<i>Title</i>	<i>Composed</i>	<i>First Performance</i>
'Shamil's March' for solo voices, chorus & orch.	1859.	St. Petersburg, 18 Mar. 1867.
'The Destruction of Sennacherib' (after Byron) for chorus & orch.	1st version, 1867. 2nd version, 1874.	
'Jesus Navin' (or 'Joshua') for contralto, bass, chorus & pf.	1874-77.	
3 Vocalises for 3-part female voices.	1880.	—
5 Russian Folksongs (No. 5 unfinished) arr. for 4-part male voices.	1880.	

ORCHESTRAL WORKS

Scherzo in B $\flat$ ma.	1858.	St. Petersburg, 23 Jan. 1860.
'Alla marcia notturna.'	1861.	
Andante, Scherzo and Finale of Symphony in D ma.	1841-62.	
'St. John's Night on the Bare Mountain' (after Gogol's 'St. John's Eve').	1867.	St. Petersburg, 30 Oct. 1880.
'Intermezzo symphonique in modo classico.' <sup>1</sup>	1867.	
'Poděbrad of Bohemia', projected symphonic poem.	1867.	
Triumphal March 'The Capture of Kars' (also known as 'March, with trio "alla turca"' and as 'Triumphal March', partly based on the 'Procession of Princes' from 'Mlada').	1880.	
'Transcaucasian Suite', projected work for orchestra with harps & pf.	1880.	

PIANOFORTE SOLO

<i>Title</i>	<i>Dedication</i>	<i>Composed</i>
'Porte-Enseigne Polka' (lost).	"Comrades in the Cadet School." N. Obolensky.	1852.
'Souvenir d'enfance.'		*:37.
Sonata in E $\flat$ ma.: scherzo and finale (lost).	L. M. Boubé (first version); A. Izvol'skaya (second version). N. P. Opochunina. L. A. Levashev.	1858.
Sonata in F $\sharp$ mi. (lost).		1858.
Scherzo in C $\sharp$ mi.		1858.
'Impromptu passionné.'		1859.
'Ein Kinderscherz (Children's Games: Puss in the Corner).'	"To the memory of my Mother."	1859; rev.
'Preludium in modo classico' (lost).		1860.
'Intermezzo in modo classico.' <sup>2</sup>		1860.
'Menuet monstre' (lost).		1861.
Scherzo of a Sonata in D ma. (lost). <sup>3</sup>		1861.
'From Memories of Childhood'		1862.
1. Nurse and I.		1863.
2. First Punishment: Nurse shuts me in a dark room.		—

<sup>1</sup> Orchestral version of the pf. piece, with additional trio.

<sup>2</sup> There also exists a pf. arrangement, by the composer (1867), of the orchestral piece based on this; it is dedicated to Borodin.

<sup>3</sup> Possibly identical with the lost scherzo of the Symphony in D ma.

<i>Title</i>	<i>Dedication</i>	<i>Composed</i>
'Duma (Réverie)' (on a theme by V. A. Loginov).	V. A. Loginov.	1865.
'La Capricieuse' (on a theme by Count L. Heyden).	N. P. Opochinina.	1865.
Scherzino, 'The Seamstress'.		1871.
Suite, 'Pictures from an Exhibition'.	V. V. Stassov.	1874.
Fantasy, 'Storm on the Black Sea' (lost).		1879.
'On the Southern Shore of the Crimea', 2 pieces known as		1880.
1. Gurzuf.		
2. Capriccio.	D. M. Leonova.	
'Meditation (Album Leaf)'.		1880.
'Une Larme.'		1880.
'Au village (Quasi Fantasia)'.	I. F. Gorbunov.	? 1880.
Fair Scene and Hopak (from 'Sorochintsy Fair') (arr. by the composer). <sup>1</sup>		

## PIANOFORTE DUET

Allegro and Scherzo of a Sonata in C ma. (1860).<sup>2</sup>

## SONGS

<i>Title</i>	<i>Words</i>	<i>Dedication</i>	<i>Composed</i>
'Where art thou, little star?'	Grekov.	I. L. Grunberg.	1857; rev., with orch., 1858.
'Tell me why.'	Anon.	Z. A. Burtseva.	1858.
'Meines Herzens Sehnsucht.'	Anon.	Malwina Bamberg.	1858.
'Hour of Jollity.'	Koltsov.	V. V. Zakharin.	1858; 2nd version, 1859.
'Sadly rustled the leaves.'	After Pleshcheyev.	M. O. Mikeshin.	1859.
'What are words of love to you?'	Ammosov.	M. V. Shilovskaya.	1860.
'I have many palaces and gardens.'	Koltsov.	P. T. Borispolits.	1863.
'Old Man's Song' (also known as 'The Harper's Song': "An die Türen will ich schleichen" from 'Wilhelm Meister').	Goethe, trans. by ?.	A. P. Opochinin.	1863.
'King Saul.'	Byron, trans. by Kozlov.	A. P. Opochinin.	2 versions, 1863.
'But if I could meet thee again.'	Kurochkin.	N. P. Opochinina.	1863.
'The wild winds blow.'	Koltsov.	V. A. Loginov.	1864.
'Night.'	Based on Pushkin.	N. P. Opochinina.	2 versions, 1864; 1st orch., 1868.
'Kalistratushka.'	Nekrassov.	A. P. Opochinin.	2 versions, 1864.
'Prayer.'	Lermontov.	Y. I. Mussorgskaya.	1865.
'The Outcast': essay in recitative.	I. G. M.	—	1865.
'Cradle Song' (or 'Peasant's Lullaby').	Ostrovsky (from the play 'Voyevoda').	Y. I. Mussorgskaya.	2 versions, 1865.
'Why are thy eyes sometimes so cold?' ('Little One').	Pleshcheyev.	L. V. Azareva.	1866.
'Ich wollt' meine Schmerzen ergössen.'	Heine.	N. P. Opochinina.	1866.
'Aus meinen Tränen.'	Heine (trans. by M. Mikhailov).		1866.
'Darling Savishna.'	Mussorgsky.	C. A. Cui.	1866.
'You drunken sot.'	Mussorgsky.	V. V. Nikolsky.	1866.
'The Seminarist.'	Mussorgsky.	L. I. Shestakova.	1866.
'Hopak.'	Shevchenko (from 'Haydamaky', trans. by Mey).	N. A. Rimsky-Korsakov.	1866; rev., with orch., 1868.
'On the Dnieper' ('Yarema's Song').	Shevchenko (from 'Haydamaky', trans. by Mey).	S. P. Naumov.	1st version (lost), 1866; 2nd version, 1879.
'Hebrew Song.'	Mey.	F. P. & T. P. Mussorgsky.	1867.
'The Magpie.'	Pushkin (2 poems).	A. P. & N. P. Opochinin.	1867.
'Gathering Mushrooms.'	Mey.	J. V. Nikolsky.	1867.
'The Feast.'	Koltsov.	L. I. Shestakova.	1867.
'The Ragamuffin.'	Mussorgsky.	V. V. Stassov.	1867.
'The He-Goat: a worldly story.'	Mussorgsky.	A. P. Borodin.	1867.
'The Classicist.'	Mussorgsky.	N. P. Opochinina.	1867.
'The Garden by the Don.'	Koltsov.	—	1867.
'The Orphan.'	Mussorgsky.	K. S. Borodina.	1868.
'Eremushka's Lullaby.'	Nekrassov.	A. S. Dargomizhsky.	1868.
'Child's Song.'	Mey.	—	1868.
'The Nursery', cycle	Mussorgsky.		
1. With Nurse.		A. S. Dargomizhsky.	1868.
2. In the Corner.		V. A. Hartmann.	1870.

<sup>1</sup> Other transcriptions from his operas, though performed by him in public, were never written down.<sup>2</sup> The scherzo is a transposed version of that in C# mi. for pf., of 1858.

Title	Words	Dedication	Composed
3. The Cockchafer.		V. V. Stassov.	1870.
4. With the Doll.		T. & G. Mussorgsky.	1870.
5. Going to sleep.		Sasha Cui.	1870.
6. On the Hobby-horse.		D. V. & P. S. Stassov.	1872.
7. The Cat "Sailor".		—	1872.
'The Peepshow.'	Mussorgsky.	V. V. Stassov.	1870.
'Evening Song.'	? Pleshcheyev.	S. V. Serbina.	1871.
'Sunless', cycle	Golenishchev-Kutuzov.	Golenishchev-Kutuzov.	1874.
1. Between four walls.			
2. Thou didst not know me in the crowd.			
3. The idle, noisy day is ended.			
4. Boredom.			
5. Elegy.			
6. On the river.			
'Forgotten.'	Golenishchev-Kutuzov.	V. V. Vereshchagin.	1874.
'Epitaph' (unfinished).	Mussorgsky.	N. P. Opochinnina.	1874.
'The Nettle Mountain' (unfinished).	Mussorgsky.	—	1874.
'Songs and Dances of Death', cycle	Golenishchev-Kutuzov.		
1. Lullaby.		A. Y. Vorobieva-Petrova.	1875.
2. Serenade.		I. I. Shestakova.	1875.
3. Trepak.		O. A. Petrov.	1875.
4. The Field-Marshal.		A. A. Golenishchev-Kutuzov.	1877.
'The Sphinx.'	Mussorgsky.	M. I. Kostyurina.	1875.
'Not like thunder, trouble struck.'	Alexey Tolstoy.	F. A. Vanliarskv.	1877.
'Softly the spirit flew up to heaven.'	Alexey Tolstoy.	—	1877.
'Pride.'	Alexey Tolstoy.	A. E. Palchikov.	1877.
'Is spinning man's work?'	Alexey Tolstoy.	—	1877.
'It scatters and breaks.'	Alexey Tolstoy.	O. A. Golenishcheva-Kutuzova.	1877.
'The Vision.'	Golenishchev-Kutuzov.	E. A. Gulevich.	1877.
'The Wanderer.'	Ruckert, trans. by Pleshcheyev.	—	1878.
'Mephistopheles's Song of the Flea.'	Goethe, trans. by Strugovshchikov.	D. M. Leonova.	1879.

# ARRANGEMENTS OF WORKS BY OTHER COMPOSERS

- Balakirev's Overture and Entr'actes to 'King Lear' (arr. for pf., 4 hands) (1860).
- Balakirev's Overture on Three Russian Themes (arr. for pf., 4 hands) (1860).
- Balakirev's Georgian Song (with orchestra) (accompaniment arr. for pf. solo) (publ. Stellovsky, St. Petersburg, 1862).
- Berlioz's 'Fête chez Capulet' and 'Queen Mab' (from 'Romeo et Juliette') (arr. for two pfs., 8 hands) (1862).
- Beethoven's Allegretto (from Quartet, Op. 59 No. 2) (arr. for pf. solo) (1867).
- Beethoven's Andante (from Quartet, Op. 59 No. 3) (arr. for pf. solo) (1859).
- Beethoven's Presto (from Quartet, Op. 131) (arr. for pf. solo) (1867).
- Beethoven's Lento and Vivace (from Quartet, Op. 135) (arr. for pf. solo) (1867).
- Beethoven's Quartet, Op. 130 (first four movements and part of finale) (arr. for 2 pfs., 8 hands) (1862).
- Glinka's Persian Chorus (from 'Russlan and Liudmila') (arr. for pf., 4 hands) (1858).
- Glinka's 'Night in Madrid' (arr. for pf., 4 hands) (1858).
- Gordigiani's 'Ogni sabato (canto popolare toscano)' (arr. as a duet for mezzo-soprano and baritone) (1864).
- D. M. Leonova's 'Après le bal' for voice and pf., text and probably piano part by Mussorgsky (publ. by Bernard, St. Petersburg, 1879).
- Lodizhensky's 'Eastern Cradle Song', edited (1874).
- Sart's 'Early Reign of Oleg' (excerpts from) (arr. for chorus and pf.) (1874).

See also Funtek (orch. arr. of 'Pictures at an Exhibition'). Gopak. Khovanshchina (Ravel's & Stravinsky's alterations). Lamm (ed. of works by M.). Minkus (collab. in 'Mlada'). Ravel (orch. of 'Pictures at an Exhibition'). Song, p. 946. Tcherepnin (A., completion & orch. of 'Marriage'). Vuckovic ('Testament of M.', symph. work).

**MUSTAFA, Domenico** (b. Fellano nr. Spoleto, 14 Apr. 1829; d. Montefalco nr. Perugia, 18 Mar. 1912).

Italian male soprano singer and composer. He was the last male soprano in the Sistine Chapel in Rome, which he entered in 1848. Later on he became *maestro di cappella* there, a post he retained until 1902, when he was succeeded by Lorenzo Perosi. His works include a 'Miserere', a 'Dies irae' for 7 voices, 'Tu es Petrus', 'Laudate' and other church music.

E. B.

**MUSTEL, Victor** (b. Le Havre, 13 June 1815; d. Paris, 26 Jan. 1890).

French manufacturer of harmoniums. His several inventions resulted in the instrument known as the Mustel Organ.

Left an orphan at the age of twelve, he was apprenticed to a shipbuilder and in 1838 set up in business for himself in that trade at the little hamlet of Sanvic. Endowed from youth with a peculiarly constructive genius, he first attempted to make musical instruments by devoting himself to the improvement of an accordion which he had bought at Le Havre. Elated with his success, he disposed of his workshop in May 1844 and set out for Paris with his wife and two children. For the next nine years he worked in several different workshops, but never obtained high wages. In 1853 he determined to start in business for himself as a harmonium maker, and in 1855 he exhibited

his harmonium with "Double Expression" and a new stop "Harpe éolienne", for which he gained a medal of the first class. For the first year after this Mustel (now assisted by his two sons) did fairly well, but business rapidly declined, and he would perhaps have been obliged to succumb but for the sale of a little land which he had inherited from his father. Even in 1866 his receipts did little more than cover the costs, but since that date the firm of Victor Mustel et ses Fils has gained a reputation that has been as noteworthy in England as in France. The present name of the firm is Mustel et Cie.

The inventions due to the Mustels are "La Double Expression" (patented 1854), whereby the natural preponderance of the bass notes over those of the treble is, with complete power of increase and decrease in either half, brought under direct control of the player by means of knee pedals (*genouillères*) that control the energy and pressure of the wind; "Le Forté expressif", a divided swell governed by pneumatic agency; and "La Harpe éolienne", a tremolo register of two ranks of vibrators, 2-ft. pitch, which offer a gently beating variation to the unison by being slightly less and more than the normal pitch of the instrument, the impression of which remains unimpaired. Mustel subsequently invented "Le Typophone" and "Le Métaphone". The first of these is a keyboard percussion instrument made of tuning-forks in resonance boxes of the proper acoustic capacity. The principle is very similar to that of the Celesta. The Métaphone (patented in 1878) is an invention to soften at pleasure the somewhat strident tones of the harmonium. The softening effect is produced by a sliding shutter of leather to each compartment and governed by draw-stops, as with other modifications of tone and power. A. J. H.

**MUSURGIA UNIVERSALIS.** See KIRCHER, ATHANASIOS.

**MUTA** (Ital. imper. = change). A word often seen attached to horn parts — "muta in Es", "muta in B", etc., meaning simply "change to E♭ or B♭", etc.; that is, take off the crook in which you are playing and put on that which will make the horn sound in E♭ or B♭. The word is also used for changes in the tuning of kettledrums during the progress of a work. G.

**MUTATION** (Lat. *mutatio*, from *muto* = "I change"). (1) When in the solmization of a plainsong melody it becomes necessary to pass from one hexachord to another, the process by which the transfer is effected is called a mutation.

(2) The term is also applied to the change which takes place in a boy's voice when it passes from treble or alto into tenor or bass. The period of this transformation is uncertain; but it generally declares itself between the ages

of fourteen and sixteen, and is very rarely deferred later than the completion of the seventeenth year.

(3) More rarely the word is used to denote that change in the position of the hand upon the violin which in English is called the shift.

W. S. R.

See also Hexachord. Shift. Solmization.

**MUTATION STOPS.** The name of those organ stops which do not produce a sound agreeing with the name of the key pressed down, but either the twelfth or the seventeenth to it, as G or E on the C key. The former are called fifth-sounding or quint stops; the latter third-sounding or tierce stops. The proper relative size of the largest fifth-sounding stop is one-third that of the foundation stop from which it is deduced; as  $10\frac{2}{3}$ ,  $5\frac{1}{3}$  or  $2\frac{2}{3}$  from the 32, 16 or 8-ft. stops respectively. The largest tierce-sounding stops are one-fifth the size of the foundation stops from which they are deduced; as  $6\frac{2}{3}$ ,  $3\frac{1}{3}$  and  $1\frac{2}{3}$  ft. respectively. The third-sounding rank on the manual has been much more sparingly used since the introduction of equal temperament, as it does not sound agreeably with that system of tuning; and an additional rank of pipes consequently becomes available for some other purpose.

The only mutation stop in use in England before the arrival of Smith and Harris (1660) was the twelfth ( $2\frac{2}{3}$  ft.). After that date the tierce ( $1\frac{2}{3}$  ft.), larigot ( $1\frac{1}{3}$  ft.) and their octaves (among the small mixture ranks) became not uncommon. E. J. H.

The name "Mutation" is applied loosely to all soft stops of harmonic pitches which are useful for building synthetic tones such as are needed in the choir or positive divisions of organs. Here the *change* may be regarded as one of *tone* rather than of *pitch*. The chief mutation ranks are nazard (12th), tierce (17th) larigot (19th), septième (♭21st) of  $2\frac{2}{3}$ ,  $1\frac{2}{3}$ ,  $1\frac{1}{3}$ ,  $1\frac{1}{3}$ -ft. pitches respectively on the manuals; but in view of their use in synthetic tone-building the 2-ft. and 1-ft. separate ranks are sometimes called "Mutations". On the pedal organ the mutation ranks have double or quadruple the pitches given above. W. L. S. (ii).

See also Mixture. Mutation.

**MUTE** (Fr. *sourdine*; Ger. *Dämpfer*; Ital. *sordino*).<sup>1</sup> A mechanical device for restricting the tone of instruments. Another word is "damper", but this is normally used only in connection with the pianoforte.

**PIANOFORTE.**—The first pianofortes, as we find Cristofori's and Silbermann's, were made without stops. In course of time a practice common with the harpsichord was followed in the pianoforte and led the way to the now indispensable pedals.

<sup>1</sup> It will be noticed that the metaphors at the root of the French and Italian terms is deafness, while in English it is dumbness.

The first stops were used to raise the dampers; and by two brass knobs on the player's left hand the dampers could be taken entirely off the strings in two divisions, bass and treble. C. P. E. Bach, in his 'Versuch', makes few references to the pianoforte; but in the edition of 1797 he remarks (p. 268) that the undamped register of the *Fortepiano* is the most agreeable, and that, with due care, it is the most charming of keyed instruments for improvising ("fantasiren"). The higher treble of the piano is not now damped. These short strings vibrate in unison with the upper partials of deeper notes and, as a distinguished pianoforte maker has said, give life to the whole instrument.<sup>1</sup> The terms *senza sordini* and *con sordini* applied to the damper stops were used exclusively by Beethoven in his earlier sonatas. He did not use the now familiar "Ped." or "Pedal", because the pedal was then of recent introduction and less commonly employed than the stops which the little square pianos then had. The *genouillère*, or kneepedal, replaced the damper stops in the German grands. For the Italian words signifying without and with dampers the signs ⊕ and \* were substituted by Steibelt and eventually became fixed as the constant equivalents.

The earliest dated square pianoforte still in existence, one of Zumpe's of 1766, has the damper stops; as to the *genouillère*, Mozart tells us (letter, Oct. 1777) how Stein had one in his improved grand, and Mahillon's Stein of 1780 or thereabouts accordingly has one. There is one in Mozart's (Walther) grand at Salzburg, and in each of the two (Huhn, Berlin) grands of 1790, or earlier, preserved at Potsdam. The action of the *genouillère* consists of two levers which descend a little below the key-bottom of the pianoforte and meet opposite the knees of the player, who, pressing the levers together, by an upward thrust moves a bar which takes the whole of the dampers off the strings.<sup>2</sup>

Contemporaneous with the employment of the *genouillère* was that of the *piano* stop (Fr. *céleste*, Ger. *Harfenzug*), afterwards transferred, like the dampers, to a pedal. An interesting anonymous Louis XV square piano belonging to the painter Gosselin of Brussels had this *céleste* as a stop. Its origin is clearly the harp-stop of the harpsichord, the pieces of leather being turned over so as to be interposed between the hammers and the strings.

A note of directions for the use of the pedals prefixed to Steibelt's three Sonatas, Op. 35, gives an approximate date to the use of the pedals becoming recognized, and put under

the composer's direction, instead of being left entirely to the player's fancy. He says:

The Author wishing to make more Variety on the Piano Forte finds it necessary to make use of the Pedals, by which alone the Notes can be united, but it requires to use them with care, without which, in going from one chord to another, Discord and Confusion would result. Hereafter the Author in all his Compositions will make use of the following signs to denote the Pedals:

- ⊕ The Pedal which raises the dampers,
- \* The Piano Pedal.

Steibelt's Op. 35 was published in 1799, by Longman, Clementi & Co.<sup>3</sup>

The leather was applied in one length to mute the strings more effectually and was then called in French *sourdine*. John Broadwood was the first to put the "sordin" — as it is called in his patent of 1783 — upon a foot-pedal; he put the dampers upon a pedal at the same time, and for fifty years the pedal-foot was cloven, to divide the dampers into bass and treble sections, as the stops had previously been divided for the same purpose. The use of the *pianissimo* mute was indicated by the Italian word *sordino*. This term is used in the sense of a mute as late as Thalberg's Op. 41.

The *Verschöbung*, or shifting pedal, for shifting the hammer first to two strings and then to one (*una corda*), ultimately gained the day over the muted pedals or stops. The effect of the *una corda* was charming and is expressly indicated by Beethoven in his G major Concerto, in Op. 106, etc. The *pp* and *ppp* soft pedal in course of time shared the fate of the divided damper-pedal; such refinements were banished as being of small service in large rooms. In the six-pedal Viennese grand of Nannette Stein at Windsor Castle, the *Verschöbung* and *Harfenzug* co-exist.<sup>4</sup> The latter for a time came forward again at the end of the 19th century, at first in oblique pianos that could not shift and afterward more generally. The material used was cloth or felt.<sup>5</sup>

VIOLIN, etc.—The muting of violin, viola, cello and double bass is effected by fixing a three-pronged appliance on the bridge, the split prongs of which grip firmly and damp the vibrations of the strings. It is also possible to mute by slipping a coin or piece of horn between the strings on the tail-side of the bridge. Mutes are made of metal, wood, ivory or bakelite and vary somewhat in their effect according to the substance employed; but the chief variation in the tone depends upon the firmness with which the prongs grip the bridge.

<sup>3</sup> Steibelt gives a description of the pedals, with his signs for them, in his 'Méthode de piano', first published by Janet, Paris, 1805. He names Clementi, Dussek and Cramer as having adopted his signs. They differ from and are better than Adam's ('Méthode de piano du Conservatoire'), also published in Paris, 1802. Steibelt calls the "*una corda*" *céleste*.

<sup>4</sup> The remaining pedals in Nannette Stein's grand are the *Fagotzug*, by which a piece of card or stiff paper is brought into partial contact with the strings, and the "Janissary" drum and triangle. See STEIN.

<sup>5</sup> See also the glossary of terms in Hipkins, 'History of the Pianoforte', p. 123.

<sup>1</sup> Even in Virdung (1511) we find the practice of leaving sympathetic strings in the clavichords, as he says to strengthen the resonance.

<sup>2</sup> See Hipkins, 'History of the Pianoforte', pp. 93, 108 and 110 (footnote).



The mute is less satisfactory on the cello and double bass owing to the difficulty in devising one of the requisite weight and gripping power.

F. C.

**WIND INSTRUMENTS.** (1) **Woodwind.**—The flute is not muted. Neither is the oboe to-day, but in the first part of the 18th century, when the oboe was the chief instrument in military bands, it was muted in various ways for funeral music. In the St. Luke Passion wrongly ascribed to Bach the burial aria, for tenor solo and strings marked *con molto lamento*, is punctuated by the plaintive strains of a chorale played on the typical military band of the period—two oboes, tenor oboe and bassoon—thus: “piano, und zwar die Hoboen mit Papier gedämpft”. Porpora and Linike are two composers of this date who wrote for oboes *con sordini*. Cotton-wool, as well as paper, was inserted into the bell for this purpose, and specimens have survived of the wooden oboe mute of the 18th century.



FIG. 1

This (Fig. 1) is a pear-shaped piece of hardwood 3 ins. long and 1 in. across its wide end, and is jammed, wide end first, into the bell of the oboe. It imparts a curious veiled quality throughout the range, though most evident in the notes which issue through the lower holes. A specimen is exhibited at the Herts County Museum, St. Albans.

**FIG. 1** The bassoon is occasionally muted when an extreme *pianissimo* is demanded on the lowest notes. The French practice is to place a pocket handkerchief in the bell, for instance for the low D on the 3rd bassoon with which Debussy opens ‘Pelléas et Mélisande’. The Germans use a mute consisting of a short brass cylinder a little smaller than the bore of the bell and wound round with some soft material to fill the interstice and hold the cylinder in place (Fig. 2); sometimes the outer end is covered with a disc of wire gauze. It softens the lowest fifth without altering the quality.



FIG. 2

Berlioz's idea of muting the clarinet by wrapping it in a bag of cloth or leather he tried out in his *monodrame* ‘Lélio’.

The effect (he writes in his ‘Traité d'instrumentation’)

“always forcibly struck the hearers”. His example does not seem to have been followed, though something similar is the large cardboard megaphone which was in vogue among dance musicians about 1930. The megaphone is long enough completely to enclose the clarinet, with a mouth about a foot across and two slots for the player's wrists. It helped to give the loose-embouchure quality known as “sub-tone”, but this has since been found to

be just as easily produced without the megaphone. Some kind of clarinet mute must have been known in the 18th century, for the accounts of the Mechlin firm of Tuerlinckx,

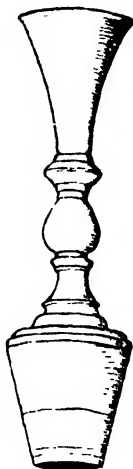


FIG. 3

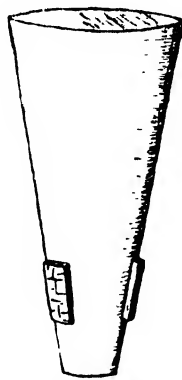


FIG. 4

instrument makers, mention in 1785 “23 clarinets with A-joints and *sourdine*” sold to a military band (‘Bulletin du cercle archéologique de Malines’, 1914).

(2) **Brass.**—The prototype of mute for brass instruments is the trumpet mute mentioned by Praetorius (1619) and illustrated in Mersenne's ‘Harmonie universelle’ (1636; Fig. 3). It is of wood and hollow throughout, and was used by some armies for sounding signals when the enemy stood close by, and also in funeral music. All the old writers agree that it raised the pitch of the trumpet by a whole tone, which had to be compensated

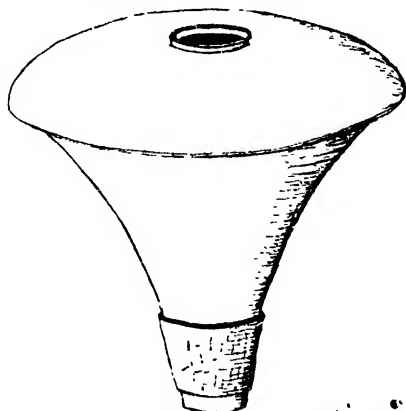


FIG. 5

for in the orchestra by inserting a whole-tone crook. Altenburg (1795) adds that it made the trumpet sound like an oboe and describes three different designs. It was used in the

orchestra in many instances ranging from Monteverdi's 'Orfeo' to Haydn's Symphony No. 102 in B $\flat$  major and, with *timpani coperti*, in the second finale of Mozart's 'Magic Flute'. The modern orchestral trumpet mute (and also the trombone mute) is of fibre or compressed cardboard, in the shape shown in Fig. 4. The wide end is closed and the air-stream passes between the mute and the bell. It has no effect upon the pitch. Variety and dance musicians use many different mutes, most of them aluminium cups of various shapes ("cup", "hush-hush", "torpedo" and "wa-wa" being the principal), some open and some closed at the outer end. In the "torpedo", a pear-shaped aluminium vessel, is retained the form of a common 19th-century trumpet and cornet mute.

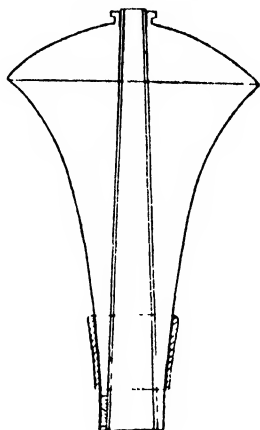


FIG. 6

Cross section of mute No. 5, showing the inner tube, open at both ends.

At one time it was fashionable to fit cornets with an "echo attachment". This is a built-in alternative bell ending with a fixed muting device instead of with the normal flare. It is switched into operation by means of a rotating valve.

Of the horn mute in old times nothing definite is known. *Corni sordinati* are specified in several scores of the early 18th century (by Telemann, Zelenka, etc.), and since at that time the horn was held with its bell up in the air, some kind of mute, perhaps like the old trumpet mute, would have been obligatory. From late in the century pasteboard- and leather-covered metal mutes are mentioned.<sup>1</sup>

<sup>1</sup> Fig. 2 a pasteboard conical mute in 1786 mentioned in de Pomécoulant's 'Organographie'. Fröhlich ('Vollständige Musiklehre', Bonn, 1811) describes the "usual" horn mute as a 6 ins. diameter hollow sphere of papier-mâché with a conical spout. In order that the advantage of hand-stopping might not be lost when the mute was in use, a leather-covered ball attached to a wire could be placed within the sphere; by means of the wire, the ball could be pulled against the neck of the spout, thereby stopping the horn.

Hand muting was then possible, but use of a mute is clearly to be assumed when an entire movement is marked *con sordini* (as in Haydn's Symphony No. 102, in which the horns as well

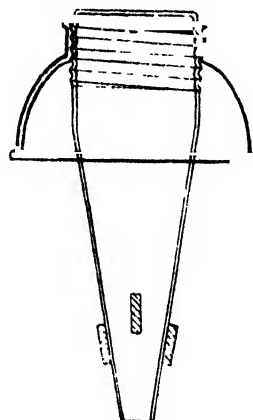


FIG. 7

Trumpet cup mute of aluminium. The screw thread is for removing the cup or for adjusting it as close as is desired to the bell of the instrument.

as the trumpets are so marked in the slow movement) and in cases where the horns are open for one note and muted for the next (as in Beethoven's *Rondino* for wind). The latter cases would be impossible by hand-stopping, since no time is allowed for changing the crook to compensate for the semitone rise in pitch occasioned by hand-stopping. On the valved horn this compensation is effected instantaneously by the valves, and in modern works isolated notes marked "stopped" or distinguished with a "+" are made by hand-

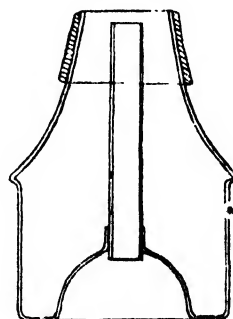


FIG. 8

Trumpet "wa-wa" mute of aluminium. The sound is emitted through the inner tube as in mutes Nos. 3 and 5. Movement of the hand across the outer end produces the effect from which this mute's name is onomatopoeically derived.

stopping, while for passages marked *con sordino* the mute is inserted. The mute does not affect the pitch, and the old brass type (Fig. 5) has been generally abandoned in favour of a

cardboard conical mute like the trumpet mute shown in Fig. 4.

Tuba mutes are of no standard pattern and are largely home made. An excellent mute is made on the pattern of Fig. 4; it is most effective in notes on and above the bass stave, imparting to them much the same quality as the mute does on the other brass instruments. Muted tuba is demanded by several 20th-century composers.

Average dimensions of orchestral conical mutes of the type shown in Fig. 4 are (in inches):

	Outside Diameter		Length
	At Narrow End	At Wide End	
Trumpet	0.8	2.7	6.8
Tenor	1.1	3.9	9.8
Trombone	1.8	4.2	8
Horn	4.5	10	19
F Tuba			

A. B.

See also Lebrun (J., invention of horn mute).

**MÜTHEL, Johann Gottfried** (b. Mölln, Lauenburg, 17 Jan. 1718; d. Riga, 17 Jan. 1788).

German organist and composer. He became a pupil of J. P. Kuntzen at Lübeck and in 1738 received the appointment of chamber musician and court organist at Schwerin, in which capacity he also gave musical instruction to the members of the ducal family of Mecklenburg-Schwerin. Provided with a letter of introduction from the duke he went to Leipzig in May 1750 to perfect himself in playing and composition under the tuition of Bach. It was the last year of Bach's life, but he received Müthel into his house, and Müthel was with him in his last illness and at his death. He then went to Naumburg to Bach's son-in-law Altnikol, and afterwards visited Dresden and Potsdam, at which latter place he made the acquaintance of Carl Philipp Emanuel Bach, with whom he continued on terms of close friendship. In 1753 he accepted a call to Riga, where he remained for the rest of his life as organist to the Lutheran church.

Müthel is described as one of the best organ and clavier players and composers of his time. Burney speaks of his clavier works in the highest terms, describing them indeed as more difficult than those of Handel, Scarlatti, Schobert and C. P. E. Bach; but as characterized by so much novelty, taste, grace and contrivance as to entitle them to be ranked among the best productions of the kind.<sup>1</sup> Only a few of Müthel's works were published, among them two Concertos, C minor and D minor, for clavier with accompaniment

of strings, published at Riga in 1767; three Sonatas and two Ariosi with variations published by Haffner at Nuremberg; a 'Duetto für 2 Claviere, 2 Flügel, oder 2 Fortepiano', Riga, 1771, which appears to be the earliest work with "fortepiano" on the title. In Madame D'Arblay's Diary mention is made of this duet as played by two members of Burney's family at many of his house concerts. If Müthel's clavier works have that originality which Burney and Schubart<sup>2</sup> ascribe to them, it is surprising that in these days of revivals none of them has ever been republished.

J. R. M.

**MUTI, Giovanni Vincenzo Macedonio di** (b. ?; d. ?).

Italian 16th-17th-century composer. He lived at Naples in the early 17th century and held the title of *Cavaliere*. Two books of his madrigals were published in 1603 and 1606.

E. v. d. s.

**MUTIO SCEVOLA** (Opera). See CAVALLI.

**MUZIO, Claudia** (b. Pavia, 1892; d. Rome, 24 May 1936).

Italian soprano singer. She was the daughter of a man employed in opera who at various times acted as assistant stage manager at the Covent Garden Opera in London and at the Metropolitan Opera in New York. Showing musical gifts, she at first studied the harp and pianoforte, but the teacher with whom she took pianoforte lessons at Milan, who was also a voice-trainer, advised her to take to singing and taught her the art. She made her operatic debut in the title-part of Puccini's 'Manon Lescaut' at Arezzo on 7 Feb. 1912. This led to various engagements in Italy, and after appearing at Covent Garden during two seasons, she sang for the first time, as Tosca, in New York on 4 Dec. 1916, with Caruso and Scotti. Also at the Metropolitan she sang Giorgetta in the same composer's 'It tabarro' when the 'Trittico' was first produced at the Metropolitan on 4 Dec. 1918. After this she appeared for several years in New York, giving a first hearing of a number of parts there, and on 7 Dec. 1922 she appeared as Aida at Chicago. She also sang frequently in South America, Mexico and Havana, while in Italy she made periodical appearances, particularly at the Teatro alla Scala at Milan, as a specially engaged star.

E. B.

**MUZIO SCEVOLA** (Opera). See AMADEI. ARIOSTI. BONONCINI (G.). HANDEL. MATTEI (F.).

**MYCIELSKI, Zygmunt** (b. Przeworsk, 17 Aug. 1907).

Polish composer. He studied with Mme Wysocka in Poland and later with Dukas and Nadia Boulanger in Paris. His compositions

<sup>1</sup> 'Present State of Music in Germany', II, 328-29.

<sup>2</sup> 'Ideen zur Ästhetik der Tonkunst' (1784).

include music for Euripides' 'Alkestis' (trans. by Jan Kasprowicz); 'Narcissus', ballet in 3 parts; 'Portrait of a Muse', recitation with mixed chorus and 15 instruments; a Symphony, 5 Symphonic Sketches, 'Lamento di Tristano' for small orchestra, in memory of Szymanowski; Trio for violin, cello & pianoforte; Suite for violin and pianoforte; 'Cinq Pièces enfantines' for pianoforte; many songs.

G. R. H.

**MYERS, Rollo (Hugh)** (b. Chislehurst, Kent, 23 Jan. 1892).

English critic. He was educated privately and at Balliol College, Oxford, and he also had one year at the R.C.M. in London. From 1919 to 1934 he lived in Paris as music correspondent first to 'The Times' and later to the 'Daily Telegraph'. In 1935-44 he was on the staff of the B.B.C. in London, and in 1945-46 he was music officer for the British Council in Paris. After that he lived in London again, where he became editor of the 'Chesterian' in 1947 and of 'Music Today' in 1949. Apart from his musical career, he was in the League of Nations Secretariat at Geneva in 1920-21 and was Pro-Consul of the British Consulate-General in Paris in 1933-34.

The books published by Myers are:

- 'Modern Music: its Aims and Tendencies' (London, 1923).
- 'Music in the Modern World' (London, 1939).
- 'Erik Satie' ('Contemporary Composers' series) (London, 1948).
- 'Debussy' (London, 1949).

#### TRANSLATIONS

- 'Cock and Harlequin' (Jean Cocteau) (London, 1921).
- 'A Call to Order' (Cocteau) (London, 1926).

• He has also composed songs to words by Gautier, Jules Renard and Jean Cocteau, published in Paris and London.

E. B.

**MYRIELL, Thomas** (b. ?; d. ?).

English 16th-17th-century musician. He made a most important collection of 16th- and early 17th-century English and Italian compositions, including apparently some of his own. It has an engraved title-page, 'Tristitiaie remedium', and the year is 1616. Another manuscript collection in the Fétis Library, Brussels, bears his autograph signature.

E. v. d. s.

BIBL.—DAVEY, HENRY, 'History of English Music' (London, 1921), p. 164.

**MYSLIVEČEK (Mysliweczek), Josef** (b. Prague, 9 Mar. 1737; d. Rome, 4 Feb. 1781).

Bohemian composer. He was the son of a wealthy miller, who wished him and his brother to follow his trade. He was given a good education and allowed to learn the violin. But after the Prussian wars the family fortunes were much diminished, and Mysliveček relinquished his claim in the family business to his brother after their father's death, the more readily because he was anxious to devote himself to the study of music. He

became a pupil of Habermann and Seger. After many attempts at composition and much wandering he went to Venice in 1763, making further studies with Pescetti, particularly in the setting of Italian words and the conventions of Italian opera. He then lived for a time at Parma, where he had a love affair with the singer Lucrezia Aguiari, whose incredible vocal tricks and high range were to astonish the boy Mozart so much in 1770.

Mysliveček's first operatic success was with 'Bellerofonte' at the Naples Teatro San Carlo on 29 Jan. 1767. It was so great as to make his reputation, and though he returned to northern Italy, he was recalled to Naples no less than nine times. 'Motezuma', at the Teatro della Pergola at Florence in Jan. 1771 spread his reputation beyond Italy. It was given at Munich<sup>1</sup>, and so were several other operas of his. 'Ezio' was produced at Naples in 1775. Many of his parts were written for the singer Caterina Gabrielli, who said nobody could write so well for her voice. With her he had another love affair, and she is said to have ruined his character, her own having already earned her the worst personal reputation, apart from her great fame as an artist.

In 1771 Mysliveček received the diploma of the Accademia Filarmonica of Bologna. His fame having preceded him to Munich, he was invited by the Elector of Bavaria in 1777 to go there in person, and he there produced the oratorio 'Abramo ed Isacco', which was for some time ascribed to Haydn. Mozart, who had already met him at Bologna in Nov. 1772, again saw him at Munich in 1777, but found him desperately ill in hospital, evidently suffering from venereal disease. Mozart's mother forbade her son to visit him, but he disregarded her instructions and went to the hospital, where Mysliveček gave him a letter of recommendation to Count Pachta of Prague.

After great sufferings Mysliveček was eventually able to return to Italy. But he was afflicted with a sorry disfigurement by the loss of his nose, due to the clumsiness of a surgeon. He still had some success, however. On 4 Nov. 1778 he produced his setting of Metastasio's 'Olimpiade' at the San Carlo, Naples, and it threw every one into transports of enthusiasm; and 'Armida' appeared at the Milan Teatro alla Scala on 26 Dec. 1779. It was an Italian translation of Quinault's 'Armide'<sup>2</sup> and Mysliveček's last opera. After that, having lived in great splendour in Rome for a time, he fell upon evil days. He died in misery—it is said naked in a shed; but a young English friend named Barry buried him in San Lorenzo di Lucina and erected a monument to him there.

<sup>1</sup> 'Motezuma' ('Montezuma') was revived at the Prague Conservatory as late as 1931.

<sup>2</sup> Set by Lully in 1686.

The Italians, in despair at the pronunciation of his name, called him Venatorini or, more intimately, "il divino Boemo". He was clearly very gifted. Mozart says of his sonatas that "they are bound to please, not difficult and very effective", and urges his sister to learn them by heart.<sup>1</sup> Elsewhere he speaks of him as a prize difficult to replace.<sup>2</sup> He was undoubtedly very fascinating<sup>3</sup> but, with all his engagements, unable to keep himself respectable.<sup>4</sup>

His works include about 30 operas, 4 oratorios, many symphonies (including a set entitled 'January', 'February', 'March', 'April', 'May' and 'June'), concertos, harpsichord sonatas, arias, etc.<sup>5</sup> G., adds.

BIBL.—NETTL, P., 'Mozart in Böhmen' (Prague, 1938). SAINT-FOX, G. DE, 'Un Ami de Mozart' (Rev. Mus., Vol. XII, No. 2).

See also Suda (opera on M.).

**MYSTÈRES D'ISIS, LES.** A French arrangement of Mozart's 'Zauberflöte', words by Morel, music adapted by Lachnith; produced Paris, Opéra, 20 Aug. 1801. G.

<sup>1</sup> Letter, 13 Nov. 1777.

<sup>2</sup> 11 Oct. 1777.

<sup>3</sup> 7 Aug. 1778.

<sup>4</sup> 22 Feb. 1778.

<sup>5</sup> A detailed if not quite complete list of works is in the Moravian Musical Archives at Brno, which also contains numerous photostats of MSS.

BIBL.—SERVIÈRES, G., 'Épisodes d'histoire musicale' (Paris, 1914).

**MYSZ - GMEINER, Lula** (b. Kronstadt, 16 Aug. 1876; d. ?, 7 Aug. 1948).

German mezzo-soprano singer. She first studied violin under Olga Grigorovich at Kronstadt in 1882-92 and then singing under Rudolf Lassel there in 1892-96 afterwards with Gustav Walter in Vienna, En ilie Herzog, Etelka Gerster and Lilli Lehmann in Berlin, and Raimund von Zur Mühlen in London. She toured as a concert singer from 1900 onwards and that year married Ernst Mysz, a retired naval officer. In 1920 she was appointed professor of singing at the Berlin High School for Music and in 1926 she toured in the U.S.A.

E. B.

**MYSZYŃSKA - WOYCIECHOWSKA, Leokadia** (b. Łowicz, Poland, 1858; d. Warsaw, 1930).

Polish composer. She was a pupil of Żeleński at the Warsaw Conservatory. She won many prizes for her songs with a piano-forte accompaniment and her partsongs. She also wrote several orchestral pieces, 'Variations sérieuses' in A major, a Sonata for violin and pianoforte, and a pianoforte Trio.

C. R. H.







